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Accountability of Fine Arts and Design Education Graduates in Indonesia in Responding to the Needs of the Job Market in the Second Decade of the 21st Century

Iswahyudi¹

¹ Faculty of Languages, Arts and Culture, Yogyakarta State University

Correspondence: Iswahyudi, Faculty of Languages, Arts and Culture, Yogyakarta State University, Yogyakarta, Indonesia 55281, Indonesia. Email: iswahyudi@uny.ac.id

Abstract

The demand for an educated workforce is an interesting issue and needs to be discussed. Before the initiation of the link and match strategy, it seems that art education had made efforts to consider the outcomes of its graduates. Especially for art and design education, it is hoped that with the skills acquired, the graduates will be able to work directly in the formal and informal sectors. This is a further thought for the development of the independence of art and design education products. Basically, science and technology can consistently support art, especially for the development of its expression. With inward and outward-oriented development, which is based on the function of art education institutions and the challenges of external influences, art education should be able to solve various problems for the independence of its graduates. That is the alternative offered in this paper.

Keywords: Education, Fine Arts and Design, Graduates, Indonesian Job Market

1. Introduction

When the issue developed which stated that education cannot create social engineering, self-criticism immediately emerged. In this case, the approach applied is to change the educational paradigm, from empirical normative to prophetic transformative. It seems that this approach also gives rise to two main streams because in addition to having to create a marketable curriculum, it is also based on the function of educational institutions as organized intelligence, or the function of educational institutions as centers of study and development of Science and Technology.

In developing countries such as Indonesia, this approach can be justified, but it must also take into account the rate of productivity of the educated workforce, so that in this case an education balance is needed (Vaizey, 1967: 45). This strategy is actually an educational plan based on economic growth. However, because education is also a reflection of the different class structures of the population, education also functions as an integration factor.

The problem of art education does not only occur in Indonesia but has become a global phenomenon. In 2000 the Director General of UNESCO made an appeal to all member countries to make efforts to promote arts, education and creativity at the school level as part of developing a culture of peace. The refunctionalization policy, especially in arts education, needs to be postponed if it can be expected as a means of liberation (Freire, 1972: 71). As long as the development of science and technology seems to still have a coherent role in people's lives. Science and technology have the potential to convince and move human life, while art can provide elements of both. Art is a place and channel for expressing ideas or hopes in a concrete form in the form of works of art. A work of art can be a formulation of intelligence and emotion. Art must be different from science and technology because it does not involve material wealth and the influence of the outside world but is more transformative in the inner world.

The rapid development in the information age has caused the boundaries between science, art, philosophy, and other disciplines to disappear. Since art cannot be separated from many other disciplines, it is imperative to incorporate into our new classroom an approach that will combine and synthesize these various disciplines. Considerations for reformatting art education in universities will open the possibility of a rethinking of arts education in terms of methods, curriculum, and responsibilities. This raises a challenge to rethink arts education within the framework of new educational and philosophical theories. The philosophical challenge of educational rethinking and educational deconstruction is not done by changing, replacing, or abandoning education. On the other hand, the deconstruction attempt is first of all to undo the construction with infinite patience, to dismantle the system in order to understand all its mechanisms, to show all its foundations, and to reconstruct it on a new basis (Higgs, 2002: 175). This statement makes the need for rethinking what can be done for the enlightenment of art education. Although the philosophical approach may not provide a clear answer but it can help us to understand more about the meaning of enlightenment education as expected.

The philosophical approach in education is directly related to efforts to liberate students and lecturers from intellectual bonds and establish the assumption of the status quo. This is for the purpose of achieving liberation which is expected to eliminate the assumptions of the academic world about the correct and ideal way to conduct the teaching and learning process. Philosophical approach in education covers the process of learning and knowledge through a critical view. This is a way to begin to question the dynamics of teaching and learning. As Deborah Smith Shank said that the way we think is directly related to how we learn. When the learning process is understood as a thinking process then it is a process and not a product. This is a continuous process of investigation, which cannot be determined by the parameters of the lecture material (Smith-Shank, 1995: 236).

Not unlike other fields of study, art education will also be affected by external superstructure factors. The historical legacy of economic dualism in Indonesia, namely between traditional and modern economics (Boeke, 1953) may result in disparities between groups supporting education and art products. This always appears in relation to the dichotomy of art production, namely art products which are considered as a skill and pure artistic products, or according to Sanento Yuliman it is mentioned as lower art and upper art (Yuliman, 1984). This assumption often underlies the assumption that formal art education is not able to produce ideal artists. It can be said that an artist does not need to be educated but he will be born by himself. In connection with the importance of art education prospectively, a development strategy can be created for the arts education workforce (Buchori, 1995). This retrospective view was actually been carried out during the colonial government of the Dutch East Indies, namely with the establishment of the *Kunstnijverheid en Ambacht Scholen*, namely the arts and crafts school and the carpentry school because the arts at that time were considered to have taken root in the midst of the population (Hasselman, 1915: 116).

Based on the assumptions above, until now there is a problematic reality, namely the occurrence of a mismatch between the authority of art education graduates and the demand for labor. This is actually what needs to be considered from the start, namely that art education must be based on an inward and outward orientation. In this case the inward orientation is that art education must emphasize efforts to improve and improve, while the outward orientation is that art education must also involve itself in people's lives.

2. Research Methods

To find out about the accountability of art and design education graduates in responding to the needs of the world of work in the job market, a study using historical methods or historical research methods can be interpreted as a collection of systematic principles and rules. which is intended to assist effectively in gathering written historical source materials, assessing or critically reviewing these sources, and presenting a "synthesis" of the results achieved. This method is qualitative in the form of literature study using written sources from library collections in the form of books, journals, and other printed sources (Garraghan, 1957: 33).

In this study, qualitative methods were used to obtain data to be analyzed through quantitative methods. Qualitative methods are used for problems related to perception, interpretation and experience. Quantitative analysis was conducted based on a full review of the qualitative data. The interpretations of the findings were combined using the Denzin triangulation method (Denzin, 1978:7). Triangulation is achieved by using data from various sources and collection methods. Here, this includes face-to-face interviews, observation and literature study. These three evaluators play a role in looking for similarities in findings to assess their validity.

This study uses data collection techniques documentation, observation, and interviews. The documentation method is used to collect written documents for reference sources to be documented as reference material for reconstruction. The observation used is participant observation. Focused observations to obtain information from various places to be documented. The interview method used to obtain in-depth information from informants was carried out openly aimed at actors involved in the learning process in art and design education, as well as users of art and design education graduates.

Primary and secondary data collection techniques are carried out through literature studies conducted by visiting various libraries and agencies that store written material such as the archives of the Taman Ismail Marzuki art complex in Jakarta, the National Library of Indonesia and in the libraries of various Art Academies (student thesis), newspaper articles , catalogs of exhibitions, monographs about artists, and articles produced at the congress. In general, publications that are carried out are sponsored by private parties such as collectors, gallery owners and there are trends by the artists themselves. In addition, there are various publications published by academies, the Ministry of Culture, or the City Government. After the search for written material has been completed, the next step is to select and verify the data and compile it into writing (Iswahyudi, 2020: 800).

The research subjects include 50 students of art and design education, 30 students of art and design education who have graduated, 15 lecturers at art and design educational institutions in the city of Yogyakarta, Bandung, Jakarta. Interviews were conducted in two ways, namely directly through face-to-face meetings and indirectly through telephone and internet. This survey of respondent data was carried out in these cities for 6 months, from January to December 2020.

3. Inward orientation

Education is one way to modernize a nation. As long as the product is able to create various motivations that guarantee and support a strong social system, education is still seen as an ivory tower. One form of educational mismatch or mismatch between educational products and the labor market that causes a surplus of educated workers will cause a system to falter. This is not considered a disaster in the education system if there are continuous efforts to solve problems early. The link and match strategy is a good will offered, which is nothing but an adjustment between education productivity and labor demand.

Art education is an inseparable part of the development of every human being. Those who have studied the learning process for centuries, starting with Plato, have emphasized the importance of art in the educational process. Arts education refers to education in the fields of music, dance, theater, and visual arts. Studying art is an integral part of our society. They are part of the cultural heritage of every human being. Art is what makes us most human and most complete as human beings. Art cannot be learned through occasional or random exposures like math or science. Education and involvement in fine arts is an important part of the school curriculum and an important component in every student's educational program (Khan & Mohd. Muzaffar & Shaik Liyakhath Ali, 2016: 67).

Art education actually offers free ways in its implementation. This concept before Indonesia's independence was developed by national movement figures such as Ki Hadjar Dewantoro, Moch. Sjafei and S. Sudjojono. Until now, because it has to adapt to Law No. 2 of 1989 which is rooted in the nation's culture, art education in Indonesia also needs to adapt to the concept of art education in the international world. The results achieved by art education reformers seem to refer to developments in terms of sensitivity and expression.

Art education based on visual culture learning requires a new curriculum, content, learning strategy to change the focus from a narrow field, changing the conventional approach to critical and creative inquiry with an open process. A new language is needed for art education that does not depend solely on pure art discourse. Ideally it should involve all visual arts discourses such as media studies, design education, cultural criticism, and visual anthropology. Art educators should be educated to involve residents (cities) of the various communities in which they live and work. They must strive to nurture communities so that they can bring pride in their cultural heritage and who are able to convey contemporary problems through artistic solutions (Hariyanto, 2015).

All art educators should teach the concepts and skills necessary for effective use in present and future democratic societies. Fine arts teachers are advised to undertake this task through an immersive visual culture that is as impactful as written texts. If students are involved in investigating various visual cultures with the guidance of lecturers, they will be able to actively discover meanings, multiple relationships, and enrich the sharing of possibilities for creation and criticism. The visual arts class should be conceptualized as a multi-tasking arena where images and objects intersect and are produced, discussed to guide students and lecturers through the investigation of ideas, issues, opinions, and conflicts.

Talking about visual culture cannot be separated from postmodern or contemporary conditions. Postmodernism is a crisis caused by modernism and modern culture which has failed its own visual strategy or in other words, is a crisis of visual culture. Visual culture is a tactic that can be used to examine the genealogy, definition, and function of postmodern daily life. The discontinuity and fragmentation of the culture that we call postmodernism are best visually imagined and understood. Western culture has consistently privileged written culture (spoken word) as the highest form of intellectual practice and views visual representations only as illustrations of (written) ideas. The emergence of visual culture is a subject that is opposed to the hegemony of written culture (words). Western philosophy and science now use pictorials rather than written texts as models of the world that have so far dominated intellectual discussions such as linguistic-based structuralism and post-structuralism (Hariyanto, 2015: 8).

The semiotic approach to teaching art and design at the elementary level allows students to have a "critical eye." For them, criticality in viewing does not merely refer to a deconstructive and always skeptical view given to every form of visual representation; rather, it is a readiness to disassemble and exceed face value. As Wang and S.C. Wang further proposed efforts to reawaken the critical eye of students studying art with at least two dimensions. One dimension is the process of "de-contamination" to restore the curiosity, alertness, and roughness of a young child's visual encounters as what 18th-century English empiricists termed the "blank slate." It is recognized that this restoration effort is a utopian proposal that is increasingly difficult to implement in today's spectacle society (Wang & S.C. Wang, 2004: 117).

As a particular frame of mind for experiencing ideas, deconstruction can change the nature of educational discourse significantly. Similarly, semiotics as the science of signs and structures offers a means to understand, think, and make connections in postmodern pedagogy. In terms of teaching core courses to new students, conceptual linkages serve as an ideal basis for raising semiotic questions. This semiotic pedagogy can direct the teacher's attention away from certain teaching parts of knowledge and focus on developing higher intellectual skills. It is believed that although semiotics is not the only view that can lead to this conclusion, it does provide certain conceptual tools for analyzing skills and intellectual insight on how to improve these skills (Smith-Shank, 1995).

If this concept is more detailed, it will be seen that there is an emphasis on local content factors and the importance of creativity. This is based on the fact that the arts are always related to the aspects of the five senses, so there is a need for semantics in the form of works of art that are used as objects of assessment. Various national consortiums

on the concept of art education until the end of this century seem to place more emphasis on fostering creativity. According to Munandar, this choice is considered the most appropriate because with the development of creativity, more emphasis will be placed on the process than in terms of technique and results (Munandar, 1977). If this is true then creativity is closer to the ability of art education because by receiving education in sufficient time, there will be an increase in the ability of expression (Eisner, 1972).

Creativity is the key and conventionally has become a common thing in art education. There is a limit that creativity only comes to innovation and not really as new and when compared to the achievement of scientific creativity there is also a difference. Art creativity is obtained by the process of intuition while scientific creativity is based on the logics of the mind which ultimately form concepts (Semiawan, 1984: 8).

Based on this thought, every student needs to have artistic experience. This experience can be obtained through creative creation activities and appreciation activities. These two kinds of activities can be pursued through the process of learning about art and through habituation to become more familiar with art. It's just that general education does not seem to lead to achievement because it is only a means to achieve educational goals in general. However, this also does not rule out the possibility for interested and talented students to be able to achieve achievements and the artistic profession.

The development of creativity has a single goal, namely expression activities. This approach is actually considered too heavy for students but it is the key to success in achieving artistic education productivity (Read, 1970: 8). As far as is known, the way of working to produce aesthetic expression is always done with deep reflection (Sutrisno, 1993: 23). This human expression for adherents of the ascetic school is not bound by the dimension of time because it can be done anywhere. For example, there are calligraphy paintings by Amri Yahya which are said to have been obtained through reflection with guidance from religion or no one is not surprised by Arswendo Atmowiloto, who after being released from prison turned out to be able to come up with fresh and convincing expression ideas.

The basic problems in fostering creativity may be obtained from external and internal factors. External factors are more related to the level of appreciation. It can be said that in the Balinese community, appreciation is not needed because the value of art is considered capable of fulfilling its social function. The internal factor lies in the scope of education due to the lack of extra-curricular lessons which in this case are still displaced by other subjects, such as computer science lessons. This can be proven by the many complaints from art education students, especially when they participate in field experience practice (PPL) in public schools. Such is the gap that has occurred in art education.

In terms of appreciation, it seems that the coaching has been quite effective, but has not shown ideal results. In this case, it is necessary to democratize art because basically appreciation is very much determined by the power factor. An example is the Surakarta style puppet art which through various communication media has been able to achieve a great success in its nationalization and demands for appreciation. This is different from, for example, the performances of the *Ketoprak* performing arts group, which although they are very liked, especially by the Javanese people, have never carried out intense coaching other than carrying out revitalization and renewal efforts (Dipoyono, 2018). Thus, the appreciation will emerge from the bottom stream because it represents the social structure without having to be aware of the extent to which it is positioned.

4. Outward orientation

At this time the world is a witness of the information age. The main source of content information is no longer lecturer lectures or textbooks. Learning is not limited to what we know but also depends on how to find and use that information quickly, creatively, and cooperatively. This situation and condition is described by Jensen as saying that: "We are in the twilight of a data-driven society. When information and intelligence become the domain of computers, society will place a new value on one human ability that cannot be automated, namely emotion" (Jensen, 1999: 84).

Students today have a lot of data but lack for meaningful learning. The demands of the workplace are that students are able to understand how to solve problems, what makes reasonable arguments, how to build teams and coalitions, and how to incorporate the concept of justice into everyday decisions. Students need to be thinkers, have skills, be problem solvers, show creativity and work as members of a team. In this case the learning that needs to be done is deeper learning about the most important things: order, integrity, thinking skills, curiosity, truth, flexibility, fairness, dignity, contribution, fairness, creativity, and cooperation. It is in this case that the work of art provides it all (Jensen, 1999).

Perhaps the most fundamental element for education to consider is the way we perceive and understand the world we live in. Effective art and design education helps students see what they see, hear what they hear, and feel what they touch. Involvement in fine art and design helps them to expand their minds beyond the confines of written texts or the rules of what can be proven. Art frees the human mind from rigid certainty. Envision the benefits of seeking, discovering, and developing solutions to the myriad problems facing our society today. These processes, taught through art lessons, help develop tolerance to overcome the ambiguities and uncertainties that exist in people's everyday lives. There is a universal need for words, music, dance, and the visual arts to express the innate impulses of the human spirit. Major organizations in today's corporate world recognize that human intelligence "takes from many wells" and art education provides access to the deepest well (Khan & Mohd. Muzaffar & Shaik Liyakath Ali, 2016: 69).

Communication skills at this time become very important. Proper coding determines the effectiveness of the communication skill level. Lecturers are people who guide the community and every individual who lives in the community. Communication is also a resource that allows students to express themselves properly. These resources make both positive and negative contributions to the future profession for students. In other words, students use their communication skills learned from teachers, family and close circle in carrying out their profession. Communication skills have a very important place in the field of teaching art and design as in any other art teaching. The ability to communicate strongly in mental, emotional, and behavioral areas plays an important role in equipping students with skills such as transferring information and so on. Empathy, empowerment, understanding approaches in collective and individual studies will always be factors that can increase success. Successful communication will make a positive contribution to students' freedom and confidence when they show their abilities. In addition, establishing a good relationship with parents and working with them, establishing proper communication with colleagues and teachers will increase professional success (Arici, 2018: 692).

An educational institution can also be considered as an institution that has a social exchange function and which interacts with both intrinsic and extrinsic influences. Intrinsic influence gives more authority to educational institutions, while extrinsic influence is given to output (Blau, 1964: 5). Based on this, theoretically inward view is an ideal application for outward development. However, the paradoxical thing in this case is not specifically caused by art education but rather socio-cultural influences that involve various aspects of life. If education is categorized as a means or factor of intentional change, it must also be able to accept the various consequences of these changes.

Phenomena that arise in social changes that affect the relationship between art and society show more on the consumptive aspect. This problem is also supported by the development of tourism which affects the tourism economy and also determines the type of tourism industry. Things related to this tourism art refer more to pseudo traditional art or ritual art which is not real because in addition to maintaining traditional values it has also been packaged for tourism purposes (Graburn, 1976: 6).

The unfavorable impact in the development of this tourism art is the occurrence of a monopoly from a group of art managers, as is happening in Bali at this time with the emergence of tie craftsmen. In addition, in fostering creativity, it can make it easier to fall into the embodiment of expression, although it is not as vulgar when compared to what has happened during the LEKRA (*Lembaga Kebudayaan Rakyat* = People's Cultural Institute) period in the 1950s in Indonesia where at that time art was used for political purposes. If you pay attention to this situation, it is possible to give the formulation of relative deprivation, namely with a vertical line in the form of expectations and a horizontal line in the form of an unbalanced reality.

This psychological imbalance will be able to bring about deviations and conflicts so that it can also destabilize the joints of state life. One of the ethical approaches is the proper application in educational institutions because it tends to maintain social balance. The various alternatives offered by this approach can be divided into three, namely firstly conducting early observations on the productivity of art education, secondly by re-functioning the institutional aspects of arts and thirdly by developing educational institutions as centers for the study and development of science and technology.

The first approach was initially based on the opinion that since 1990 many students who have graduated from higher education in the arts have deviated from the skills they already have. They tend not to like to work as teachers and tend to prefer to work as designers in various companies and business fields in big cities in Indonesia. In addition, there are also graduates who become designers at the Han Kook and Noritaki Ceramics companies in South Korea and the Sango Ceramics companies in Japan. This positive development for the arts education workforce also coincided with the flexible implementation of the High School Education Personnel Products (PTKSM) by the Institute of Teacher Training and Education (IKIP) Yogyakarta in 1992. This curriculum is based on the policy of the Coordinating Minister for People's Welfare No.B-192/MENKO/KESRA/-VIII/1993 dated August 10, 1993. The purpose of this curriculum is so that educational productivity can be better able to compete vertically and horizontally (Djohar, 1994: 6). Positive developments for the art and design education workforce that have occurred since the 1990s until now continue to progress. This can be seen from what was reported in various big cities in Indonesia that in 2020 many large companies such as PT. Polyfilatex Bandung, Indo Food Group Purwakarta, CV.Cahaya Tunggal Santosa Bandung and CV.Success Multi Graphics Bekasi are currently in need of a lot of workers from art and design educational institutions, especially in the field of graphic design. Likewise with PT. Pusa Asa Makmur Jaya Bandung and PT. Tata Global Sentosa Tasen Bandung, requires a large workforce of model design graduates. Furthermore, PT. Saku Karya Indonesia Bekasi and PT. Gemilang Persada Boga Bandung requires a large number of graduates from Visual Communication Design ([http://: job street.co.id/id/job-search/arts-creative-graphics-design-jobs-in - java-west- 2022](http://jobstreet.co.id/id/job-search/arts-creative-graphics-design-jobs-in-java-west-2022)).

The second approach is to re-function the institutional aspects of art. This approach seems to tend towards conservation efforts, whether it means maintenance or efforts to sustain life. If this reaches the level of cultural cosmology, the task given is very noble. It is undeniable that this task requires the role of minority groups who have expertise in the cultural spirit of the Xth century to the XVth century. In this case, the artists on the island of Bali are considered to have played a major role in saving ancient Javanese literary works from the Majapahit kingdom. Until now, we can still find various traditions of documents in the form of inscriptions on palm leaves and written using the *pengrupak* technique.

The task of preservation becomes very difficult for art education institutions so that this task is better if it is associated with various other disciplines such as literature, anthropology, and cultural history. Re-functioning in this case is more of an effort to show various practical and study activities in the midst of community life. If it has been programmed in the curriculum subsystem, courses such as Traditional Art Studies developed at the Faculty of Language and Arts Education (FPBS) of Yogyakarta State University are examples that deserve praise compared to other art education institutions. In this course there is an assignment for students to follow the traditional learning method (*nyantrik*) to experts or masters. So in this case there is a harmony in terms of strengthening the theory that has been obtained from the teacher on the one hand and from the experts who build it on the other.

Refunctioning other arts institutions can also be done by participating in the development of arts and crafts, especially those in rural areas. It seems that this is a humanitarian task because the arts and crafts have long lived in rural areas in an effort to meet subsistence needs. As a business in the informal sector and with a low educational background, the craftsmen in the villages lack the business nature of their products so that they become less knowledgeable about marketing and developing designs that meet consumer tastes. A short-term action that was programmed to establish a Design Center was also difficult to bring in craftsmen from the countryside. This is not because they can't afford to be nurtured, but because there is a reason that if they leave their village more and more for some time, they will lose their source of income to support their family.

As a follow-up to this program, there was a change because the Design Center had to actively come to the villages on its own. So in this case the Design Center becomes a kind of Mobile Design Center that must send instructors to rural areas. This problem is also more complicated because not many of them have problems in terms of timing. To overcome this obstacle, if possible, their role will be replaced by selected art education students, who have met the criteria to be deployed to the community. With this delivery, besides being able to develop their abilities, they will also gain experience in various things related to design materials outside of lectures.

The third approach is actually the culmination of the development of an inward orientation because it is more aimed at the function of higher education institutions, especially those related to the function of the Tridharma of Higher Education concerning academic development. This development is also based on the factor of art resources obtained in various parts of Indonesia which are in fact very complex. The alternative that may be offered is only that an assessment of various aspects of art is needed. This depends again on the factors of educational institutions, especially those with a major in Art, to be willing to try to think about establishing an art study institution. The first thing that should be initiated may be to establish an art museum and library. Micro art museums, for example, display selected alumni works since the 1970s. This art museum is a place for multi-study because it can be used for scientific development and ideal creativity. Then for the study of art, if there is a mutual agreement between the interested parties, of course, by looking at the quality of it, there is a great hope that it can be realized. The practice of art practice, research and seminars by bringing in speakers from various figures including experts, culturalists and artists requires sponsorship and very expensive costs. However, it is believed that the contribution of ideas in forms like this is something that is very useful for the further development of art.

5. Conclusion

Fine arts and design education accepts different suggestions for interpretation and their possible application will be able to provide new possibilities emerging from a wide variety of art forms, perspectives and worldviews. This approach that comes from post-structuralist, deconstructive, semiotic, and postmodern theories has influenced various fields in education and the arts. This discursive theory enables the practice of critical analysis which creates new responsibilities for teachers and students. Furthermore, it is hoped that students will be able to develop and organize their agenda and also make them active recipients of information.

The traditional way of thinking about art and design education is no longer adequate because the development of art and design has undergone rapid changes along with the development of information technology and economic and cultural globalization. Art and design education which is still influenced by the concept of progressive art education that prioritizes individual expression is no longer relevant. Various global cultural discourses and theories such as postmodernism, postcolonialism, feminism, multiculturalism, pluralism, postindustrial, poshistory, posauratic, the end of art history, and so on have long seeped into public discussion spaces and influenced art and design workers as well as art and design educators.

Art and design education products, among others, are able to penetrate the job market, especially the informal sectors which are more easily accessible. This is an independence that is highly expected by various parties, especially by the higher education institutions of the arts themselves. This reality does not have to directly affect factors in education, including the subject of students. However, over time art education must also improve its quality along with the rapid development of science and technology.

One of the alternative developments with inward orientation and outward outward is based on the socio-cultural conditions of the community. This is a reduction and reproduction of the thoughts of experts both with a prospective and retrospective view as described above.

From this inward orientation perspective, there is an opinion regarding the importance of fostering creativity and expression for art education. This is also a description of the various consortia that are often initiated at this time. Then the view of outward orientation is one of the ethical solutions based on the problems that have been the experience of the teaching staff in the arts education institution. Thus, to meet the demands of interrelation and

equivalence, art education does not need to make structural changes, but only by increasing its effectiveness and efficiency.

Based on a series of interviews conducted with respondents, the main problems that hinder art education are largely due to the system of placing students into the curricular stream based on the results of the national exam. Second, support from the Ministry of Education is needed to reform the current curricular and learning system for the content of art education, especially in art and design education, where the learning syllabus must contain a fair balance between learning theory and technical skills in making art objects. In addition, more art-related programs, such as art talks, comparative studies of contemporary art galleries, are needed to broaden the horizons of art knowledge among students.

However, we still hope that the problems and problems that occur in art and design education in Indonesia can be resolved through support and assistance from the government. The researcher also believes that art education has the potential to contribute significantly to cultivating creative minds for the Indonesian nation's development agenda if given the same opportunities and interests as other types of education.

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