

A NEW COMPETENCY-BASED CURRICULUM AND GRADUATE WORK READINESS IN THE FIELD OF VISUALARTS

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ABSTRACT

The focus of this study is on art education postsecondary school. Colleges and universities sometimes have stronger criteria for students' general knowledge, critical thinking abilities, and moral integrity. When students graduate from postsecondary art schools, it is often assumed that they will bring new ideas and points of view into the world for others to examine. They have the potential to be good to society, constructive, and economically profitable, and they are intended to revitalize traditional forms of creative expression. The goal of this study was to evaluate how the implementation of the Independent Learning Campus Curriculum (MBKM), in particular in the form of apprenticeships and certificates, boosted students' readiness to fulfill the need for talented persons in the creative industries. The technique for this qualitative study involved conducting student interviews and completing a literature review. According to the findings of this study, when a curriculum based on certification is applied and the student obtains credentials in the field of employment, there is a favorable influence on students' artistic talents, communication skills, and capacity to utilize technology. This research is experimental in nature, and there is room for further growth, particularly in terms of talents that demand greater complexity. The findings of this study might help educators in Indonesia better modify their courses to fit the demands of their country's thriving creative economy.

Keywords: visual arts, creative industries, independent curriculum, mbkm

INTRODUCTION

Learning is the process of gaining new knowledge or refining an existing skill via practice and study. While the term "Learning" is used, this discussion focuses on the process of teaching others how to learn. Undoubtedly, there is a broad diversity of knowledge types gained through distinct learning methods. We obtained a substantial amount of education throughout elementary and middle school, and we warmly recall those years. Natural sciences, social sciences, and linguistic sciences are the three main disciplines of scientific inquiry. There are several subfields within natural science, with physics, mathematics, chemistry, and biology being the most notable. Numerous subfields exist under the rubric of "social sciences," with sociology, anthropology, economics, the humanities, and psychology, among others, being the most notable. In language education, there are study of Indonesian, English, and Japanese. So, what is science exactly? Knowledge curiosity is satisfied when it has "absolutely caught" the fact of something, but Science requires more explanations beyond what is required by knowledge alone. Unquestionability is an essential trait for persons who are seen as knowledgeable. A fisherman is knowledgeable with the times of day when the tide is high and low, as well as the variables that contribute to the rise and fall of the tide. Consequently, fishermen are already familiar with the tides and currents that occur in the water. The key to knowledge is understanding a phenomenon's causes. If, on the other hand, you are familiar with the tides but do not know what

causes them, you possess merely information, but you has not yet reached the level of science.

Regarding the current educational system in Indonesia in particular, the author's decide to limit it to the subject of fine art education, we must at a least examine the repeating forms that have been present in earlier educational systems. To uncover relevant historical information on the history of art education in Indonesia, it is required to have access to a substantial amount of literature on the topic of the history of Indonesian art. According to the renowned curator of fine arts Aminudin TH Siregar, literature on the history of Indonesian fine arts is still a long way from becoming authoritative. The author realizes that the literature on the history of Indonesian art is still a considerable distance from being deemed "legitimate," but we will continue to make occasional efforts to trace the traces of art education. Since the beginning, the Independent Learning Campus Curriculum (MBKM) has adhered to a policy that acknowledges the relevance of aesthetics in judging the quality of works of art. Since this new legislation is about to take effect, we cannot declare with perfect confidence whether the new system will be advantageous or detrimental. At least those of us in the art world who hold titles such as writer, artist, observer, researcher, or practitioner, or any of the aforementioned positions, are willing to adapt to this strategy.



Figure 1. Poster of Research MBKM Project in Telkom University

Arts education may adapt to advances in science and technology, social and cultural changes in society, societal requirements and expectations, and changes in national and international education systems. It has been known that teaching method in the realm of education has several methods to the process of conveying art knowledge. One of these ways is the studio system, which provides pupils with a more comprehensive art education. The necessity for fine art as a feasible future alternative is increasing due to the influence of society on business and the need for industry to seek creative resources. The construction of a solid educational system and curriculum, particularly in the sphere of fine arts, not only improves the quality of education, but also helps to the growth of industry and culture, which depend on the involvement of creative individuals. Effective training is required to optimize the quantity of knowledge transmitted and absorbed by students and instructors alike.

Art institutions perform a crucial function as a venue for the diffusion of art knowledge as a component of the social field of art. These establishments play a crucial role in the teaching of art students, the generation of aspiring artists, and the growth of an ecology for art exhibits. The social sphere of art is expanding due to the importance of art institutions, which are places where students engage in theoretical, production, and exhibition learning activities, as well as partnerships between artists and galleries during performances. A curriculum that is continuously updated will enhance the quality and efficacy of the program, resulting in graduates who are more capable in theory and practice and who have a thorough understanding of the subject of fine arts. The effect of developing a good curriculum in the field of social arts will be

to improve the quality of the social arts field, which will run well due to the skills of subjects such as artists, curators, spectators, galleries, etc., so that reciprocity occurs, or, to put it another way, the quality of the social arts field will increase. On the other hand, there is a mutualistic symbiosis, in which each stakeholder aids and depends on the other.

METHOD

In this study, qualitative methodologies were employed. The theories used are art history and aesthetics. The author utilizing art history to examine the past and extract what is necessary. Aesthetics is important for evaluating the quality of works and objects in fine art, as well as for anticipating the likelihood that an artist's aesthetic quality will be impacted by external factors (including government policies). Literature reviews, exhibition catalogs, and seminars/webinars yielded the data. Consequently, the investigation is anticipated to provide fruitful results.

According to art history theory, artists produce as individuals while simultaneously being accountable for the medium and many levels of their works of art. A work of art is a one-of-a-kind artifact made for public exhibition in the social area of art. When works of art are shown, a group of people present at the exhibition is known as the art public, and each member is there to comprehend the work that is being presented to them. In the realm of art, there is a totality of all systems of the social sphere of art. As a result, the social field system of art provides a framework for presenting artists' works to art aficionados. Aesthetics is the scientific study of beauty. Because there is no set size for what is deemed lovely, it might be subjective. While study of beauty via diverse aesthetic theories might aid in understanding of beauty. The most fundamental condition for creating wonderful works of art is creativity. Humans can only create art if they are creative.

The qualitative methods of observation, interviews, and a literature research all contributed to the collection of material that was then evaluated via the lenses of aesthetic theory and structural-functional theory (Ruastiti et al, 2021). This study aims to assess the change in students' habits or the product of tertiary education. Students are expected to be able to adapt their habits, particularly in line with the Independent Learning Campus Curriculum (MBKM), in particular in the form of apprenticeships and certificates, and to be open to new ideas in order to create a pleasant environment and support the continuous educational process.

RESULTS

The possibilities that arise in the artist's creative process as they pertain to the Independent Learning Campus Curriculum (MBKM) policy have been outlined in the debate. These academic artists' originality will undoubtedly differ from the creativity of artists who are not constrained by the education/learning system.

A certain number of academic artists will "collide" with the school system in the sense that higher education is the location for knowledge transmission. Of course, outperforming the prior learning system will be a task. Academic artists' works are hoped to be able to "translate over time" in the future, as great artists have done in the past. Indeed, the events that are now going place cannot be fully resolved since they are still taking place.

Table 1. Impacts of Independent Learning Campus Curriculum (MBKM)

No	Elements	Before After	Change
1	Student's skills	<p>- The information is solely shared via formal means and within the classroom.</p> <p>- Students are not willing or have initiative to work together, especially in art producing procedures.</p> <p>- Students do not have tacit knowledge about art and the process of making art.</p> <p>- Students have a deeper comprehension of the process of making art as well as the importance of art.</p> <p>- The student is showing signs of being favorably impacted by outside forces.</p> <p>- Students become active participants in social transformation and political mobilization when they take</p>	% 27.7
part in project-based learning.			
2	Student's Awareness	<p>- Real world problems/issues cannot be resolved with formal and usual approach.</p> <p>- Formal classes are boring and not effective.</p> <p>- Problems and concerns that arise in the real world cannot be handled using the traditional and conventional technique.</p> <p>- Formal education is inefficient and uninteresting to students.</p>	34.5

3	Student's initiative	<ul style="list-style-type: none"> - A fundamental aesthetic style, as well as an artist-focused method of inspiration and production. - A laborious and sluggish progression of style. - Discussion with a number of different parties results in the development of a fresh and innovative visual style. - Participation from students is one technique to generate an original and imaginative style. 	22.9
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The data presented in the table above are the collected findings from this study. Involvement has the potential to teach students and other stakeholders, and the message may be conveyed while giving kids important work to do. It's important to keep environmental issues in mind while crafting lessons, but there are times when alternative topics might be more suited. It's also helpful to have more individuals take part in the creative process's early, brainstorming and ideation stages. From the results of the study, we can infer that students' and other stakeholders' engagement with MBKM procedures and the latter's ability to address real-world challenges has undergone substantial transformation in recent years. Sunaryo argues that the purpose of art education extends beyond helping students develop an affinity for and understanding of the creative process (Budiman et al, 2020) .

DISCUSSION

As previously said, in order to understand how the art learning system in Indonesia has evolved from the past to the present, we must examine the Indonesian art history literature. However, there is still a lack of "serious" literature on the history of Indonesian art. Even Nevertheless, when we look at the existing data, facts from the remnants of objects that are still remarkable today, we can no longer question. The author is inextricably linked to the existing art history literature. The Hindu/Buddhist era temples of Borobudur and Prambanan demonstrate that painters of the time were capable of producing high-quality masterpieces. Of course, this cannot be divorced from the kingdom's learning system at the time.

When Islam first arrived in Indonesia, it had an impact on the existing art. Islamic study institutions known as "Islamic boarding schools" encouraged the development of Islamic art in Indonesia, including calligraphy. Of fact, the durability of Islamic art has endured to this day in various regions in Indonesia thanks to a strong learning system. His paintings were highly regarded by the worldwide society during the Raden Saleh period, which was extensively inspired by Western art. Raden Saleh's paintings, while being almost a century old, are in good condition and have been shown in the National Gallery of Indonesia multiple times. As we reach the twentieth and twenty-first century, Indonesian art is quickly expanding, with a "uncountable" number of artists. Of fact, number and quality are two terms used to define success.

At the moment, a policy known as Independent Learning Campus Curriculum (MBKM) has arisen, which has recently been the focus of scholarly debate. According to this guideline, students can take up to 40 credits at other universities. When postsecondary schools launch fine arts study programs, there is a chance that the quality of education may improve or deteriorate.

When we look at the history of art in Indonesia, we can see that the legacy of works that still remain and are loved by the public is proof of previous learning and the quality of individuals who used to be extremely skilled at art. But we can't assess what's going on right now since it's still happening. Aesthetic limits are changing as well. According to Martin Suryajaya's book *History of Aesthetics*, the creative aesthetics of each nation varies. Consider the aesthetics of ancient Greece, which influenced the aesthetics of the Renaissance era, which was exceedingly mathematical, resulting in immaculate and realistic works of art. Michelangelo is a well-known artist who created stunning paintings and sculptures.



Figure 2. MBKM Declaration in Telkom University

Artists who are also academics (lecturers) will increasingly be confronted with new systems that might make their work simpler, or vice versa, in relation to Independent Learning Campus Curriculum (MBKM). The task of making works that are both personal expression and time-limited in nature, in the sense that the needs for each semester to work will overlap. As a result, academic artists' creations may lack "soul" as a result. According to Irma Damayanti's theory of Art Psychology, there are two types of creative processes used by artists: methodical and intuitive. Systematic labor is distinguished by hard effort without the need for inspiration. While working, ideas are sought; yet, it is believed that 99% effort, 1% inspiration. Meanwhile, intuitive is distinguished by significant inspiration prior to labor. Artists will seek ideas, motivation, and inspiration first, and then fully implement those ideas. In other words, 99% inspiration and 1% effort. The author does not suggest which is better, but both are, because history has shown that great individuals arise from these two sorts of creation.

Artists and academics alike must respond creatively to the Independent Learning Campus Curriculum (MBKM) challenge. History demonstrates that great artistic figures arise regardless of the situation of the Indonesian country at the time. The Indonesian nation is overburdened with numerous forms of hardship. The Indonesian people are accustomed to adversity. So, in relation to this strategy, academic artists with a huge heart are willing to carry it out while also criticizing things that are less successful.

CONCLUSION

The author argues that the government has good intentions in the fine arts learning system in Indonesia on occasion. Independent Learning Campus Curriculum (MBKM) theoretically provides students with a place to study and access across campuses. Hopefully, the concept will have true results in practice. It is intended that in the sphere of fine arts, it would bring aesthetic advantages to everyone who studies it. The author conclude "hopefully..." with the understanding that with "intact" credits in a student's chosen study program (prior to the MBKM policy), the final graduation results (eg Bachelor's Degree) do not always achieve maximum results, especially if students are going to study the equivalent of 60 credits outside of their study program. Again, the authors anticipate that currently attempted MBKM curriculum will produce graduates with the required competencies.

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