



Integrated Arts and Culture Education Model for Public Schools in Indonesia: The Case Study of ‘Made in Cirebon’ as a Cooperation Project with an Artist Community

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Abstract. There is an urgency to improve arts and culture education in public schools in Indonesia. Currently, the sector faces various challenges, such as insufficient course hours, limited topics, as well as inadequate number and expertise of teachers. With the Covid-19 pandemic, the situation has become even more precarious. To solve these problems, ARCOLABS organized an alternative arts and culture education program for local public-school students in 2020 as part of the Official Development Assistance (ODA) for Arts and Culture Education. Entitled ‘Made in Cirebon’, this pilot project served as preliminary research to look for the most appropriate models to encourage innovations and sustainability in arts and culture education in local public schools in Cirebon through cooperation with local artists. This project-based study utilized several research methodologies, including seminars and discussions to develop learning contents, implementation of an online/on-site learning model, a mini showcase of learning outcomes by students, along with participant interviews, surveys, and evaluation by all stakeholders to prepare for a successive project in 2021. Through the inclusive, innovative and productive outcomes of the project, this research has drawn several positive conclusions: (1) various genres and disciplines can be integrated into an interdisciplinary subject that could overcome the limited course hours and topics within the school curriculum; (2) local artists can be important artistic and educational assets that could fill the gaps in formal education; and (3) a creative approach to local issues is a significant catalyst for the sustainability of the implemented model.

Keywords: *artist community and teacher cooperation; ODA; arts and culture education; interdisciplinary learning model; post-pandemic education.*

1 Introduction

This study aimed to propose alternative teaching methods and contents for arts and culture education in secondary public schools in Indonesia, which were

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designed not only on the basis of timely relevance and local applicability, but also with an intention to promote a potential vision for the sustainable future of art education. Art education, just like art itself, has experienced various shifts in terms of its vision and methods throughout history. According to Efland [1], the key ideas and values of art education during the past hundred years were reflected in a series of shifting trends and tendencies. The attitude toward art education at the beginning of the 20th century advocated universal elements and principles in art in opposition to the accurate representation of nature by academic art teaching. The following attitude was a movement to liberate the imagination of students to enhance their creative self-expression by eliminating conventional rules and standards. Then, a new approach to art education came into play that supported the application of art knowledge to society rather than being only an expression of personal taste, as a way to improve people's daily life in the community. The later part of the century was dominated by the idea of disciplinary and structured art education based on artistic and scholarly inquiry.

Following the aforementioned discipline-based art education, Hardy [2] elaborates art education from the postmodern perspective. According to him, postmodern art education pursues freedom in art by integrating different subjects into a joint curriculum. Such a holistic or integrated curriculum can revitalize art learning in such a way that it "embraces new media [...], celebrates difference but values inclusion and teamwork". Living in the 21st century, we anticipate art education to serve the rapidly changing society of our time and nurture students to grow into individuals who can creatively solve complex problems in our postmodern world. However, despite our expectations, the subject of art education provided in secondary public schools in Indonesia, under the name *Seni Budaya* (Arts and Culture), raises many questions and concerns due to various fundamental challenges. Firstly, the most considerable problem stems from insufficient course hours allocated in the school curriculum, which results in limited opportunities to explore various arts-related subjects. Secondly, there is an inadequate number of expert teachers, which affects their required competence in the subject matter.

In response to these challenges in formal education, alternative arts education has been developed and managed by both private and government institutions with different visions and methodologies. A number of artist collectives have developed educational contents in the form of workshops based on their artistic practice. For example, the contemporary art and collective movement by *Gudskul Ekosistem*, comics studies by *Akademi Samali*, upcycling art by *Atap Alis*, art and community by *Sinau Art*, and new media art by *House of Natural Fiber (HONF)*. Despite their contributions in raising public awareness on arts education and providing new perspectives on contemporary art, their programs

are independent from the school curriculum and therefore have no direct impact on formal institutions. On the other hand, the Indonesian government has initiated a program for local artists to teach in schools, Gerakan Seniman Masuk Sekolah (GSMS, Artists Go to School Movement), which aims to support the public-school arts program while preserving local culture and heritage [3]. Although GSMS has reached numerous schools in marginalized parts of Indonesia, the effectiveness of the contents and the satisfaction of the students have not been determined [4].

Presented with these problems and opportunities, the curators of ARCOLABS – Center for Art and Community Management organized an art education project entitled ‘Made in Cirebon’, which involved several artists and art educators to develop alternative art education contents for junior high school students in Cirebon. Under the Official Development Assistance (ODA) project from the Korean government, this pilot project was held from July to September 2020. The project was aimed toward presenting a progressive model for arts and culture education that corresponds to the general problems in implementing the national curriculum and the particular challenges faced by local communities in Cirebon. The project paid attention to local issues such as shortage of clean water, waste management, social inequality, and loss of traditional culture, and proposed a practical step-by-step guideline to build creative and innovative contents in response to these issues. Although the project was an independent and experimental trial using an integrated postmodern approach, it attempted to meet the objectives of the Indonesian government for the arts and culture education curriculum in public schools, which aims to develop the students’ competence in their attitude, knowledge, and skills related to the environment in the social, cultural, and artistic fields [5].

The main programs within ‘Made in Cirebon’ included three series of workshops dedicated to two beneficiary groups: local artists as the primary recipients, and students and teachers as the secondary recipients. The ‘Workshop for Teaching Artists’ in July 2020 served as an orientation session for all thirteen participating artists to learn about the historical context of Indonesian and Cirebon society as well as giving practical tips on education technology. This was followed up with the ‘Workshop for Local Artists’ held in August, which was designed to train ten local artists from the Sinau Art community in Cirebon, each of whom comes from a different artistic background. Instructed by three teaching artists from Korea and Indonesia with distinctive artistic expertise, including new media art, performance art, and multimedia art, these ten local artists worked in pairs to develop five new learning modules that combine their own skills and new knowledge acquired from the three teaching artists. Under the theme ‘New Normal’, the newly developed learning materials were then brought to students and teachers at

SMPN 1 State Junior High School during the ‘Workshop for Students and Teachers’ in September. Students were encouraged to create their own work, which consisted of elements of their own creative ideas, the local artists’ experience, and the teaching artists’ knowledge. They also learned interdisciplinary art creation through hybrid content, an integrated approach, and voluntary participation.

There were several limitations to conduct this research because of the travel restrictions and uncertainty surrounding the Covid-19 pandemic. Since the organizers and teaching artists were based in Jakarta and Seoul, most correspondence and interaction with the participants in Cirebon had to be done via online telecommunication. Due to the limited opportunities for direct contact with the community in Cirebon during the preliminary study on local issues, insights from local stakeholders, and internet resources became especially crucial. Organizers relied on the Education Council of the Cirebon city government to assign a participating school and during the implementation of the program, immense trust and initiative from the local artists was also pivotal.

Nevertheless, the pandemic served as a solid foundation for innovative learning methods. Through the inclusive, blended and fruitful outcomes of the project, this research sought to answer the following questions: (1) how can non-formal education be integrated into formal education by means of an interdisciplinary approach; (2) how can artists and school teachers collaborate to develop contents of public school art courses; and (3) how can the implemented arts and culture education model be self-sustained and extended into new education models relevant to the post-pandemic era. It is hoped that the module developed through this research can be widely used by various stakeholders, artists, and school teachers to improve their own educational content and method.

2 Literature Review

2.1 Status of Arts and Culture Education in Public Schools in Indonesia

Arts and culture education – the subject *Seni Budaya* – in secondary public schools in Indonesia contains four branches of arts, i.e., visual art, dance, music, and theatre. All four branches of the subject are recommended to be incorporated throughout the school years, in which the course is allocated for up to two hours per week – two sessions of 45 minutes for high school (SMA) and three sessions of 40 minutes for junior high school (SMP). However, due to the limited course hours, a minimum of two subjects are permitted to be taught in both high school [6] and junior high school [7]. Therefore, different schools

offer different branches of arts within their school curriculum, often based on mutual selection by the teachers. For example, in school A dance is implemented in 7th and 8th grade while visual art is taught in 9th grade. Meanwhile, in school B, dance and visual art are offered in 7th grade while music and visual art are introduced in 8th and 9th grade [8]. Consequently, such limited course arrangements not only makes it hard for students to be exposed to various subjects of art, but also difficult for them to learn one subject in-depth.

In addition to the limited learning opportunities and explorations, the insufficient numbers of teachers in a school and their proficiency are another challenge in providing quality education to students. A case study by Nurmila Sari Djau [9] found that many school teachers in Western Kalimantan are expected to take care of several subjects in arts regardless of their expertise. Thus, a music teacher is required to teach art in a non-music class. While she discusses efforts by teachers to overcome the barriers by helping each other to acquire new knowledge, it is questionable how accurate and effective material can be developed by teachers of unrelated backgrounds. In another example, research by Andreas Michael [10] points to a more serious case of art teachers who do not have the right academic background for any of the art disciplines taught in school. Although his research was held in Central Sulawesi, it is a common problem that is happening across the country, including in the capital city of Jakarta.

In 2017, Universitas Negeri Jakarta (UNJ, Jakarta State University) launched Rekognisi Pembelajaran Lampau (RPL, Recognition of Prior Learning), a program aimed at public school teachers based in Jakarta to help them realign their academic background with their assigned subject in school [11]. Initiated by the Ministry of Research, Technology, and Higher Education, RPL offered teachers a second bachelor's degree in numerous education undergraduate programs upon the completion of the course in three semesters. Under the visual art program, 15 SMA and 75 SMP arts and culture teachers who did not have a previous academic background in arts were enrolled to take various ranges of classes, from art theory, art and design fundamentals, photography, craft to art research, for a total of 62 credits [12]. Despite this encouraging attempt, the program was mainly focused on legitimizing prior experience, which was based on specialized, discipline-based art education. Therefore, this second degree obtained by teachers could not sufficiently resolve the systemic issue of competency since the program placed less emphasis on equipping teachers with the comprehensive, interdisciplinary skills urgently required in arts and culture education in a postmodern world.

2.2 The Role of Local Artists in Arts and Culture Education in Indonesia

Art in Indonesia is strongly believed to exist not merely within the frame of exhibitions but notably in the daily lives of the community. Therefore, there are numerous contemporary art practices that focus on public outreach with an educational approach, often driven by artist collectives. Artist collectives are a popular form of art practice in Indonesia, which is generally known to have its roots in the system of the studio/workshop called *sanggar*, which was first introduced in the 1940s. Although the main purpose of the *sanggar* system is artwork production by a senior artist who is assisted by artists of a younger generation as artisans [13], it is also a place where artists can learn from each other by exchanging ideas and enhancing their creativity [14]. Continuing the tradition of the *sanggar*, a growing number of artists in Indonesia are interested in being involved in art education as part of their collective artistic practice, seen as the subject matter, the medium, and the way to reach the audience. In that sense, for these artists, art embodies dual values: educational, which foster an individual's artistic knowledge, and social, in an effort to resolve collective challenges [15].

Educational values in art is the most important mission of HONF, one of the most innovative Indonesian artist collectives based in Yogyakarta. In 1999, it began as a platform to exchange formal and non-formal information useful to people's lives. It soon ran its programs under a curriculum called the Education Focus Program (EFP), presenting guidelines to interchange knowledge between the fields of art, science, and technology to provide applicable solutions for the local community. Unlike a traditional academic curriculum, EFP is open to anyone who wants to join, share practical skills and techniques that are relevant in daily life, such as eco fashion, product design for digital fabrication, and microbial alcohol [16].

On the other hand, art as a social value to strengthen bonds between artists and their audience through collaboration and communication is evident in the practice of Serrum, an Indonesian artist collective based in Jakarta. Founded in 2006, Serrum aspires to create a shared space where anyone can present and exchange information. Their main focus are education issues that expand to socio-political and urban affairs. Positioning themselves as educator-artists, Serrum incorporates various artistic approaches, such as video, print, installations, and performance to pursue education-related themes [17]. Since 2018, this artist collective has initiated an incubation and exhibition program for high school students called 'Remedial' that aims to help students to search for their identity through cross-disciplinary art activities [18].

The role of the artist as an education facilitator can also be found in Cirebon's own artist collective called *Sinau Art*. Established in 2005 under the name *Gardu Unik* as a shelter to develop and empower communities through a variety of local arts, the collective also ran a unique program to produce teachers for schools [19]. This interest in education developed further in 2006 as they changed their name to *Sinau Art* with a revitalized mission to concentrate on art education (*sinau* is the Javanese word for 'learning'). *Sinau Art* has brought their learning environment beyond a designated shelter space (*gardu* in Indonesian) to a wider public area through their annual *Jagakali International Art Festival*, held along the riverbanks in marginalized areas in Cirebon. During the festival, artists use art to address local issues, such as environmental problems and social inequality, from the local residents' point of view.

HONF, Serrum, and *Sinau Art* exemplify the many significant initiatives by Indonesian artist collectives who contribute to their local community using their own artistic practice. This supports the observation by Putra Hidayatullah from *Komunitas Tikar Pandan Aceh* that the role of the artist collective as an educational and social awareness platform and a humanitarian approach to art must consider local issues and cultures to successfully break community barriers [20]. By involving local artists, public school teachers, and students to explore the ways art education could help solve regional problems, the 'Made in Cirebon' project was also an attempt to balance knowledge acquisition between formal institutions and the practical field.

3 Methodology

This study was carried out using various qualitative and quantitative research methodologies to develop a series of arts and culture education models for public schools in cooperation with local artists in Cirebon. The research methods used were: (1) literature review as preliminary study, (2) interviewing of stakeholders, (3) workshop program and learning module design, (4) selected interviews and surveys of all participants, and (5) evaluation session. The overall outline of the research method and related results are shown in Table 1.

3.1 Literature Review

Firstly, as a preliminary study, the current status and problems faced by the students and teachers of arts and culture education in public schools in Indonesia was investigated and analyzed through a wide literature review. Additionally, the educational activities of various artist communities were

reviewed to discuss the contributions of Indonesian artists to the development of art and art education.

Table 1 Research method outline.

Research Method	Focus	Material/Participant	Related Result
3.1 Literature Review	Current status and limitations of arts and culture education	Publication, Research Report, Journal Article from Indonesia	Result 4.1: principles in the training modules
3.2 Interview of Stakeholders	Opinions on the demand and appropriateness of project	Representative of Cirebon City Government; Sinau Art; SMPN 1 Cirebon	Result 4.1: target skills in the modules
3.3 Workshop Program	Knowledge transfer and practice for the basis of educational model	3 workshop programs for 10 Sinau artists; 5 workshop programs for 10 teachers and 83 students	Result 4.2: school and local artists
3.3 Learning Module Design	Step-by-step tutorials of assigned topic	3 book modules and 3 video tutorials for 10 Sinau artists; 5 book modules and 5 video tutorials for 10 teachers and 83 students	Result 4.2: school and local artists
3.4 Selected Interview	Program effectiveness and satisfaction; project performance	5 Sinau artists; 8 teachers; 8 students	Result 4.1: improvement in modules or curriculum
3.4 Survey of All Participants	Program effectiveness and satisfaction, project performance	10 Sinau artists; 10 teachers; 83 students	Result 4.1: improvement in modules or curriculum
3.5 Final Presentation	Students' performance	1 representative group of students from 5 sessions	Result 4.3: motivation for future project
3.5 Evaluation Session	Identifying key project outcomes and impacts	KACES; ARCOLABS; Sinau Art; SMPN 1 Cirebon	Result 4.3: sustainability of project

3.2 Interviewing of Stakeholders

Secondly, data about local issues and the current state of art education in Cirebon, which were not found in the literature review, were gathered with the

help of various stakeholders, including representatives from the Education Council at the Cirebon city government, artists from Sinau Art, and teachers from SMPN 1 Cirebon.

3.3 Workshop Program and Learning Module Design

Thirdly, educational models were developed through workshop programs in which curators and teaching artists collaborated to review the proposed topics and contents. Produced in the form of a booklet and a video tutorial, the models balance between theory and practice. A set of video tutorials are available on ARCOLABS' YouTube channel so that the participants can revisit the content when necessary.

3.4 Selected Interviewing and Surveying of all Participants

Fourthly, a paper-based survey was conducted immediately after each program among all participants (local artists, students, and teachers). The survey questions included aspects of satisfaction and effectiveness of the program. Some participants also took part in a recorded video interview. These video interviews were compiled and presented on ARCOLABS' YouTube channel.

3.5 Final Presentation and Evaluation Session

Fifthly, after the program was completed, final outcomes by students were presented. During the evaluation session, opinions from different stakeholders were gathered to check the project performance from beneficiary and non-beneficiary perspectives and was used as the basis for the design of a subsequent project in 2021.

4 Results and Discussion

4.1 Integrated Learning Model

Various genres and disciplines can be integrated into an alternative subject that can overcome the limited course hours and topics within the school curriculum. During one school workshop, Sinau artists designed a SELINGSA (Seni, Lingkungan, Sains = Art, Nature, and Science) subject, in which students were taught about the current clean water crisis in Cirebon as a background. Then, they were encouraged to design their own power plant for water filtration using recycled materials (Figure 1(a)). In another session, students were given the opportunity to learn about traditional Cirebon gamelan music and simple animation. Artists guided the students through stop-motion animation production using a mobile phone (Figure 1(b)).

This integrated learning model enabled artists, teachers, and students to view arts and culture education in relation to other subjects and social issues. In this model, Seni Budaya is not limited to only visual art or music but can also be based on principles of science and technology. Furthermore, by approaching the environmental crisis and loss of traditional culture through a fun, hands-on approach, it was also easier for students to engage with serious issues.



(a)

(b)

Figure 1 (a) Students presenting their final outcome combining art, science, and nature; (b) students working on making a stop-motion animation from Cirebon gamelan music (Photo ARCOLABS).

4.2 Artist Community and Teacher Cooperation

Local artists can be important artistic and educational assets to fill gaps in formal arts education. The path towards an integrated learning model relies on a collaborative working environment that involves both schoolteachers and the artist community. This cooperation is crucial to create an education model to overcome present issues in which artists-led arts and culture education models are entirely independent from the school curriculum. By involving artists to teach in school and allowing teachers to oversee the program, this working model can lead to the development of arts and culture education content that not only complements the standard curriculum but also innovative methodologies.

Considering this objective, artists can be involved from the early stages of syllabus development to ensure the structure of education content and provide the artists with confidence to deliver the program (Figure 2(a)). The syllabus can be developed further into learning modules in the form of a video and a booklet as additional learning tools. During their session, artists can use the modules as part of their presentation (Figure 2(b)). By producing learning modules, the education content will also be accessible to other artists, teachers, and students who wish to learn about the topic in the future.

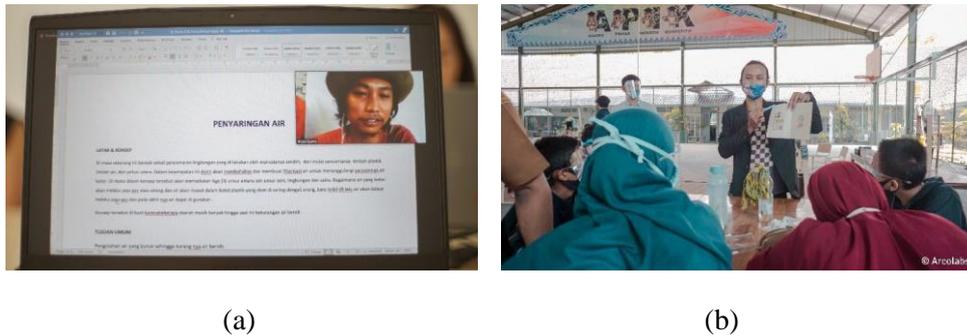


Figure 2 (a) A Sinau artist developed a syllabus and learning modules; (b) a Sinau artist explains the concept and creation process to students using his book module (Photo ARCOLABS).

4.3 Local Issues and Values for Project Sustainability

A creative approach to local issues is a significant catalyst for the sustainability of the implemented model. The preliminary study of this research found that despite the growing number of alternative arts education programs, many are unsustainable because the content does not resonate with the participants. Thus, it is important to incorporate local issues and utilize cultural elements that are already part of the beneficiary communities to motivate participants to voluntarily explore and expand the project on their own in the future.

During a workshop session about performance art, an artist from Sinau Art raised the issue of poor waste management in Cirebon. His concern became a collective inspiration to explore used materials in artwork creation (Figure 3(a)) and incorporate environmental themes during school workshops. Another issue, the declining popularity of gamelan music, led to an inventive method to combine traditional and new media arts (Figure 3(b)).

Artist-teacher cooperation is a ground-breaking experiment, as this form of collaboration is not found in the existing public art curriculum. However, the fundamental philosophy behind this collaboration and its potential impact on art education for the society beyond school was not fully discussed in the initial stage of this project to help both artists and teachers share the same goal. Future projects need to consider creating an opportunity for artists and teachers to acquire fundamental insight into how they can play a significant role together to change individual lives and communities. This can be done by introducing established and successful case studies from Korea so that artists and teachers can learn to share an ultimate goal toward the project and not merely become an instructor or a spectator to each other.



(a)

(b)

Figure 3 (a) A Sinau artist explaining his outcome inspired by environmental issues in Cirebon; (b) students recording gamelan playing for a stop-motion animation. (Photo ARCOLABS)

Due to the uncertain situation during the pandemic, this project invited SMPN 1 as the only beneficiary participant, which is the first public school established in Cirebon in 1925 and considered to be the top school in the city, with a well-established infrastructure and learning support from both parents and teachers. As a result, this first pilot project was successfully accomplished under stable and supportive conditions. However, to make this project more inclusive, which is one of the fundamental objectives of the project, it must consider involving more teachers and students who are from different backgrounds. In that sense, a future project will consider inviting a school from the area of middle-low-income families whose children need more opportunities and motivations.

5 Conclusion

This project-based research provided individuals and organizations in both Korea and Indonesia with opportunities to understand and collaborate with each other. By incorporating multimedia, ecology, and local contents as part of the integrated education program, participants can enhance their self-confidence, expand their understanding of their own region and the world, and gain a better understanding of the relationship between arts, culture, and science subjects in the context of current local issues. The highlight of interdisciplinary practices is not a dismissal of specialized expertise. Instead, the emphasis on integrated models supports the ongoing trend towards a more inclusive learning experience that is based on innovation, compassion, as well as critical and creative thinking in the postmodern era.

The pandemic situation initially presented a challenge to this research by limiting mobility and direct participation. The situation accelerated the shift towards a blended schooling method that consists of online and on-site learning. On the one hand, this challenge amplified the need for stable telecommunication and equal Internet access as a pivotal education infrastructure in remote and marginalized areas of Indonesia. On the other hand, this integrated method was also effective in exposing artists, teachers, and students to the variety of education channels in the 21st century.

From this research held in 2020, a successive 'Made in Cirebon' project in 2021 focused on the theme of 'Trust and Growth', which aims to explore how distant learning methods resulting from the prolonged pandemic could be enhanced to enable knowledge exchanges and innovative arts and culture education programs. 'Trust and Growth' is also based on the collective spirit that have served as the backbone of Indonesian artistic, cultural, and education practice. Therefore, the project strives to create a sustainable ecosystem of artists and educators' networks in Cirebon, Jakarta, and Seoul, where all participants can grow as arts and culture education experts.

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