Music Programs Development at ISI Yogyakarta under the National Policies on Higher Education

Andre Indrawan

Music Department, The Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts

indrawan_andre@isi.ac.id

Abstract:

This study discusses the Music Department's program development at Yogyakarta Indonesian Institue of the Arts (ISI Yogyakarta) in anticipating the change in Indonesia's higher education policies. As the oldest Indonesian state institution provider for higher music education, the department's changes are always nationally expected to be the role model of the ideal application of music studies in higher education. Therefore, the department's efforts that have so far to respond to current corresponding governmental policies need to be studied. This study was done by understanding the changing policies' attention from the former to the new one and then described the music department's effort to adjust its curriculum with the policy changes. This study found that the current higher education system provides Indonesian universities opportunities to match with the international tertiary education system. It seems that the tertiary education knowledge fields nomenclature and their corresponding granted degrees caused primary constraints on music curriculum development. The nomenclature provides not enough academic freedom for the music field to develop as an independent branch of arts. However, the department has tried to develop its programs under the education policy without neglecting its music program's specifications.

Keywords: music department; higher education; policy changes; curriculum; program development.

Introduction

Yogyakarta Indonesian Institute of the Arts (ISI Yogyakarta) is one of the privileges of the Yogyakarta Special Region Province. The main campus of ISI Yogyakarta is located in Sewon District, Bantul Regency. The distance is about four kilometers to the south from the southern border of the city of Yogyakarta. Until 2015 the Music Department was one of the six parallel departments organized by the Faculty of Performing Arts (Fakultas Seni Pertunjukan, or the FSP) that offers undergraduate study programs in musical arts, focusing on Western musical knowledges and instrumental/vocal skills.

Music studies at ISI Yogyakarta provided over three separate undergraduate study departments within the Faculty of Performing Arts, namely the Music Department, the Karawitan Department, and the Ethnomusicology Department. Each of them has a different historical background. Scientifically, the Ethnomusicology Department was born from the developing concept of the Karawitanology. The Karawitan is a traditional Javanese musical art whose primary instrument is gamelan. Meanwhile, the Karawitan Department originally came from one of the Indonesian Dance Academy (Akademi Seni Tari Indonesia, or the ASTI) programs. The Music Department's program field comes from the vocational programs of the Yogyakarta Indonesian Academy of Music (Akademi Musik Indonesia Yogyakarta or AMI Yogyakarta), which had existed from 1965 to the establishment of ISI Yogyakarta in 1984.

This study discusses the Music Department program's development in implementing rapid changes from internal institutional policies, which respond to external changes in national policies regarding tertiary institutions in Indonesia. This study's discussion will not exceed the new condition of the Music Department program's development from 2015 and after when the musical arts program split into four separate programs to date.

Academic studies are generally related to the development of specific knowledge or science. However, the academic study in this research discusses the national policy of higher education and its implementation in specific educational platforms, especially in the music sector. Thus, this kind of study is still sporadic. Besides, most of the research topics related to educational problems usually centered on the primary and secondary school levels. Therefore, there is a need for an educational study regarding implementing national policies at the Indonesian tertiary level, especially in music.

It is crucial to study higher education policies and their implementation by the department in developing its music study program, in order to obtain new information about the department's efforts in solving its problems. This study will give hope to Indonesian music higher education to develop for the better in the future. As the oldest state music higher education institution in Indonesia, the changes that occur at ISI Yogyakarta have always been a national hope as a role model for implementing national policies that are ideal for music studies in other tertiary institutions. Therefore, the department's efforts that have gone so far as to respond to the government policies need to review.

The information on the application of the national education system in the music sector, which is the result of this research, will benefit several parties. First of all, this information will benefit ISI Yogyakarta as the art higher education program manager, especially music, which is the subject of this study. The findings in this study will also be useful as a source of knowledge about the internal potential of ISI Yogyakarta, which will complement the strength aspects of the institution's self-evaluation to get the best public services in the future. Second, what will benefit from the results of this study is the Indonesian government, particularly the Directorate of Higher Education as the party that publishes the national higher education policy, in understanding how these policies are explicitly implemented in a particular context, down to the lowest level of the institutional structure component. This study will benefit policymakers as one of the considerations in making future policy revisions. The third-party that will take advantage of these research results are similar study programs in all Indonesian universities to develop their music study programs. Fourth, other benefits are for national and international universities and related institutions, especially as a useful resource for collaborating with ISI Yogyakarta, especially those related to the music sector.

The results of this study will contribute to knowledge about the development of education and training in the art of music nationally in higher education providers, both in art colleges and public colleges that offer music programs. Each university certainly has different interpretations regarding the national policy on higher education and how to implement it in the programs it manages. In this connection, the implementation of national policies at ISI Yogyakarta, especially in music, needs to be known by other universities to share experiences. Sharing experiences will undoubtedly be useful inputs to build a better higher education model in the future.

The discussion in this paper will be limited to three research questions: 1) What is the national policy for higher education in the era of the Ministry of National Education? 2) How is the change in the curriculum structure of the music study program as a result of institutional understanding in implementing the national higher education policy, and 3) What

is the direction of the development of the Music Department program in the future as a result of the change in higher education policy.

There are at least three steps to reach the problem solution. The first step is to interpret the policy to understand the national education system by analyzing the policy text that prevailed in the national education ministry era. The second stage is to analyze the music program's curriculum structure, which is the embodiment of the interpretation of national policies at that time. The third stage is to examine the development of programs carried out by the Music Department of the FSP ISI Yogyakarta until the issuance of new policies after enacting the Indonesian higher education law in 2014.

This paper will limit its discussion, first studying the Indonesian higher education system related to the taxonomy of education types, the direction of curriculum policy changes, and the study of the field study nomenclature. The implementation of the national policy will be limited to the Department of Music, FSP ISI Yoyakarta, up to 2014.

Literature Review

It seems that changes in higher education policies will always be based on the development of the community's needs, not only in the national realm but also in the international realm. Because the art field is only a small part of the various science branches that develop in universities, changes to the art curriculum, especially music, inevitably must refer to university policies in general. Music research with primary and secondary education carried out by universities will be easier to find than research on art higher education itself. The focus of research on government policies in higher education is more on general concepts, especially those related to funding. However, this study shows that the government pays great attention to higher education in the arts, especially music.

Eid (2014) investigates research, higher education, and quality training in an academic context in Japan to uncover the role of research in developing high-quality instructors and contributing to future higher education policymakers. This study concludes that policymakers and curriculum developers need to pay attention to teacher opinions in formulating education policies. This study suggests the need for teacher education programs in Japan to direct the curriculum to meet the latest "teacher as researcher" trend.

In Australia, the federal government has made the arts curriculum a critical area of learning in the national curriculum. Learning music, which is a core part of the curriculum of the Bachelor of Education study program at Deakin University, Melbourne, Australia, seems to be in line with government regulations that have positioned the arts, particularly music, as an essential part of formal education. Music should not underestimate as part of extracurricular activities (Joseph, 2015).

In contrast to other higher education studies, whose objectives are related to teachers' role at the primary and secondary education levels, Ninwanit and Ngamsuttit (2012) discuss curriculum development and administration of music higher education Conservatory of Music at the National University of the Philippines. This study found that the institute has modified the curriculum to reflect the actual socio-environmental status and to meet future development requirements. The implementation of international cooperation through exchange programs with several international conservatories around the world strengthens this effort. It assumes that the Philippine government has granted state universities special autonomy to become the ideal national higher education model for music.

During the last two decades, until he carried out this study, Welch (2007) revealed unclear visions in several public and private universities in Indonesia. The financial crisis in Asia in

the late 1990s triggered a tendency to privatize public institutions, including the higher education sector. Although the private sector was responsible for expanding higher education during this period, its quality is questionable.

The government claims that globalization has caused social inequality in developing countries and created a challenging transition period to compete and be transparent in following the market system. The economic crisis resulted in a decrease in household income and government budget, followed by a decrease in education's purchasing power for people with low socioeconomic status. The government believes that the globalization trend and the 1997 economic crisis are the primary sources of urgency for education reform in Indonesia. This belief has triggered the issuance of the Education Legal Entity Bill and the National Education System Law. Through this bill, the government states that the education process must be managed independently and hopes that state universities should immediately carry out privatization. Privatization of higher education will influence students to be responsible for their education in public universities. However, the government promises scholarships and loans for students with low socioeconomic status. (Fahmi, 2007)

Indonesia's education policy is mostly in line with current growth and education theories, but its objectives are questionable. The data analysis shows four stereotypical schools in Indonesia, each of which has different levels of quality and accessibility. These schools are uneven in Indonesia's parts, while low-quality and affordable schools scatter in poor and remote areas. This condition contributes to the low economic growth. Thus the goal of a quality school policy that is accessible to all Indonesian citizens is not achieved. (van-Schaik, 2009)

In Indonesia, national tertiary education policies cover university autonomy, academic quality incentives, accreditation and quality control, and the challenge of equality. The autonomy of higher education in the BHP category was declared legally flawed by the Constitutional Court in March 2010. The follow-up to this problem was the issuance of a draft law on higher education which the DPR later approved in 2012. Facing the challenge of academic quality and spurring growth, government universities issued a policy of granting quality academic incentives. Some of the identified weaknesses of higher education quality are weak English language skills, limited access to international journals, networks, and conferences. Another problem, most of the national journals are not accredited, do not go through a peer-review process, and spread plagiarism. There is an academic promotion system that needs reform, uncompetitive salaries, and a large dependence on foreign consultants from academic achievement. Other higher education policies are university accreditation and quality control. In 1994 the government established BAN-PT, followed by a new problem, namely the lack of qualified assessors so that most private universities were not accredited. As a result, most students graduate from study programs that are not accredited. (Hill & Wie, 2013)

From a religious perspective, Nugraha's study (2013) found that higher education programs must stand on a paradigm that considers higher education programs that base on the following entities: 1) Faith as the basis of knowledge so that humans know God, 2) God's law is a series of scientific activities for the good of all humanity, and 3) Relative and tentative scientific truth

Besides, the global market that leads to secularism has dramatically influenced changes in the national curriculum. In this regard, the national curriculum needs to maintain a national religious identity by prioritizing religious personality factors, integration of formal, and non-formal education, and life skills factors. In facing globalization, intellectuals need to be committed to religious personalities and make religion a scientific discipline.

Moeliodihardjo (2015) states that in the last decade to 2014, higher education in Indonesia has experienced significant growth and development. However, for rapid growth, universities need to deal with institutional aspects and reform. Institutional reforms should include improvements to the institutional framework, internal management, and governance, which provide more autonomy and decentralization of authority to institutions. In the decentralization process, transparency and accountability must be strengthened by improving institutional quality assurance and involving external stakeholders. In facing the challenges ahead, universities must establish an institutional and conceptual focus. The challenge faced is competition with foreign institutions, including the demand for more relevant graduate competencies, more qualified applicants, and the fulfillment of quality and relevant research demands. Higher education institutions must overcome human resources' limitations by choosing an institutional focus following the mission, geographic location, and available resources. Universities can achieve an international reputation if they are consistent with their chosen focus of conducting outstanding research. This study concludes that polytechnic institutions will excel if they are consistent with the focus of superior vocational education, universities will excel if they are consistent in providing high-quality teaching. So that effective government policies can provide incentives and disincentives.

The development of higher education in Indonesia includes directing the establishment of new study programs so that they are aligned to be closer to the attributes needed by their graduates. In this regard, institutions need to offer various programs tailored to the diverse backgrounds and interests of prospective students. Thus, universities must accommodate a wide range of learning opportunities, not only secondary education graduates but also those who have dropped out of school, adults, and those who wish to upgrade their qualifications or cross between technical and professional jobs. Colleges should ensure that students leaving the college will have a clear professional or job path. Therefore, curriculum reform and prior learning introduction preparations need to adjust with the Indonesian National Qualification Framework (INQF) guidelines. Compared to other countries, universities in Indonesia generally have a low level of substantive and operational autonomy to be less flexible in responding and adapting to changing environmental conditions. To overcome these shortcomings, the university rector must take the lead in building a culture of internationalization on his campus, with concrete actions to increase the internationalization of student bodies, teaching staff, curricula, and cooperative degree programs (OECD & ADB, 2015).

In facing global challenges, in developing education, research, and service to the government, the government has established eight branches of higher education research and opened international research collaborations. The eight research focuses include health, argumentation, ICT, transportation, advanced materials, defense, energy, and maritime. The government's efforts to increase the achievement of the world university ranking (WUR) improve the quality of education, research, and community service in tertiary institutions. (Purwanto, 2016)

Logli (2016: 561-581) discusses the development of higher education in Indonesia from the beginning until now in government, autonomy, access, equality, quality, and internationalization. Indonesia has many and varied higher education. In general, the higher education system remains centralized, except for a few reformed towards financial autonomy. Insufficient public funding hinders the capacity to provide teaching, research, and facilities. The increase in student fees contributed to the over-representation of students from Java, the city center, and higher social class.

Education in Indonesia has not achieved the value and benefits that are following society. This condition is evident from the low quality of graduates, the lack of relevance to the substance of social needs, and an indication of the education sector's politicization by district officials. This study suggests that Indonesia can catch up in order to improve human resources quality. In this regard, Indonesia's re-identified education problems and need to include in the reform agenda (Sukasni & Efendy, 2017).

In countries such as Australia and Japan, the government is concerned about the quality of arts higher education. Higher education policies in these countries are prepared based on input from the research results on educational problems in secondary education institutions that are developing in society. In contrast to the examples in the two countries, the Philippine government has given confidence and facilities to public universities to develop a higher education curriculum and music management system based on comparative studies with other conservatories in other countries as a national model.

Methodology

This study needs several documents as its primary data to analyze program development in anticipating the change in Indonesia's higher education policies. The data of this study encompasses Minister of National Education Decree No. 45/2002, Presidential Regulation No. 8 2012, Law No. 12 2012, Decree of Minister of Education and Culture Regulation No. 49, 2014, Decree of the Minister of Research and Technology and Higher Education Regulation No. 44, 2015, as the source of information on higher education curriculum policies, and ISI Yogyakarta's annual Academic Guide Books from 1984 to the present. Higher education policies are available online as public domains, while local policies and curriculum implementation of music study programs are available in the annual Academic Guide books. Their collection was from the Music Department's archives, the Institute's central library, and the education sub-section office of the Rectorate of ISI Yogyakarta.

This study utilizes an evaluation approach through document review to examine changes in higher education policies and their implementation at the study program level. An evaluation study in educational research adds a description of tested elements status of value, in terms of effectiveness, desires, or social functions, and can suggest specific actions. There are no vast generalizations beyond this situation evaluated (Best, John W. 1982). Besides, an evaluation is a critical testing process that includes collecting and analyzing information about the activities, characteristics, and results of a program and aimed to provide an assessment of it, improve effectiveness, and inform programming decisions (Patton, 1987). In this research, the old curriculum policy analysis will first be carried out and then evaluate its application in the Music Department. Furthermore, to evaluate the curriculum changes and development that occur. This study will first understand what changes were happening to the new higher education curriculum policies and know-how the Music Department anticipated the changing policy.

Results and Discussion

Higher Education Policies

The curriculum of art higher education in Indonesia seems to have begun to stretch since the publication of the book entitles *The New Paradigm of Indonesian Arts Higher Education* compiled by a team of art experts and practitioners in Indonesia (Kunaefi, ed. *et al*., 2007). The team attempted to formulate interpretations and the limitations of implementing higher education policies at that time, that based on the Minister of National Education Decree No.

45/2002. Formulations in paradigms as curricular signs define several artistic competencies, including art education, art studies, art creation, art presentation, and art management. The paradigm offers these competency items a choice of directions and characteristics of the main competencies in a study program. In this connection, higher education authorities gathered experts to formulate the main competencies plan for the arts. Because the paradigm was general, in 2012, ISI Yogyakarta invited all representatives of art studies programs in Indonesia to form more specific associations in particular/similar study programs. With the formation of an association or communication forum for similar study programs, the government hopes to create more specific formulations in the arts.

The national education policy defines the characteristics of curricular competencies into five learning domains, including subject groups: 1) character building, 2) learning to know, 3) learning to do, 4) learning to be, and 5) learning to live together. Besides, from the structural aspect, the primary curriculum must have a main competency load of between 40% and 80%, and an Instructional Curriculum which includes supporting competency weights between 20%-40% and other competencies between zero and 30%. Determination of the main competency should base on the agreement of a group of disciplines, in this case, the professional association of fields relevant to particular science in tertiary institutions.

Tabel 1: National policy on higher education curriculum

Competency Elements (National education decree No. 045/U/2002)	Main Competency	Supporting Competency	Other Competency
Character building (PK)	40%-80%	20%-40%	0-30%
Learning to know			
Learning to do			
Learning to be			
Learning to live together			

The substance of the National education decree No. 045/ 2002 was being the basis of the national education system, including primary and secondary education levels with the same terminology, namely competency-based curriculum. This policy has been studied scientifically, including by Nederstigt and Mulder (2011), who argued that critical reflection and emphasizing an essential part of the concept should not overlook social factors' authenticity. The study criticizes that changing contextual prerequisites through teacher training and introducing new management structures should not serve the purpose of preparing communities for competency-based education. In this concept, the government establishes a national competency profile, but national core competencies fail to include national diversity. The reason is that the labor market and societal demands are subject to every geographic area and force most educational institutions to design their curricula based on irrelevant competencies. This study indicates that the previously identified labor market and the defined core vocational problems do not necessarily represent the professional situation of college graduates.

In 2012 the higher education law was born, which replaced the National Education System Law (Law No. 20 of 2003), namely Law Number 12/ 2012. The new law came into effect in 2014 in line with the publication of the Minister of Education and Culture Regulation No. 49 of 2014, which then a year later became not valid after the publication of new regulation of the Minister of Research, Technology, and Higher Education No. 44 of 2015.

Lexi & Wahono (2016) conducted a study on higher education policies in 2014/2015, which indicated the beginning of improving the quality of higher education through improving the quality of research and development of science and technology, including the distribution and publication of research results. The goal is to orient that society towards science and technology (science-minded). Besides, higher education quality indicators include lecturers' quality, assignment time, learning support facilities, and equipment. Educational programs must tailor to the needs of the community. Before opening a new program, a tertiary institution must pay attention to 1) community aspirations, 2) the need for the world of work and 3) institutional capacity. In connection with that, the government has circulated a "link-and-match" concept, namely the relevance of higher education institutions, that the development of study programs must consider the labor supply and demand. To strengthen the above policies, the Ministry of Education and Culture emphasizes the importance of cooperation starting from the planning, implementation, and evaluation stages, including conducting research and development activities between the Ministry of Education and Culture and related industries and businesses.

Regarding this concept, the government issued a cooperation policy containing four principles: First, the development stage in collaboration with educational programs. Second, the need for collaborative work at the teaching and learning stage of the process. Third, the requirement of collaborative work at the evaluation stage. Fourth, the requirement of collaborative work at the research and development stage. Although developed countries have applied the four principles of cooperation, this approach must not only be adopted but also adapted to our education system and oriented towards the needs of Indonesian business and industry (Lexi & Wahono, 2016)

Policy implementation

Since 2013, the impact of the increasing interest of applicants to the Music Department and the lecturers' human resources (55 permanent lecturers) have encouraged the Music Department to improve service quality through curriculum review. Even though at that time, in fact, every Music Arts study program, which nationally numbered more than 15, placed local content in the main competency, the Department had a belief that was in line with the national policy that the primary competence of the study program had to be national. In this connection, the study program positions the selected packages, which are local characteristics of supporting competencies.

Table 2: National education curriculum system applied by Music Department up to 2013

Competencies Categories	Permendiknas 045/2002 (%)	S1 Musical Arts (%)	Maximum Weight (Sks)	Minimum Weight (Sks)	Status
Main Competencies	40-80	76.38	110	110	Compulsory
Supporting Competencies	20-40	19.35-20	29-31	24	Elective
Other Competencies	0-30	6.94	10	10	Compulsory
			151	144	

Referring to the signs of competency weight, the Music Department places the weight of playing competency at 76.38%, supporting competency 19.35-20%, and other competencies for 6.94%. The total number of credits for the music arts study program was 151 credits from the minimum standard for graduate graduation, namely 144 Sks. The Supporting competency curriculum of the Music Department is a selection of packages from the music arts sub-

competition. Music Arts has five competency packages that refer to the higher education paradigm of arts but use terminology common in the world of international music education.

From the fifth-semester students can choose one of the five optional packages, namely: 1) Musicology, 2) Educational Music, 3) Composition, and 4) Performance. Besides the five competency selection packages, students are also required to undertake another compulsory elective courses, which available during the first six semesters. These elective courses are principal instruments, which the list available within the eight instrument groups, namely: 1) Strings, 2) winds, 3) brass, 4) percussion, 5) piano, 6) guitar, 7) Vocal, and 10) combo instruments.
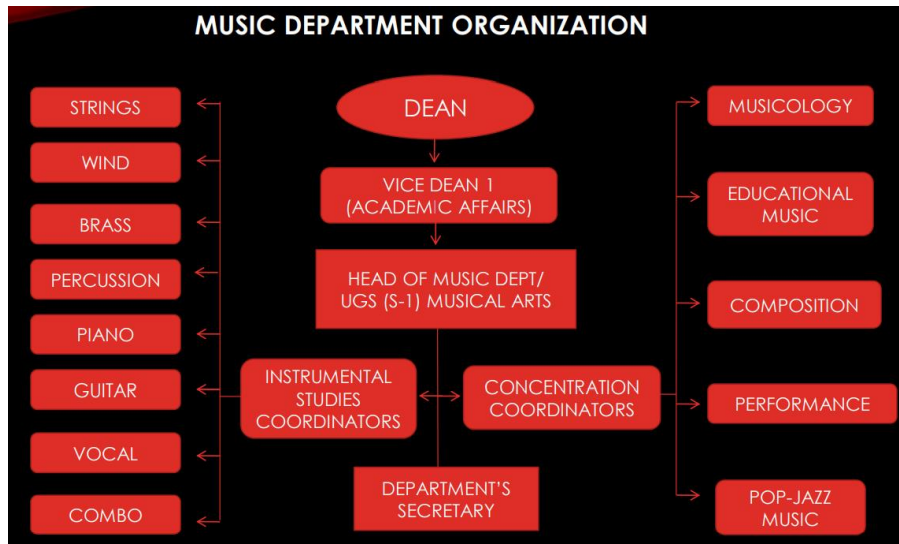
Ilustration 1:
Music Department's organization

In connection with curriculum complexity, the Music Department's organizational setting follows the characteristics of the curriculum structure. In order to control the educational process of the packages the Head of Music Department appoints a voluntary coordinator for each of the knowledge groups, both compulsory for the instruments group and the competency packages.

The Music Department had a different conceptual understanding from the New Paradigm of Art Higher Education. The new paradigm places the main competency in an optional format that students can apply from the first semester, understanding that the main competencies can vary from one musical art study program in one university to the same program at another university.

If applied to the music curriculum at that time, the main competency was the five-choice packages that students could choose in the first semester, while the field of Music, which was the fundamental knowledge of musical arts, was in the supporting competency position. If this implementation happened, there would be an imposition at the beginning of the lecture because there were two choices of distinct competency package groups: the competency group of musical arts subfields and the group for the instrumental choice.

Thus, the Bachelor of Musical Arts curriculum structure was following the demands of the competency-based curriculum policy. Each region can fill its supporting competencies with local content, for example, local traditional music. However, as a musical art study program, its main competency should be nationally identic.
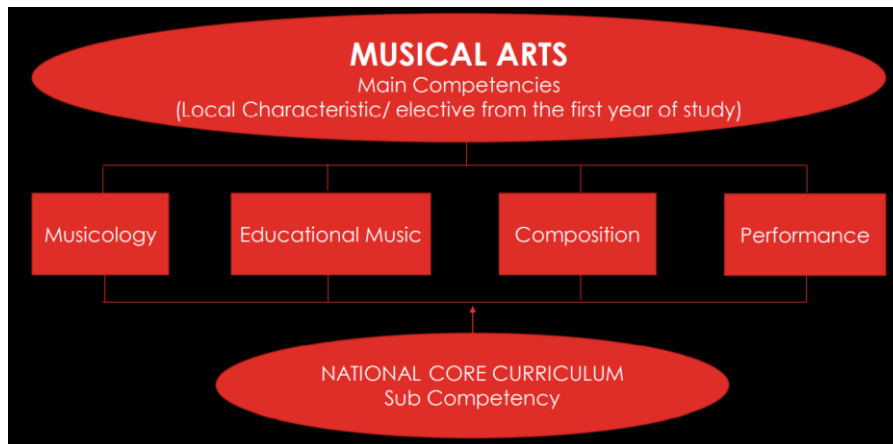
Ilustration 2:
New paradigm's Interpretation on competency-based curriculum policy.

Technically, the review of the S1 Musical Arts curriculum at the Music Department of the FSP ISI Yogyakarta begins by tracing the program's position in the nomenclature of the fields of science prevailing at that time. The musical arts field is rooted in the field of "arts, media, and design." The fields offered by the ISI Yogyakarta Faculty of Performing Arts are rooted in the two branches of the field tree, namely the art and the performing arts.

The Knowledge position of musical arts in the National nomenclature of Indonesian study fields should refer to the illustration below. Musical arts are under the sub-branch of performing arts. Except for ethnomusicology, a branch of the arts, other programs, namely musical arts, theatre arts, dance arts, and puppetry arts, are part of the performing arts.
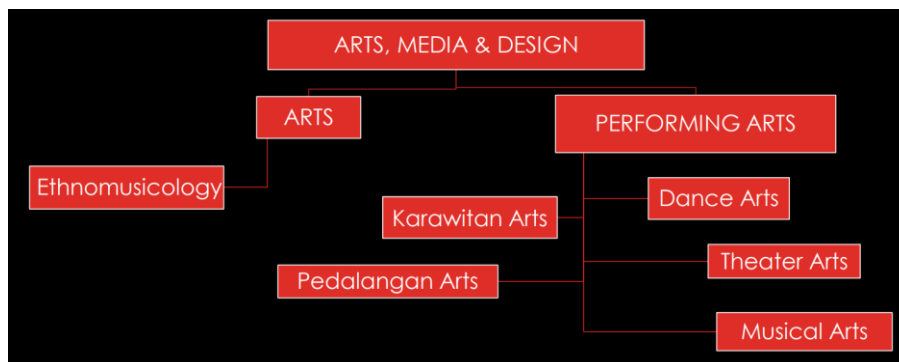

Illustration 3:
The position of musical arts in national nomenclature of higher education fields

Based on the nomenclature, the performing arts fields' Main Competency is dance arts, theater arts, musical arts, musical arts, and puppetry arts. In this regard, these sub-disciplines, which can be in the realms of competency in the presentation, creation, and study of arts, should occupy a supporting competency. Thus, the main competency characteristics are more fixed, referring to the agreement of the scientific group/association and are national. Meanwhile, supporting competencies are a place for local cargoes with flexible characteristics, which can be in the form of a choice of supporting competencies that can be closed or replaced as needed. Supporting competency package of a Musical Arts program that had fullfiled more than 40 percent weight would become a new program with different name. This is possible after adding new elements of supporting competency and other competency to reach a minimum 144 credits.
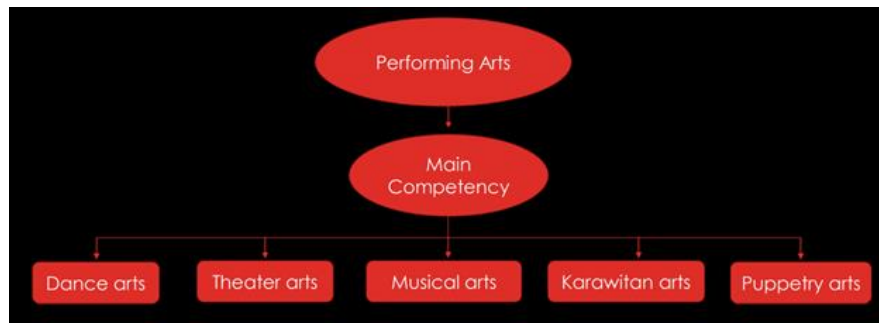
Illustration 4:
Main competency of performing arts fields

The new policy places the Musical Arts program at ISI Yogyakarta in an equal position with other programs under the Faculty of Performing Arts administration. The main competency of these programs is national competency. Subfields or applied fields of it thereof can be in the position as supporting competencies that can differ in each university or in different geographic area.
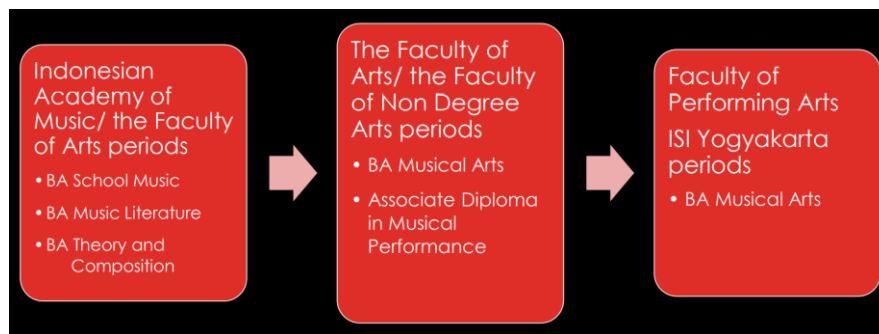

Ilustration 5:
The three steps of programs diminution

The Music Arts Study Program is a single program. Music programs developed from the Indonesian Academy of Music period (three programs), the Faculty of Arts period (two programs, and the Performing Arts Faculty 1 program period. Thus, the entire period of change at ISI Yogyakarta was formed along with changes in government policies in education. Since the establishment of ISI Yogyakarta until 2014, the Department of Music has passed four times the four-year leadership periods.

Ilustration 6:
Internal implementation policies change of ISI Yogyakarta

From 1984 to 1992, it was a period of the conservation of the Indonesian Academi of Music's program. During this period Music Department maintained the three former programs within the first two-four years periods. From 1993 to 2004, for three-four years periods, Music Department integrated its three former programs into a single new program, the undergraduate program in musical arts. Up to 2004, The program maintains only two concentrations, musicology, and educational music. From 2005 up to 2008 Music department was adjusting its program to the competency-based curriculum policy by recalling composition and performance elements and accommodated them into two concentrations. From 2009 to 2012, during the new higher arts education paradigm, the Department added a new concentration, namely Pop-Jazz.

Curriculum development

The undergraduate (S1) musical arts curriculum characteristics include the scientific domain of competence and the stages of attaining graduate competencies. The musical arts study program's main competence is musicology, which contains the basic knowledge of music, theory, and practice. Music Arts supporting competencies are selected packages of sub-competencies. These packages are a local characteristic of Music Arts at ISI Yogyakarta because they are a scientific legacy that existed long before ISI Yogyakarta was born, namely the Yogyakarta Indonesian Music Academy programs. Musicology comes from the Music Literature study program; Music Education comes from School Music, Composition from Music Theory and Composition. Meanwhile, Performing Music comes from the D3 Diploma Music Presenter program, one of the Faculty of Non-Degree Arts programs held by ISI Yogyakarta. Pop Jazz originated from the non-formal activities of the Music Department's academic community since the time of AMI Yogyakarta until now. Also, the purpose of pop-jazz inclusion was to respond to future demands of the broader society.
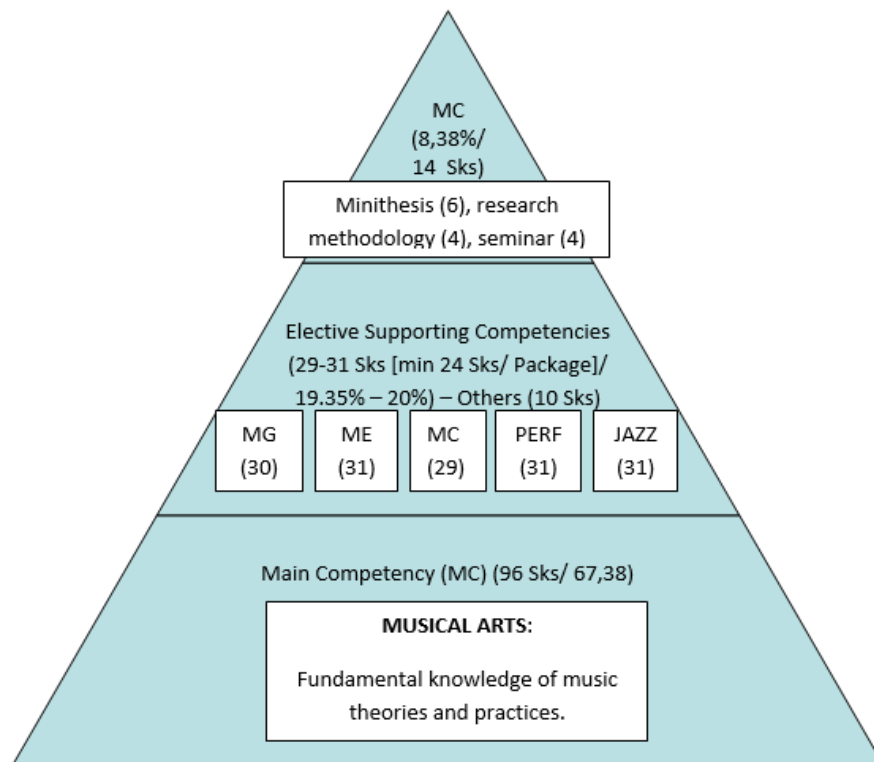

Illustration 7:
The structure of former musical arts undergraduate study program curriculum

The process of achieving the competency of the Musical Arts undergraduate curriculum graduates passes through three stages. The first stage is in the first four semesters covering basic knowledge in music theory and practice. At this stage, the curriculum includes courses from other competencies outside the field of the study program, namely general subjects throughout Indonesia with a total weight of 96 credits, or 67.38%. At the end of this stage's implementation, the Department will evaluate the evaluation of learning progress, and only students who pass over 50 credits can continue their studies to the next stage. The second stage starts from the fifth semester to the seventh semester. Students must take several courses in one package only from the chosen five existing competency packages. To choose this package, students must take an audition or placement test. Among the several packages options, some require relevant lecturers' recommendations regarding the audition's completeness. Each available package offers a different credit weight. Musicology weighs 30 credits, and a Music composition of 31 credits. Meanwhile, educational music, composition, performance, and pop-jazz, each providing 31 credits. However, the minimum credit on all packages is 24 credits.

Each package applies a different primary interest competency test as a requirement for graduation. The composition package competency test is to create a new composition and prove it through recital presentation. Musicology and educational music prove it in the form of paper presentations in academic seminars. Educational Music competency test is a project for implementing children's music arrangements in primary and secondary schools or conducting seminar presentations on educational music. The third stage is achieving the Learning Outcomes of the study program, including research methods, seminars, and final projects in mini-thesis writing. The content of this stage is part of the main competency of the curriculum. Among the requirements to take part in the TA process is to show a certificate of passing the Competency Test on the competency interest elective package, which includes the chosen course package coordinator's signature.

The implementation of the final thesis writing begins with a proposal selection seminar and interviews. After passing the selection, the department will assign a lecturer to be a research supervisor for each student to complete their final assignment. The requirements for passing the S1 Music Arts study program are passing the Final Project examination by defending the mini-thesis draft he wrote at an academic session chaired by the Head of the Study Program, supervisor, and cognate.

Future Direction

It was not easy to implement the education system that resulted from the curriculum review at that time. Although lecturers' capacity and student population resources were tremendous for a study program, the Department's authority as a governance unit was minimal. At that time, no other administration leaders but only a chairman and a secretary handled the Music Department's management. Meanwhile, there were still 55 lecturers who served 680 students. New student candidates' interest per year is between 150 and 250 people, while the quota acceptance was only 60-80 people. Each year, an average of 100 students graduated in two graduations ceremony per year.

In 2011 the musical arts study program won a grant to revitalize its program to contain the creative industry elements. The Department was motivated by its historical enthusiasm to run the grant program. The reason was that before becoming what it is today, the Department of Music had a full management authority as the Yogyakarta Indonesian Academy of Music. So through this revitalization grant program, the Department utilized the opportunity for its program development. With this program's development, the Department hopes that its

institutional status could increase management autonomy as an independent faculty. Program development is carried out by sharpening and weighting the supporting competency packages to meet the main competencies' weight demands. As a risk, the contents of the art of music, in this case, the musicology fields, would reduce and change its position as the supporting competency. The results of these development efforts were new curricula designs which then propose as new programs. In 2014 the Ministry of Education and Culture approved the new program establishment proposal based on its development project. ISI Yogyakarta then following up the approval by inaugurated new programs, namely S1 Music Education, S1 Music Creation, and D4 Music Presentation. In 2015 the Ministry of search, Technology, and Higher Education issued permits to establish the three programs. Finally, the Faculty of Performing Arts has now owned three new programs developed by the Music Department from the Bachelor of Music Arts study program.
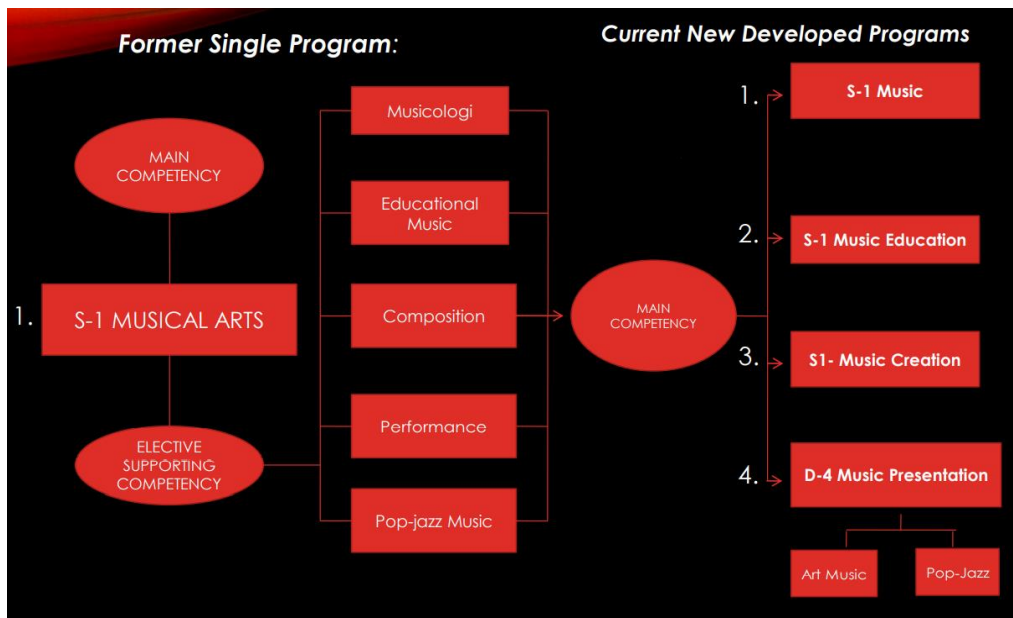

Illustraion 8:
Direction of Musical Arts Study Program development

Thus, although the implementation of the curriculum review results has not yet reached maturity, the proposal for program development by the Music Department has been successfully granted. The initial proposals for proposing new programs used new names that referred to the existing programs' names, namely Musicology, Educational Music, Composition, and Performance. However, after going through a rigorous discussion involving the leaders and the senate at the faculty to institute levels, the program names used paradigm signs for Indonesian arts higher education, namely music education, music creation, and music presentation.

Music Department has tried to adjust its curriculum with national education policy by developing the weight of its concentrations as its supporting competencies to be the new main competencies and developed it into four separate new programs. Shortly, the new programs, which its base was on the former program – undergraduate study program in musical arts – should be projected in an integrated administrative body separated from the FSP. The other music-based programs within the Faculty of Performing Arts, such as the Karawitan and ethnomusicology, would be better affiliated with the new body as ethnic music studies and gamelan studies. This projection will not occur if the expectations only come from similar programs intention without consideration of the university that supports them.

Conclusion

From the analytical and critical discussion above, we could know that the Ministry of National Education's national policies, which were in effect from 2004 to 2014, had not been implemented entirely. It seems that there were three layers of implementation of higher education policy administration at that time that needed to understand. First was understanding the policy itself, then its instruments in the form of Ministerial regulations and higher education implementation. If there were deficiencies in the implementation, the evaluation must occur first on the instrument.

In implementing policies, universities should critically understand the necessary policies and instruments then adjust and develop them to university's potential programs. In this case, the Music Department has tried to implement through this strategy as much as possible. However, this effort requires a longer time and will not be successful unless it gets full support from both the academic community of the study program and the institution as the central manager of the programs.

As in the current situation, the musical arts study program has succeeded in developing its program by sharpening its supporting competencies to be worthy of being the main competencies. The three programs developed by the Music Department have now obtained independent implementing authority under the Faculty of Performing Arts. Along with the current policy change, the adjustment of its implementation will not occur under the Music Department but with other programs outside Western music under the Faculty of Performing Arts's authority.

References

Journal Papers

Dawn, Joseph. (2015). "'We did the how to teach it': Music teaching and learning in Higher Education in Australia." *Australian Journal of Teacher Education*, 2015, Volume 40, Issue 7.

Eid, Fatima H. (2014). "Research, higher education and the quality of teaching: Inquiry in a Japanese academic context." *Research in Higher Education Journal,* Volume 24 – August, 2014.

Ninwanit, Korarit and Ngamsuttit, Chalermpol. (2012). "Development and Administration of Music Education, Conservatory of Music, National University Philippines." *European Journal of Business and Social Sciences*, Vol. 1, No. 8, pp 33-37, November 2012.

Sukasni, Agnes and Effendy, Hady. (2017). "The Problematic of Education System in Indonesia and Reform Agenda." *International Journal of Education*, 2017, Vol. 9, No. 3.

Welch, Anthony. R. (2007). "Blurred vision?: Public and private higher education in Indonesia. *High Educ*, 2007, No. 54: 665-687

Conference Proceedings Papers

Hill, Hal and Wie Thee Kian. 2012 . Indonesian Universities: Rapid Growth, Major Chalenges. PPT *Indonesia Update Conference*, September 21, 2012

Nederstigt, W. and Mulder, M. (2011). "Competence Based Education in Indonesia. Evaluating the Matrix of Competence-Based Education in Indonesian Higher Education." Paper presented at the *ECER conference*, Berlin, September 15, 2011.

Nugraha, Tubagis Chaeru. (2013). "The Paradigm of Education and Higher Education Curriculum: Critical Discourse Analysis (CDA)." *Jakarta International Conference of Muslim Intelectuals* (JICMI), Jakarta, December 2013.

Moeliodihardjo, Bagyo Yuwono. (2014). "Higher Education Sector in Indonesia" presentation paper for *International seminar on Massification of Higher Education in Large Academic Systems*. British Couincil, New Delhi, 10-11 November.

Purwanto, Hari. (2016). "Perspective of Indonesian Government to Internationalization and Rankings." PPT file for *IREG-8 Conference*, Portugal, Lisbon.

Book

DUSEDS. (2015). *Education Development in Indonesia 2014/2015*. Division of Utilization and Services of Educational Data and Statistics, Indonesian Ministry of Education and Culture. Center for Educational and Cultural Data and Statistics, MoEC, Jakarta.

OECD/ADB. (2015). *Education in Indonesia: Rising to the Challenge*, Asian Development Bank / OECD Publishing, Paris. http://dx.doi.org/10.1787/9789264230750-en

Book Chapters

Logli, Chiara. (2016). Higher education in Indonesia: Contemporary challenges in governance, access, and quality. In D. Neubauer, J. Hawkins, M. Lee, & C. Collins (Eds.), *Handbook of Asian Higher Education*. New York City, NY: Palgrave Macmillan., 2016, Chap 37, pp. 561-581.

Thesis

Schaik, B. van. (2009). "Indonesia's Education Policy: Enabling Innovation and Growth." Master od Science Thesis, Department of Innovation Systems Faculty of Technology, Policy and Management Delft University of Technology, The Netherlands, 2009.

Papers

Fahmi, Mohamad. (2007). "Indonesian Higher Education: The Chronicle, Recent Development and The New Legal Entity Universities. Working Paper in Economics and Development Studies. Center for Economics and Development Studies, Department of Economics, Padjadjaran University, Bandung

Academic/Official Documents

ISI Yogyakarta, Academic Guidebook 1985-1988

ISI Yogyakarta, Academic Catalog 1993-1994

ISI Yogyakarta, Academic Guidebook 1989-1994

ISI Yogyakarta, Academic Guidebook *2005-2006*

ISI Yogyakarta, Academic Guidebook 2006-2007

ISI Yogyakarta, Academic Guidebook *2014-2015*

ISI Yogyakarta, Academic Guidebook for Diplomas and Bachelor Degrees 2016-2017

ISI Yogyakarta, Academic Guidebook for Diplomas and Bachelor Degrees 2017-2018

ISI Yogyakarta, Guidebook and Academic Regulations for Diplomas and Undergraduate Programs 2018-2019

Republic of Indonesia Law Number 12 of 2012 concerning Higher Education

Decree of the Minister of National Education of the Republic of Indonesia Number 045 / U / 2002 Concerning Education Core Curriculum

Decree of Minister of Research, Technology and Higher Education Regulation of the Republic of Indonesia Number 44 of 2015 concerning National Standards for Higher Education