

## Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

# Trend in Art Studies Post SWOT Analysis

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Historical pieces of Indonesian Fine Arts show that art was once used as a provocative medium for political interests. This condition occurred when people only positioned art in the factual aesthetic area without being balanced with conceptual intelligence. In the early 21st century, there was a revival of art discourse. Art-based higher education institutions began to study arts in a balanced portion. This policy-oriented qualitative research produced a historiographical map of Indonesian art position, clarified by some changes in various policies in the academic environment. The era of 'National intelligence awakening' is marked by visionary openness in the Higher Education environment. Such phenomenon demands adaptation and acceleration from the technical to strategic levels. The acceleration of educational technology eliminates various models of positivistic monitoring and evaluation. The use of SWOT Analysis in art fields should also be reviewed. The SDCS (Superiority, Differentiations, Connectedness, and Sustainability) analysis model offers a more visionary analysis in building the awareness that all higher education bodies in Indonesia should be "one giant educational mechanism" under one vision of improving the national intellect.

*Keywords: Fine Arts, Arts, Higher Education, SWOT Analysis, SDCS Analysis.*

*Received November 1, 2021; Accepted August 5, 2022; Published October 5, 2022*  
<https://doi.org/10.31091/lekesan.v5i1.1600>

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## INTRODUCTION

From 1965 until almost a decade later, there was a stigma in Indonesia that folk art was synonymous with the banned political party, the PKI (Indonesian Communist Party). This is due to the traumatic experience of the Indonesian people. The PKI once formed LEKRA (Institute of Folk Art Culture) in 1950 (Holt, 2000: 319). LEKRA was quite successful in gathering the mass (common people) in folk art platforms and manipulated them for political purposes (Ricklefs, 2001: 327). In addition to the PKI, the nationalist and religious-based parties also used folk art as a medium of propaganda. Thus, art actors were divided because of political ideology (Murtiyoso et al, 2004: 27). Many folk artist communities, which initially only aimed at doing art, were infiltrated by political ideology. Some of them were eventually convicted as followers of the banned party (Vikers, 2005: 131-159). This gray phenomenon between art and politics became a trauma for the people for more than a decade. People were confused in distinguishing between the two streams of arts, namely the "art for the people" from LEKRA and the "Art for Art" from the Modern School (Lombard, 1996: 187).

The world of folk art was relatively vacuum in 1965-1968. Artists refrain from creating art openly (Murtiyoso et al, 2004: 32). In early 1977, when the 'ruling party' needed a medium of communication to the grassroots to campaign for its political programs, some folk arts began to be reactivated under strict supervision. *Wayang Purwa* performances were mostly broadcasted on RRI station (the Radio of the Republic of Indonesia) (Sen & Hill, 2007: 84) to make it easier to monitor and to channel the government's agenda messages (Murtiyoso et al, 2004: 35). In this void of traditional expression, the entry of Modern Art were increasingly open, ranging from fashion, music, films, to commercial advertisements (Sen & Hill, 2007: 35). Various Western Theories of Modern Art and Aesthetics spread massively to Art Colleges. This phenomenon brought progress in the repertoire of Indonesian Modern Art, especially in ideological understanding. This development also took place under the stigma that anything with Western characteristics was not associated with the banned party.

One of the efforts to eliminate the past trauma can be seen in the formation of the New Art Movement (GSRB) in 1975 (Malna, 2019: 14). GSRB developed a new mainstream in Indonesian Contemporary Art, which is free from political prejudice (Djien, 2012: 436). In the Art Colleges, many discourses and polemics of ideological conceptions appeared in various discussion forums in the 1980s. However, the final attention remained in the textual area (art works). This means that the process of adopting Western art is still limited to the matters of media, technicality, style (ism), and characteristics. The area of conceptual appreciation had not become a serious concern, regardless the fact that it is the element capable of 'protecting' the art. With conceptual appreciation, art is not easily manipulated for practical ideological purposes.

The people, who were already far from their own traditional art, were immersed in the excitement of the Modern Expressional style (Siregar, 1993: 185). Thus, forms of art studies were also sidelined. This crippled condition, in which arts tended to be created without being balanced with conceptual studies, was once again used by certain parties to drag Indonesian art into political interests. In the course of Indonesian art in the early 1990s, it is recorded there were many exhibitions and painting competitions. These events were dominated by the theme of 'Bloody Indonesia', which is manifested in the black and red colors, portrayal of injustice, arbitrariness of people's suffering, and so on. This seemed natural as an expression of social criticism. However, if this were continuously carried out under the influence of certain parties' interests as the sponsors, it could be implied that there was an effort to build public convention that Indonesia was in chaos. It is not impossible that the mass riots in 1998 were triggered by, among which, the emotional accumulation provoked by such works of art. On the global conspiracy level, there is also the possibility that this phenomenon was an attempt to thwart the predictions of the rise of the Asia Pacific peninsula, as noted in the book *Megatrend 2000* (Naisbitt & Aburdene, 1990).

Based on the experience, arts were misused to gather the mass in 1950-1965, to ensure compliance with government programs in the 1980s, and to direct public convention that Indonesia was in chaos in the 1990s. It can be implied that the existence of Indonesian art was still weak and easy to manipulate. Casuistically, when a work of art develops without being accompanied by educational discourse, it will result in a new problem. As stated by physicist Niels Bohn, a reality will not exist completely before its study is carried out (Marianto, 2011: 67). The unbalanced condition between art creation and its study happened in Indonesian society in the 1950s-1990s. This means that the ratio between textual dissemination of art works and the understanding of their conceptual ideology has not been balanced.

## **METHOD**

This study was an explanatory qualitative research which aimed at developing a policy model. The methodical step taken was mapping historical phenomena or events to determine the basic characteristics of the problem as a strategy for designing the policy. The sources of data used include: 1) literature related to the historical phenomenon of Indonesian Fine Arts, 2) events related to the pattern of art-based Higher Education curriculum development, and 3) documents, various regulatory decisions related to laws and regulations and art education management system.

The data processing technique was based on triangulation (Denzin in Berg, 1989: 5) which is explicative and comparative in nature. The data on the history of fine arts in Indonesia were clarified with various social, cultural, and educational events for further comparison with the various institutional regulations. The data selection was carried out using a purposive sampling technique (Yin, 2011: 88), in which information from each data source was selected according to its relevance to the subject-matter being studied and its informative potentials.

## **DISCUSSION**

During the 'traumatic' period of art in Indonesia after 1965, the general understanding that prevailed was that an artist was a 'value-free existence' that only communicated through art works (Hauser, 1999: 15). Artists felt that they did not need a translator in any form. Art critics and journalists were also seen as professions that were distant from artists. Various discussions about art studies (aesthetics) were only done in close forums and not conveyed to the wider community. This situation changed considerably when painting was booming in the late 1980s and early 1990s (Mamannoor, 2002: 78, 95, & 115). In this trend, the presence of observers (critics) and art journalists was very much needed in the art market. However, this collaboration was also not enough to educate the public.

The phenomenon began to improve at the dawn of the XXI century. The art exchange (market) required artists to embrace curators, critics, art academics, collectors, galleries, auction houses, art journalists, art writers, and museums (Djien, 2012: 436). Public awareness about art education also began to emerge as a counter-trend from the massive influx of foreign cultural influences and the marginalization of traditional arts. The trend of art studies also began to increase in various colleges. For example, Indonesian Art Institute (ISI) Yogyakarta opened a Master Program in art creation and studies in 2004, and a Doctoral Program in art creation and studies in 2006. The Bandung Institute of Technology (ITB) has a Master Program in fine arts and design that requires project-based theses and research, as well as the domain of creative practices and research for its Doctoral Program. Indonesian Art Institute (ISI) Surakarta opened the art creation and study Doctoral Program in 2010, while Indonesian Art Institute (ISI) Denpasar opened a Master program in art creation and study in 2011. The Faculty of Fine Arts and Designs (FSRD) of Universitas Sebelas Maret (UNS) was just designated as a separate faculty in 2014. Both of its undergraduate and graduate study programs have curriculum with a choice major of interest in Creation (Final Project) or Art Studies (thesis).

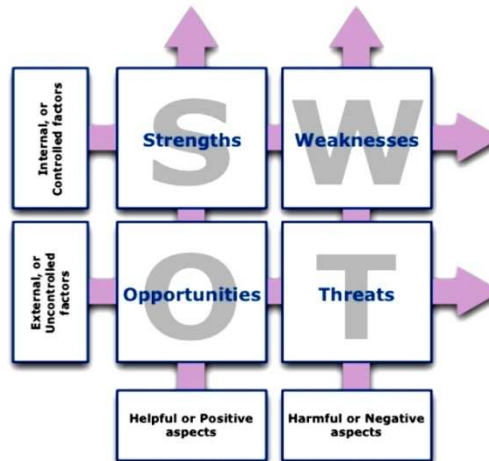
Art study programs that open interest majors in art studies certainly bring logical consequences. Lecturers must carry out art research activities on a regular and linear basis. The clustering of study programs in the National Accreditation Board for higher education also requires lecturers to carry out research according to their scientific backgrounds. Every university has a passion to improve the quality of their research management and community services. Research and Service Institutes, Centers for Excellence in Science and Technology, Expertise Groups, Research Groups, and Peer-groups are developed as forums for managing these research and community service activities. The analytical model and roadmap for carrying out these activities also includes monitoring and evaluation of their implementation. Art college communities have become the hope of a balanced ratio between art works and their understanding.

### **SWOT Analysis**

In the era of "national intelligence revival," national higher education providers, including art colleges, must refer to the Presidential Regulation of the Republic of Indonesia No. 8 of 2012 concerning the Indonesian National Qualifications Framework (KKNI) and the Regulation of the Minister of Education and Culture of the Republic of Indonesia No. 3 of 2020 concerning National Standards for Higher Education (SNPT). The field of art is no longer a unique non-scientific area. Art science is no longer presented in the style of an art studio, but a part of the mechanism to educate the nation. Thus, art science education must have a clear and measurable management (Malna, 2019: 14). Artwork is no longer an authoritarian value, but a scientific product that must be accounted for according to methodological principles. Each study program formulates its curriculum as a strategy to implement the transfer of knowledge (Kelly, 2004: 71). The development of students' mindsets and work patterns must be based on orientation, cultural context, and excellence (White, 1971: 103). The patchwork curriculum is no longer reliable, each of its component must be a part of a systemic structure of knowledge based on the accumulation of trends and the results of in-depth studies in the related fields of science (Egan, 1978: 69).

The Independent Learning Independent Campus (MBKM) program was launched in early 2020 by the Ministry of Education, Culture, Research, and Technology. The program requires every individual under Higher Education to adapt and accelerate in accordance with the advances in educational technology. The curriculum must be an important element in the "open education" system (Egan, 1978: 69-70). The open education style seeks to give students the opportunity to optimize their potential and professional skills without being limited by technical barriers and institutional authority (Gosper & Ifenthaler, 2014: 3-4). The traditional learning pyramid is being reversed. Data or scientific information sources are no longer focused on what material should be taught to students, but the focus is on how to teach students the way to process the data (Harari, 2015: 424). There are many accelerations that must be carried out by universities in line with the changes in the education system, both in terms of implementation mechanisms, monitoring processes, and success evaluations.

One evaluation tool that is still commonly used is SWOT Analysis (Strengths, Weaknesses, Opportunities, and Threats) (Sarsby, 2012: 6). SWOT is a simple but powerful analysis model to measure the ability of a resource and external weaknesses, opportunities, and threats for its sustainability (Thompson *et al*, 2007: 97). The basic characteristics of SWOT analysis consist of two elements, namely internal factors (Strengths and Weaknesses) and external factors (Opportunities and Threats) (Gürel, & Tat, 2017: 995). The implementation pattern is based on vertical and horizontal interactions (Figure 1) Each interaction reflects the characteristics of variant problems as materials to be addressed, which includes: 1) synergy between Strengths and Weaknesses as a controlled internal factor, 2) synergy between Opportunities and Threats as an uncontrollable external factors, 3) synergy between strengths and opportunities as beneficial aspects, and 4) synergy between weaknesses as harmful or detrimental aspects.



**Figure 1.** Basic SWOT Analysis Diagram (Sarsby, 2012: 9)

SWOT Analysis is a solitaire (individual) study model, in which the institutional principle used is 'internal interest'. The model is designed as a company evaluation tool in the context of competition and profit (Hill & Westbrook, 1997: 46). SWOT Analysis is a closed model. It positions other institutions or companies as threats. In the context of user development, analysis models must also be open to evaluation (Phadermrod, 2016: 194). SWOT analytical model was actually designed to increase 'profits.' However, it is now also commonly used as an analysis model for non-profit institutions based on "education equity". Nowadays, when the world of education is entering an era of openness, networks of cooperation, elaboration of strengths, and universities can open up opportunities for each other to become partners. Some points need to be reviewed when using SWOT Analysis for Higher Education, including:

1. Strength; Higher education management is not independent but is formed from the collaboration and integration of policy holders and many stage holders.
2. Weakness; the weak points of higher education are not problems that are out of control. They can even become strengths when collaborating with universities or other institutions.
3. Opportunities, Higher Education is not a typology that waits for opportunities. It rather builds opportunities.
4. Threats, other universities are not threats, but potentials that can be embraced as partners for cooperation. It means that the elaboration of Opportunities and Threats can be a strength.
5. The mapping of higher education analysis based on strengths, weaknesses, opportunities, and threats will have the potential to create elitism/caste and competition that can cause division.

### **SDCS Analysis**

Along with the dawn of the Society 5.0 Era, the issue of "Deglobalization" quickly became a new discourse, especially in developing countries. The Society 5.0 is an era which accommodate the jargon every country for their own (Indonesia for Indonesia). This is a form of awareness regarding 'national sovereignty' as the main concern. In the world of higher education, MBKM is one of the platforms prepared to ignite open learning system, dilute the authority of elite campuses, and open up synergistic opportunities from all elements of the nation. In this disruptive phenomenon, the SWOT Analysis model will not be optimal to be used as an analysis model. The positivistic paradigm must indeed be more open to changing

times, in which since the beginning, the Bloom's Taxonomy (1970) has not been fully reliable (White, 1971: 108) in changing times.

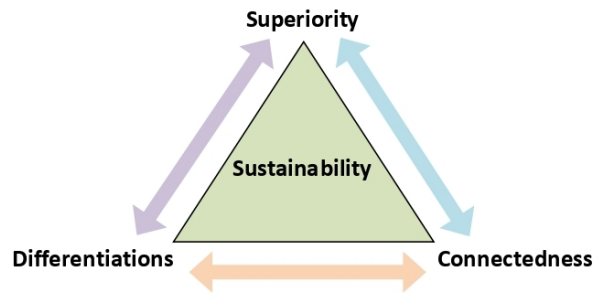
Taking a new paradigm does not necessarily mean changing personal or institutional characters. It can mean understanding a new intellectual (Gustavsen, Finne, & Oscarsson, 2001: 3). Based on the results of the authors' analysis, MBKM has the potential to integrate all universities within the country into "one giant education mechanism." This way, higher education clustering will only encourage improvement of management quality. Campus elitism will no longer be based on foreign ranking numbers, but on its "mentoring capacity" for the clusters below it. In the next stage, there are many things that must be accelerated in this development. The conceptual realms related to Superiority, Differentiations, Connectedness, and Sustainability can become a monitoring and evaluation mechanism for higher education in Indonesia.

Superiority	Differentiations	Connectedness	Sustainability
Prominent potential that has not been achieved by other universities.	Contextual specifications that are not owned by other universities.	The potential for connectivity between Universities throughout Indonesia.	Higher Education as a center for innovation and solutions to the nation's problems.
<ul style="list-style-type: none"> <li>• Science and Technology Mastery</li> <li>• Human Resources Management</li> <li>• Infrastructure &amp; assets.</li> <li>• Cooperation network</li> </ul>	<ul style="list-style-type: none"> <li>• Specific field of science</li> <li>• The surrounding socio-cultural context.</li> <li>• Natural Resources &amp; environment.</li> <li>• The nation's strategic asset.</li> </ul>	<ul style="list-style-type: none"> <li>• Integration in one nation's education system.</li> <li>• Connectivity based on differences and specifications of excellence.</li> </ul>	<ul style="list-style-type: none"> <li>• Synergy of Excellence, Distinction, and Connectedness.</li> <li>• Contribution of solutions to national problems.</li> </ul>

**Table 1.** Substance and Implementation of SDCS Analysis

Based on the visionary thought that all Indonesian Universities must become 'one giant educational mechanism', then:

1. Superiority, not exclusivism, becomes the "main pillars" in one nation's education structure.
2. Differentiation, not only based on the field of science, is egalitarian in the specification of the nation's strategic asset management options.
3. Connectedness, not only cooperation between universities, means that all universities in Indonesia should become 'one big university' which has the distribution of many sub-universities, based on the advantages and specifications of the choice of areas of responsibility for the nation's strategic assets.
4. Sustainability, Higher Education should not only produces best graduates who can get jobs, but also becomes the nation's center of solutions and innovation.



SDCC Analysis Model, 2021 by Setyo Budi

**Figure 2.** Diagram of SDCS Analysis

Potential	Implementation	Orientation
Superiority + Differentiations	Strengthening the potential of strategic assets	Strategic asset optimization
Superiority + Connectedness	Improving management quality	Management Qualification
Differentiations + Connectedness	Exploring new strategic assets	Strategic asset diversification
Sustainability	Anticipation and target roadmap	Long-term solutions and innovation

**Table 2.** Cycle-interactive pattern between components of SDCS Analysis

SDCS is an analysis model in the form of "interactive cycle". Each of the analytical components does not stand alone. They are always connected to other components in an interactive pattern. This model is not a partial and closed analysis pattern that only focuses on assets and internal potentials. If applied to the analysis of all universities in Indonesia, this model will lead to 'one integrative system'. A system whose structure is based on the specifications of the advantages and differences of hundreds of universities in the country. Higher education is a "sovereignty" in the intellectual life of a nation. The history has shown that artists have in times been relatively difficult to accept the presence of other parties, even art critics. The image of Indonesian Fine Arts is not limited to Yogyakarta, Bandung, Solo, Jakarta, or Bali. It should cover all artistic assets from Aceh to Papua. The Indonesian art world is just an analogue for mapping other fields of science. If all elements in art science that are considered as the most difficult to manage can collaborate with each other, other fields of science will be easier to manage.

## CONCLUSION

The progress of a nation's civilization is marked by its art. The colonialists who once ruled in Indonesia understood this very well. Thus, they had a hidden agenda to make the local arts distant from the people. The term 'traditional art' for local cultural works is also a persuasive effort to suppress the development of regional arts. The forms of substitution, weakening, and blurring of *Nusantara* (Indonesian) art had continued throughout history. The literal claims that say *Wayang Purwa*, batik, *keris*, and pottery are the result of cultural influences from other nations are also a part of this blurring effort. Colonialism (and Neo-colonialism) always builds a discourse that this nation has nothing, that it is merely the receiving nation and not the creator nation. The phenomenon of the separation between works of art and art studies is not a coincidence. There are many historical records that show moments where art was manipulated for political purposes.

The revival of study fields and research in Indonesian Fine Arts is a new mainstream. Works of art and art science (aesthetics), as well as other related disciplines, can now be disseminated to the public in a balanced portion. This balance has a positive impact, that every process of art creation always take sociological and cultural responsibilities into account, and that its ideological concept can be traced in the national visions. In an open academic atmosphere, supported by advancements in the educational system and technology, the field of art with all its practices and theories must be parts of the main project of "educating the

nation". Art colleges in the context of nationality are not based on engineering, teacher training, or studios, but rather as a systemic unity of Indonesian Art and Art studies. Models of standardization, monitoring, and evaluation from outside do not have to be accepted literally. "Indonesian Art Sovereignty" must be able to adapt, reconstruct, and even, if necessary, to 'say no' to something from the outside.

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