

## **Art Education Policy and Leadership in the Special Region of Yogyakarta**

**by Zulfi Hendri, Dwi Wulandari, Rony Siswo Setiaji, Denny Wahyu Triawan**

### **ABSTRACT**

Arts education has undergone many evolutions from one curriculum to another. These curriculum documents more or less describe how changes have occurred in arts education from time to time. Unfortunately, there have not been many in-depth studies conducted to document how the concrete implementation of each curriculum is. Therefore, this research was conducted to discover/rediscover and preserve the history of art education from post-World War II until now. This research is research using an oral history approach to examine the policies and leadership of fine arts education in the Special Region of Yogyakarta from the perspective of historical actors themselves. Oral history is the systematic collection of testimonies of living people about their own experiences. This research was conducted through an oral history project to collect data by interviewing 6-8 fine arts education figures in the Special Region of Yogyakarta (DIY) who were involved in formulating fine arts education policies in DIY. Interviews were conducted with visits and direct conversations for about 2 hours, video recordings (interviews), and photo documentation (photos of the interviewee and old photos or other visual artifacts). The target output of this research is international journals and international proceedings. Based on the results of data analysis, it can be concluded that respondents received basic education and training from two systems, namely arts schools or regular schools. Then, respondents carried out professional development by utilizing various means, thus forming an artist-teacher model. This model prioritizes artistic aspects or teachers are required to have artistic skills. All respondents believe that arts education must be child-centered, where learning needs to emphasize creativity, imagination and aesthetics in the teaching and learning process. The majority of respondents indicated the characteristics of modernist teaching. For example, respondents focused on elements and principles in art and design in arts learning. The majority of respondents have the spirit of being leaders, especially in the field of fine arts. Respondents lead in schools, communities and artists' associations. Apart from that, respondents became teachers in various places, both in general education, vocational education, and studios (private studios). In general, they contribute to training students in art and design, serving as teachers and/or judges at various levels of art competitions, and modifying and localizing art curricula. They have significance in the history of fine arts education, including: self-taught or independent professional development to become influential art teachers in the region, and building a reputation through art exhibitions, student winning records in competitions, and publications.

Kata Kunci: *art, education, policy, leadership*