

The Arts and Cultural Management

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The Art and Cultural Management



9th Academic Forum
The Arts and and Cultural Management

Proceeding
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Introduction

The Arts and Cultural Management is one of the most complex areas of modern science, a kind of balancing act between competing visions of the role of culture in society.

We, as arts and cultural academics, are asked to choose on a scale where we would position our current policy or its ideal position on the spectrum between the extremes. There are both 'framework' dilemmas dealing with underlying conceptual issues and strategy, as well as dilemmas on tactical decisions of how to put theory into practice.

Many theories indicate some of the ways in which the arts and culture can be at the heart of a process to fulfil broader societal objectives. It seeks to demonstrate to policy makers in both the cultural and the third sector (not for profit/ voluntary sector/ civil society) that there are obvious synergies that could be exploited to their mutual benefit

There is a question that ask why the arts and cultural management becomes so important? Aspects of the arts and cultural management work environment shape the particular managerial task in a configuration somewhat different to that of management in other sectors, the risk is greater, the nature of the transaction is different, the priorities or values are different, there is an emotional commitment to the endeavour, it often involves the recruitment, motivation and management of volunteers, and there is a high degree of flux in the environment

In our urban subjects, the cities should solve more problems than they create. This seminar develops some themes of trust, livelihood, habitat and connectivity. It covers culture, creativity and education, and promotes a greater understanding of the many and varied contributions from ethnic minority cultures, urban art, as well as from participatory arts programmes which encourage greater individual, institution, and community identity.

"How can cities be made more understandable and enjoyable? How can cities communicate more effectively with their users, providing simple but comprehensive information? What is the role of design, branding and public art in the 21st century city? What does 'place' mean in the digital economy? How about the city heritage and its education and management?"

In this 9th Academic Forum, we hope that we find all the discussion will be thought-provoking, possibly inspiring everyone of us.

TIME AND PLACE

- March 23th 2011
- Ruang Seminar, Gedung Lengkung, 5th Floor, Sekolah Pascasarjana UGM, Teknika Utara, Pogung

SPEAKERS

The following are details of speakers for the seminar of which three are from Japan (Osaka City University) The other speakers are from UGM, ISI and UII.

- Ikegaya: Community culture and Arts events through the MACHIZUKURI Action in OSAKA KITASHIBA
- Yulriawan Dafri: Palembang's Art Artifacts and Heritage within the Context of Cultural Activity and Perspective of Art management
- Sektiadi: Living and Dead Monument (World) Heritage Management at Sangiran and Tana Toraja Area
- Prof. Yokoyama: The Collaborative Management of Green Culture in Public Housing Complex
- Andre Indrawan: Music Studies Management within the Dynamic Changes of ISI Yogyakarta
- D.S. Nugrahani: Managing Cultural Heritage through Heritage Education

CHAIRPERSONS

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- Mardhani Riasetiawan, S.E. Akt, MIT

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- Prof. Dr. Timbul Haryono, M.Sc.
- Prof. Dr. Soeprapto Soedjono, MFA
- Dwi Maryanto, Drs., MFA, Ph.D.
- Dr. Lono Lastoro
- Dr. Koichi Suwa
- Kurniawan Saputro, M.A.

TECHNICAL SUPPORT

- Agoes, Erwin S. (spv.)
- Taufiq Nur
- Benardhi Yuliandra
- Gunawan
- Bayu Darmawan

ABOUT THE STUDY

The preceding paragraphs summarise by Ewing from paper and compilation of quotes by Janet Summerton, Arts and Cultural Management Studies Unit, Sussex University

MUSIC STUDIES MANAGEMENT WITHIN THE DYNAMIC CHANGES OF ISI YOGYAKARTA

by
Andre Indrawan

Abstract

This paper explores the development of The Department of Music at the Faculty of Performing Arts, ISI Yogyakarta, over the past 25 years. Since its inception, together with other departments, it has experienced technical problems in managing its resources. However, in the past four years the department has been successfully improved its production by revising its curriculum, learning and teaching strategy, as well as enlarging its student body. In order to achieve further development goals in the future, the department has tried to improve its understanding concerning other similar field of studies within the FSP.

Introduction

Topics concerning "arts and culture management," which is now being our discussion theme, would be discussed in a wide range of discourses, from each individual field of the arts to group categories such as performing arts, as well as visual and fine arts. The theme involves at least three significant keywords, namely, the arts, culture and management. Technical terminologies each of these areas are not easily defined. Additionally the combination of them as a whole is discussed in various contexts and would invites multiple interpretations. I hope this paper will contribute to the objectives of this forum. Thus in this paper I am going to relate today's "arts and culture management" theme with my background as a musician as well as lecturer at The Department of Music (the Jurusan Musik), of the Faculty of Performing Arts (the Fakultas Seni Pertunjukan or FSP), Indonesia Institute of the Arts Yogyakarta, which widely known as the ISI (Institut Seni Indonesia) Yogyakarta.

Before further discussing "arts and culture management" it relates to my specialization in music, let me briefly consider the meaning of the word

“management” and “arts.” The word management was derived from old French *ménagement* which literally means “the art of conducting” (Coomber & Wood, 2007:87)¹ as well as *manu agere*, means “to lead by hand” (Haines, 2009:15).² Apart from music education management, the term of “the art of conducting,” that is the original meaning of the French word, has long been an important musical terminology which definitely the musical management of the orchestra or choir performances, and it is indeed as sub-discipline of music studies offered by almost all recognized higher music education providers. Both the words meanings characterize a leadership process that is performed by someone for others. In the context of current times it is mostly understood as a form of guidance as well as control on action needed in running a program. It can also be understood as the work of individuals who are given responsibilities to conduct programs. As an organizational process, management activities include planning strategy, setting, and objectives, as well as managing sources, financial and human assets, needed in achieving objectives and goals. Management also includes recording as well as storing data and information for later use or providing information for others within an organization. Generally, management is mostly understood as a process of efficiently concluding activity through the help of other and also is a goal achievement through the practice of its five basic functions known widely as planning, organizing, staffing, directing, and Controlling.

At ISI Yogyakarta, the management of arts education is distributed into three faculties, namely the plastic arts, performing arts, and recorded media arts. Based on these understandings, discussion of the management of music education at The Department of Music, FSP ISI Yogyakarta should be considered relevant to the today’s topic on “arts and culture management.” The remainder of this paper will try to convey the emergence of internal problems within academic community at the department due to significant changes happened during the four years department’s management period of 2007-2011. Discussion will be structured according to three questions: 1) What change happened in The Department of Music during the past 25 years? 2)

What strategy has been applied by the department to improve its production?

3) How the department relates to, coexist or even compete with other programs within the FSP?

2. Music studies at ISI Yogyakarta during the past 25 Years

ISI Yogyakarta can be said to be the premiere Indonesian state tertiary institution which provides education in almost all branches of modern as well as traditional arts, while the Jurusan Musik is the oldest public formal music education provider in Indonesia. Besides the Jurusan Musik there are actually other important Indonesian private music education providers that can be considered older, such as the Yayasan Pendidikan Musik (YPM) in Manggarai, Jakarta, which was initiated by two Indonesian senior pianists, Rudy Laban and Irawati Sudiarso, as well as the Department of Music at the Institut Kesenian Jakarta (IKJ), formerly known as the Lembaga Kesenian Jakarta (LPKJ).

The embryo of the Department of Music at ISI Yogyakarta can be traced back to 1952 during the establishment of the first Indonesian High School of Music, known as SMIND (Sekolah Menengah Musik Indonesia) in Yogyakarta by the Directorate General of Culture, of the Ministry of Education and Culture. After five years, in 1957 the school was split into two institutions who served different levels of education. The first was the SMIND-A which remained in high school level of music education and later transformed to be the SMM (Sekolah Menengah Musik) Yogyakarta. That school still exists as part of the group, or cluster of schools, in the High School for Vocational Studies or the SMK (Sekolah Menengah Kejuruan), known as SMK Negeri 2 Kasihan (SMM) which specializes in Western European classical music studies. The school is now administrated under the Middle and Non Formal Education Service (Dinas Pendidikan Menengah dan Non Formal). The second institution was the SMIND-B which provided a higher tertiary level of music education which subsequently became the AMI (Akademi Musik Indonesia) Yogyakarta in 1964. AMI had teachers from

Indonesia as well as foreign musicians from Europe, US, and Japan, whose job were also preparing the near future generation of Indonesian music teachers. Since the formation of ISI Yogyakarta in 1984, teaching responsibilities at the Department of Music was taken over by locals who were graduated from both institutions (AMI and ISI Yogyakarta).³

Compared to other undergraduate programs at ISI Yogyakarta, the music program has a unique historical background in its establishment. Since the founding of ISI Yogyakarta in 1984, all of its forerunner institutions were basically subsumed into two faculties which delivered undergraduate programs. The Akademi Seni Tari (ASTI) transformed to be the Faculty of Arts (Fakultas Kesenian or FK), while the Akademi Senirupa Indonesia (ASRI) to be the Faculty of Fine Arts and Design (Fakultas Seni Rupa dan Desain, or FSRD). The fate of the Indonesian Academy of Music (AMI Yogyakarta) however was different. AMI Yogyakarta was the only ISI Yogyakarta forerunner which was not transformed into a faculty but rather a department under the management of the FK.

In order to maintain as well as develop the basic characteristics of three affiliated former institutions, ISI Yogyakarta provided 20 programs. Some former ASRI programs were transformed into 7 undergraduate programs of the FSRD while former ASTI's programs transformed into 9 separate undergraduate programs offered by 5 departments of the FK (Dance, Karawitan, Ethnomusicology, Puppetry, and Theatre), and AMI's program into the other 1 undergraduate program in music under the Department of Music of the FK. The performance interests of music and dance that formerly included in ASTI's and AMI's programs were accommodated into 3 diploma programs under the Non-Degree Faculty of Arts (Fakultas Non Gelar Kesenian or FNGK).⁴

The curricula characteristic of ISI Yogyakarta forerunners in the new integrated curricula management was maintained only until the end of 1992/1993 academic year. At the beginning of 1993/1994 academic year, changes subsequently occurred in almost all of organizational structures

excepting with regard to the Rector and his three deputy posts as the top organizational managers as well as some central administration positions. Significant changes included the reduction of the number of study program from 20 to 12 programs, encompassed all undergraduate as well as diploma or non degree programs. All undergraduate degree programs that represented specializations were then merged into new programs under the Faculty of Fine Arts or Fakultas Seni Rupa (FSR) which was formerly the FSRD and the Faculty of Performing Arts or Fakultas Seni Pertunjukan (FSP) which was formerly the FK. During this significant turning point all undergraduate programs were merged into one new program that were named with the same department's names that have been continue to exist up to the present time, known as Prodi S-1 Seni Musik which is under the Jurusan Musik.⁵ Starting from this period the FNGK was closed due to unknown reasons.⁶ Looking out that situation the completion of remaining FNGK's students were distributed into appropriate departments of the FSP. Since that time responsibility for the diploma program in music (D-3 Seni Musik) has been taken over by the Department of Music.

The Department of Design has successfully maintained its two undergraduate programs until now which are the "interior design" and the "communication and visual design" programs. On the other hand the 5 programs of the FSR, has been reduced into just two programs under the separate two departments. Similar luck to Design Department, there are two new programs within FSP who gained their own autonomy which has continued to exist up to now; the first is undergraduate study in Puppetry (S-1 Seni Pedalangan) and undergraduate study in Ethnomusicology (S-1 Etnomusikologi). Both programs were formerly under the Department of Karawitan.⁷ In 1994 the new Faculty of Recorded Media Arts was born with its two departments that each comprises one study program delivering undergraduate study in television and in photography. At this time the Department of Music was still convey two programs, undergraduate and diploma in music. Except for the program of theory and composition, the two

former programs that were the heritage from AMI, the "Music Literature" (the Sastra Musik) which was then changed to be the "Musicology," and the "School Music" (the Musik Sekolah) that were maintained as the elective "Major Interests" subjects, started from semester three. The same curriculum was continued consecutively for the next 10 years until the end of 2004/2005 academic year.

3. New Direction in the Department of Music

Until now the Jurusan Musik has made some significant changes and achievements that should be considered as a great contribution to the future implementation of vision and mission of ISI Yogyakarta. Along with its vision to become a center of excellence in arts higher education, the mission of ISI Yogyakarta is to conduct ideal arts education and research in arts as well as arts creation through intellectual and emotional process which are equivalent to the cultural oriented development of science, technology and arts (IPTEKS). Based on that vision and mission, all of its programs are aimed at producing productive and creative academicians as well as professionals with international reputations for the welfare of their own society, nation and country.⁸ Even though programs in the traditional arts has been given more attention due to their contribution in characterizing institution local uniqueness, the undergraduate program in music is now getting its fair attention for its development priorities due to significant developments during the last five years.

There are at least two reasons that should be considered by all of ISI Yogyakarta's "*sivitas akademika*"⁹ why the non local traditional music is also important to the future development of ISI Yogyakarta. The first reason is economic potency that among programs provided by ISI Yogyakarta, the *seni music* has in fact been the most intended programs by new student applicant candidates who come from almost the entire parts of Indonesian archipelago.¹⁰ The admission quota of the Department of Music that has been extended during the last four years has definitely given great economic

contribution to the institution as a whole. The second reason is contribution to institution uniqueness that the strength of music program has made ISI Yogyakarta the only one of its kind among all the ISIs that are exist in other cities, such as ISI Padang Panjang, ISI Surakarta, and ISI Bali.¹¹

Indeed that by maintaining music program, the excellence of ISI Yogyakarta is not only recognized as the most complete local traditional arts higher education provider but also the modern performing arts that already recognized internationally. In addition, although music studies at the department have been considered the "Western," it has helped to survive the FSP, whose its program are mostly local traditional performing arts, in facing with the degradation tendency of its new student applicant number from year to year.

Current regime of the Department of Music that is now entering its final phase has helped to create warmer dynamic in its academic environmental compared to the series of previous periods. It seems that since its founding, the Jurusan Musik experienced new management periods that were merely continuing rather than responding to unsolved problems or unfinished programs of the preceding periods. However, changes made during the current four years management period represent innovations from the older paradigms of AMI Yogyakarta into the body of ISI Yogyakarta. Even though perhaps the current changes do not yet reach the final goal of the department dream as well as satisfy all members of its community, at least these show an awareness of the need for paradigmatic change.

The Department of Music has currently set its near future goal to take back its autonomy, or independency, by first of all setting its new vision and mission. The new vision and mission is not merely based on the FSP's and the ISI Yogyakarta's vision and mission but also considering the vision and mission of Indonesian higher education (issued by the Founding Directorate of Academic and Student Affairs), suggestions given by the new paradigm of Indonesian higher arts education, and public interest.¹² Part of current department's vision, which is to "love the father land and aware of changing

phenomenon" ("*cinta tanah air dan peka terhadap fenomena perubahan*"), has a meaning that the department will always be prepared to be the agent of change in current as well as future challenges. To achieve its vision, the department set its mission to develop music education programs independently:¹³

"Cultivating ideal higher music education in an autonomous coordinating institution as well as healthy organization so that able to participate in country development through creative, innovative, and productive approaches, in order to achieve its maximum nation competitiveness."

Many efforts have been applied by the department to achieve its vision and mission, however due to limited space, I would limit the next discussion to three most important changes resulted from the efforts. Therefore, next are brief over view concerning the change in its curriculum, admission quota, and extension paradigm.

4. Curriculum Changes

The first department's version of curriculum was exactly applying the three programs its forerunner, the AMI Yogyakarta that represented specialization in music studies during the first four years period of integration into ISI Yogyakarta (1984-1988). In 1993 they were subsumed into one single program named the "Prodi S-1 Seni Musik" (undergraduate study in music), uses the same name as its direct institution management, the "Jurusan Seni Musik" (The Department of Music). The term *seni musik* literally means "the art of music" or "musical arts." It adopted in the name of the department and its program aimed at fit to its higher organization umbrella, the "Fakultas Seni Pertunjukan" (Faculty of Performing Arts). However, the name should be translated appropriately in English as "music" due to actual practice of education at the department. The common used of the term "musical arts" is for a post graduate degree called the "Doctor of Musical Arts" (DMA) in the field of musical performance and composition in American universities; currently it is indeed applied in the field of music

education as well, as found in the School of Music program at Boston University.

The real target of the *seni musik* curriculum at ISI Yogyakarta is not the performance or composition study interests that is closer to the practice of "musical arts" but rather an undergraduate research degree in musicology, representing an important departure from the former program applied during the AMI times, "music literature" (*Sastra Musik*), and "education music," which is different from "music education," that was transformed from another former AMI's program, the "school music" (*Musik Sekolah*) program. Based on its curriculum targets, the new programs that were set to be the first degree level in research, is equal to the Bachelor of Music (B.Mus.) with honors (Hons) in Western universities. Apart from that comparison with degree conventions in international music education, the "Sarjana Seni" or abbreviated as "S.Sn.," which is the degree name for music graduates granted by ISI Yogyakarta, does not represent specific study of arts. In fact, the degree granted to graduates from the Jurusan Musik is probably closer to the concept of a Bachelor of Arts (B.A.) in music.

Between 1993 and 2004 changes resulted from curriculum revisions did not exactly affect its general characteristic which cover two concentrations only. From 1993 to 2000 the concentrations were termed the "Musik Sekolah" and the "Musikologi." During the period of 2001-2004 the "Musikologi" concentration name was change to be the "Pengkajian Musik" (music research) while since 2001 the term "school music" was changed to be "education music." The musicology program that formerly known as "Sastra Musik" during the AMI's time then used to be the "pengkajian musik," has always attracted lesser devotee compared to other concentrations. Oppositely, "education music" concentration has been supported by the greatest number of students up to the present.

Periods		Concentration	Division terms
I	1993-1996	1. Musik Sekolah	Minat Utama (MU)

		2. Musikologi	
II	1997-2000	1. Musik Sekolah	Minat Utama
		2. Musikologi	
III	2001-2004	1. Musik Pendidikan	Minat Utama
		2. Pengkajian Musik	
IV	2005-2008	1. Musikologi	Minat Utama (Suggested term was "Kompetensi"; applied only in theatre program)
		2. Musik Pendidikan	
		3. Komposisi Musik	
		4. Musik Pertunjukan	
V	2009-	1. Musikologi	Kelompok Bidang Kompetensi
		2. Musik Pendidikan	
		3. Komposisi Musik	
		4. Musik Pertunjukan	
		5. Pop-Jazz	

Appart from department's curriculum that is directed to musicology and music education concentrations, actual interests of teachers and students are exactly not on both fields. This assumption has been proved by the topic variety of graduate's final task reports who took "education music" concentration who were the majority of music students. Topic of their writting focus encompass industrial music (for example, recording, electric guitar techniques, popular artist performance, ect.) composition (including arrangement), musicology, and ethnomusicology. Another evidence also obvious in cultural environment of department's community members that is created in frequent non scheduled activities by student's musical practices and public performances. The activities encompass dynamic individual daily exercises of all instruments, composition performances, and student's concerts which not only performing classical music but also popular industrial music, especially jazz, should be considered as actual student study

interests. Even though the field of musicology is less interested compared to education music, all professors of the departments were inaugurated in the field of musicology. To reconcile those contradictions, Music department has adjusted its curriculum. First by adding two more concentrations (composition and performance) in 2005, and accomodating non classical music concentration in 2008.

In 2005 the two elective subjects (musicology and education music) were developed into four elective areas encompassed musicology, music education, composition, and performance. During that time the development of the study program of music that tried to cover the four interests, was firstly based on past experience during the golden age period of AMI, secondly, on national education policy concerning the application of competency based curriculum, and finally, to gain its own future autonomy of the department by preparing the new Faculty of Music. Therefore, the curriculum was set to approach the emergence of new study programs that could represent the four sub disciplines of music.¹⁴

In 2007 the Department of Music involved in the regular curriculum revision project held by ISI Yogyakarta. Appart from the project program, in 2008 the Department of Music anicipated this good momentum by holding a workshop discussing the possibility of repositioning the department to be the Faculty of Music. The discussion and workshop was attended not only by all community members of the department but also the Rector of ISI Yogyakarta as well as the Dean of FSP, with their deputies, and delegations from all faculties and departments. Unfortunately, there was no adequate interactive respond from the community members of the department about enhancing the four elective areas of music curriculum to be separate study programs.

Due to the failure of improving the elective areas to be several independent study programs, since 2009 the curriculum has been refined to meet the national standard by reducing the weight of the elective areas. They are then be set as supporting components that can be elected from semester

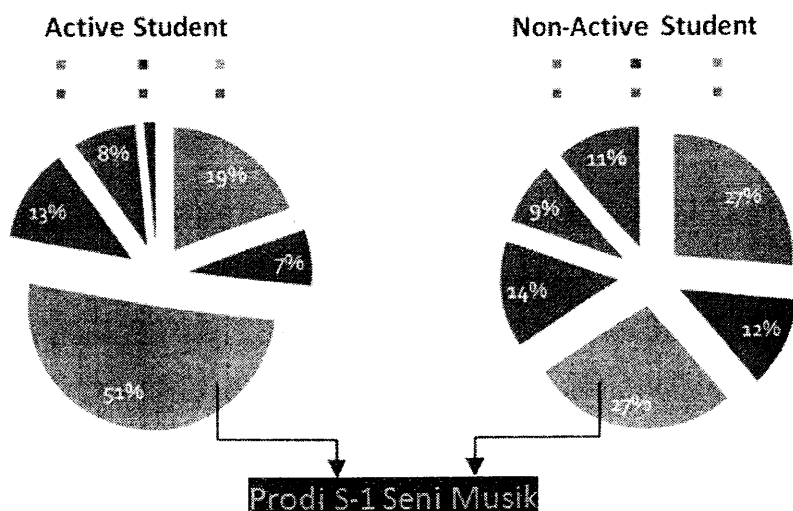
five in order to direct student's Final Task to certain study concentrations. Responding to the current availability of further study in music composition provided by the School of Graduates Studies at ISI Yogyakarta, the department is now preparing the composition concentration to be independent as an undergraduate study program. In addition, due to significance of industrial music studies, the department also has suggested the Pop-Jazz concentration to be another undergraduate study program, while the Prodi S-1 Seni Musik is still needed to keep exist for the next generations.

5. Changes in Admission Quota

Aspects of the department's changes can be understood from 2007 first semester report. During the first semester of 2007/2008 period, The Department of Music progress can be seen in three interconnected sectors including data on students, lecturers, and facilities. For example of the changes is the number improvement of new student admission in 2007, compared to previous academic years. The student development sector had experienced a better progress compared to lecturer sector. The changes in student sector were not only caused by animo and quota improvement but also the department's productivity in granting students with graduation. However, the other two sectors have also improved qualitatively. The first year progress report was given a great contribution to the next improvement efforts in executing learning and teaching process, department as well as program management, planning further achievement, etc.

Since 2007 the number of active students had improved significantly, from 285 in the first semester of 2005/2006 academic year to 346 in the beginning of 2007/2008 academic year. While the number of student was keep raising, oppositely, the leave status number of student dropped to 1 student, non-active student dropped almost half, from 52 to 29, and the dropped out student also down to 4 students only, in 2007.

Percentage of Active and Non-Active at the FSP
1st Semester, Academic Year 2007/2008



Compared to other study programs within the FSP, the number of active student was superior. The following diagram shows that the percentage of music student was 51% active and 27% non-active with quite big disparity between both status, that was 24%, which was definitely bigger compared to the other programs at the FSP. This data demonstrates that the role of active student within the FSP was very significant. In other words, the Jurusan Musik has given more than half contribution of governmental non tax income (*pendapatan negara bukan pajak*, or has been popular with its abbreviation, the PNBPN) to the FSP, compare to other departments as well as programs.

CAPACITY CHANGES AT THE DEPARTMENT OF MUSIC
(2005-2010)

Academic year	Quota target	Test	Test Pass		Total		TOTAL
			Regular	Non-Reg	New	Old	
2005/2006	60	137	61	-	61	331	392
2006/2007	50	126	54	-	54	349	403
2007/2008	80	149	87	-	86	295	381
2008/2009	80	183	100	-	100	336	436
2009/2010	120	318	92	72	164	354	518

Up to the end of 2009/2010 academic year, the student body of the Jurusan Musik has achieved its ideal ratio between student and lecturer. Student numbers have risen dramatically from 381 in 2007 up to 518 in 2009. that is about 10:1 ratio, because up to this time there are 52 full time lecturers at the Department of Music. At the end of last semester, as it has been reported by the department's secretary, that based on official administration record note, there are 600 students registered in the department. During the last four year The Department of Music has enhance the quota number for new student admission, form 80 to 120. This dramatic increase was probably also attributed to the opening of non-regular classes as well as a new Pop-Jazz concentration as elective subjects within the curriculum.

4. Changes in Organizational Strategy

As described above, music studies at ISI Yogyakarta are not only provided by The Department of Music, but also other two departments within the FSP in the The Department of Karawitan and The Department of Ethnomusicology, Before 1993 the second was initially part of the first. At the first stage the main attention of Karawitan program was on textual musicology while ethnomusicology was devoted to what is understood as contextual musicology. At the same time both also developed performance ability as well as the creation of new *karawitan* compositions. In fact it appears that both programs are rooted on *karawitan* studies. The establishment of ethnomusicology program was proposed by Suroso, the first head of the The Department of Karawitan. Apart from the division of textual and contextual direction, it seems that another agenda was also to improve the knowledge of Karawitan or "Karawitanologi" (Indonesian term for tradition musical knowledge) to gain its internationally scientific recognition.¹⁵

It is implied that from his explanation, Hastanto (2009:48-49) suggests that ethnomusicology is definitely a music study. In the context of arts education at ISI Yogyakarta, its direction is "Indonesian ethnomusicology."¹⁶

Based on this statement, I consider that ethnomusicology should be part of the Jurusan Musik program. It is interesting that ethnomusicological research has been done more frequently by lecturers and students at The Department of Music compared to The Department of Ethnomusicology. This is of course not surprising due to the greater numbers of human resources in the *Jurusan Musik*. Currently we have 52 full time lecturers and up to December 2010 there noted 518 active students. Ethnomusicological studies interest on Indonesian music implied 3 from more than 20 reports of student's final projects (*Tugas Akhir*) every graduation.¹⁷ From 2001 to 2005 several music students wrote ethnomusicological topics that were adjusted to music education as well as musicology elective interests. Even though the number of music students who wrote those topics were only on average 3 to 5 students, from the whole approximately 15 to 20 graduates each semester, the numbers were actually twice bigger in average compare to those of student in the the Department of Ethnomusicology.¹⁸

As an example of undergraduate music student's ethnomusicological studies concerning Indonesian traditional music that was claimed musicological, are the works of: 1) Amrullah (1996) who learns about the Purbalingga's Rodad in Central Java;¹⁹ 2) Alfons (1997) who describes the *Tifa Totobuang* ensemble in Ambon;²⁰ 3) Widyastuti (2005) who writes the *terbangan* musical arts in Gunung Kidul, DIY;²¹ 4) Silitonga (2005) who interested in Batak's traditional wind instruments, the *sarune bolon*, in Northern Sumatra; and 5) Nugroho (2005) who investigates musical concept of Islam. Among music lecturer's studies on ethnomusicology can be seen from articles, books, and research repots that were written in accordance with the completion of their masters as well as doctoral studies. Interest in ethnomusicology also implied from a journal article written by Sriwijayadi (1992), discusses interconnection between ethnomusicology and musicology. In addition, several music lecturers are also supervising doctoral research in ethnomusicology at some other universities.²²

Indrawan (1994; 1996:107-115) did three month musical ethnography at the five locations of Tapanuli Utara region in Northern Sumatera. He compares the interconnection between music and its instrumental feature of several traditional plucked instruments, called the *kecapi*, spread in the four Batak's sub ethnics, with some related cultural aspects, such as language, traditional architecture, artifact, and tradition.²³ Ganap (1992) and Parto (1992a, 1992b, 1992c)²⁴ have done historical observation about the spread as well as interaction of tradition music in South East Asia. Ganap compares Thailand musical tradition with musical instruments that spread ubiquitously in South East Asia. Parto historically compares theoretical aspects of West East Indonesian music with ancient East Asian music.

5. Conclusion

The Department of Music has passed at least three periods. The first period was happened from 1984 to the end of 1992-1993 academic year. During this period the *Jurusan Musik* was together with other departments trying to consciously maintain their forerunner institutions programs. The second period, since 1993, saw the specialization programs merged into the broad categories of the arts that each department only held one study program. The third period commenced in 2004 when the *Jurusan Musik* sought to reform its curriculum by accommodating past concepts from its forerunners, adjusting with governmental demand, and the future dream to stand on their own feet as the Faculty of Music. To extend its programs, the department is currently opening a non-regular class and including elements of the popular music industry into its curriculum. It would not be impossible if other related music studies within the FSP ISI Yogyakarta affiliated with music department to achieve more improvements. In conclusion, it can be said that art and culture management problems in the Department of Music is not easily solved. Due to capacity extension that so far has happened, the department would not able gain its productive achievement without facilitated by its own management authority. However, the most important think is the successful

efforts to reform the department is depending on full support from its *civitas academica*.

NOTES:

¹Steve Coomber and Marc Woods. 2007, *Where Do The paperclips Go?—and 127 Other Busniss And Career Conundrums*. UK:Capstone Publishing, page 87.

²Steven Haines. 2009. *The Product manager's desk reference*. USA: McGraw-Hill Co., page 15

³Interview with Tri Wahyu Widodo, former The Department of Music secretary (Yogyakarta, 10 March 2011).

⁴*Buku Petunjuk Institut Seni Indonesia Yogyakarta 1985-1988*.

⁵*Katalog Institut Seni Indonesia Yogyakarta 1993-1994*.

⁶I haven't had any valid data concerning reasons why the FNGK was closed. However, there are at least three possibilities that can be considered: 1) It probably could not get its renewal operation license, 2) was considered not accredited by the National Accreditation Institution (Badan Akreditasi Nasional or BAN), or possibly caused by governmental education policy during that times.

⁷Compare *Katalog Institut Seni Indonesia Yogyakarta 1993-1994* and *Buku Petunjuk Institut Seni Indonesia Yogyakarta 1989-1994*

⁸See the *Buku Petunjuk ISI Yogyakarta 2006-2007*, page 3.

⁹“*Civitas academica* is a Latin expression used in Indoneisan that menas academic community or group. ... that includes: student, faculty, and staff” (<http://www3.petra.ac.id/civitas/>).

¹⁰Even though among all of ISI Yogyakarta's departments Design Departmenr is the biggest, each of its two programs are less bigger compared to music program at The Department of Music.

¹¹I should say that the term “music program” here means “Western music” due to the use of special term “Karawitan” for Indonesian traditional music.

¹²Supeno Janali, et al. (Tim Peningkatan Kualitas Pendidikan Tinggi seni Indoensia). 2005. *Paradigma Baru pendidikan Tinggi senidi Indonesia*. Jakarta: Direktorat Pembinaan akademik dan Kemahasiswaan, Direktorat Jenderal Pendidikan Tinggi, Departemen Pendidikan Nasional.

¹³See the *Buku Petunjuk ISI Yogyakarta 2009-2010*. Vision and Mission of the department as well as undergraduate program in music, are: 1) Vision: “Jurusan Musik, FSP ISI Yogyakarta adalah pusat unggulan pendidikan tinggi musik di Indonesia yang mencetak sarjana-sarjana profesional yang di samping mampu menciptakan, memelihara, dan mengembangkan seni musik, juga cinta tanah air dan peka terhadap fenomena perubahan;” 2) Mission: “Mengembangkan pendidikan tinggi seni musik yang ideal dalam suatu wadah yang otonom dan organisasi yang sehat sehingga dapat berperanserta dalam pembangunan secara kreatif, inovatif dan produktif, demi tercapainya daya saing bangsa yang maksimal.”

¹⁴See *Buku Petunjuk ISI Yogyakarta 2005-2006*.

¹⁵See the first ethnomusicology curriculum content in the *Buku Petunjuk Institut Seni Indonesia Yogyakarta* 1985-1988, page 48-49

¹⁶Sri Hastanto, 2009, "Mengapa Etnomusikologi?" in Djohan (eds), *Merefleksi Karya Perak Menyongsong Kreasi Emas*. Yogyakarta (Badan Penerbit ISI Yogyakarta).

¹⁷Interview with current Secretary of The Department of Music 22 December 2010

¹⁸Andre Indrawan. 2006. "Minat Penelitian Etnomusikologis di Lingkungan Akademisi Musik Barat Indonesia Sebagaimana Terefleksi pada Karya-karya Ilmiah Mahasiswa dan Dosen di Jurusan Musik FSP ISI Yogyakarta." (local research report). Yogyakarta: LPPM ISI Yogyakarta.

¹⁹Amrullah, Andy. 1996. *Kesenian Musikal Slawatan Rodat dari Desa Eajawana, Purbalingga*. (Tugas Akhir S-1 Seni Musik). Yogyakarta: Jurusan Musik, FSP ISI Yogyakarta.

²⁰Alfons, MRN. 1997. *Ensambel Tifa Totobuang di Ambon*. (Tugas Akhir S-1 Seni Musik). Yogyakarta: Jurusan Musik, FSP ISI Yogyakarta.

²¹Widyastuti, Rina. 2005. *Analisis Kesenian Musikal Selawatan Terbangun di Desa Kemdang, Kecamatan Tanjungsari, Gunung Kidul, Saerah istimewa Yogyakarta*. (Tugas Akhir S-1 Seni Musik). Yogyakarta: Jurusan Musik, FSP ISI Yogyakarta.

²²Sri Widjajadi, Agoes. 1992. "Kelayakan Musikologi dalam Etnomusikologi; Suatu Tinjauan terhadap Kedudukan dan Peranannya". Dalam *Seni: Jurnal Pengetahuan dan Penciptaan Seni*, II/03 Juli 1992. Yogyakarta: Badan Penerbit ISI Yogyakarta., pp. 77-87.

²³Indrawan, Andre. 1994. *Kecapi Batak dan Musiknya Sebagai Salah Satu Ekspresi Kultural Suku Batak; Suatu Analisis tentang Lute Tradisional Berdawai Dua pada Kelompok Etnis Batak di Sumatra Utara*. Tesis S-2 Pengkajian Seni Pertunjukan. Yogyakarta: Program Pasca Sarjana Universitas Gadjah Mada.; Indrawan, Andre. 1996. "Aspek Dualistik Kecapi Tradisional Berdawai Dua pada Suku Batak di Sumatera Utara". Dalam *Seni: Jurnal Pengetahuan dan Penciptaan Seni*, V01-02 Desember 1996. Yogyakarta: Badan Penerbit ISI Yogyakarta., pp 107-115.

²⁴Parto, Fx. Suhardjo. 1992. "Noh Drama Tradisi Jepang" Dalam *Seni: Jurnal Pengetahuan dan Penciptaan Seni*, II/04 Oktober 1992. Yogyakarta: Badan Penerbit ISI Yogyakarta., pp.95-109.; Parto, Fx. Suhardjo. 1992a. "Pengaruh Tradisi Musik India di Indonesia Baratdaya". Dalam *Seni: Jurnal Pengetahuan dan Penciptaan Seni*, II/01 Januari 1992. Yogyakarta: Badan Penerbit ISI Yogyakarta., pp. 22-33.; Parto, Fx. Suhardjo. 1992b. "Tradisi Musik Pra Indik di Indonesia Baratdaya". Dalam *Seni: Jurnal Pengetahuan dan Penciptaan Seni*, II/02 April 1992. Yogyakarta: Badan Penerbit ISI Yogyakarta., pp. 43-54.;