

# Decision of the FIBAA Accreditation and Certification Committee

21<sup>st</sup> Meeting on March 27, 2026

## PROGRAMME ACCREDITATION



<b>Project Number:</b>	22/155 Cl.2
<b>Higher Education Institution:</b>	Institut Seni Indonesia Yogyakarta
<b>Location:</b>	Yogyakarta, Indonesia
<b>Study programme:</b>	Bachelor of Fine Arts, Bachelor of Arts (S.S.) Bachelor of Craft, Bachelor of Art (S.S.) Bachelor of Art Management, Bachelor of Arts (S.S.)
<b>Type of accreditation:</b>	initial accreditation

The FIBAA Accreditation and Certification Committee has taken the following decision:

According to § 7 (6) in conjunction with § 9 (1) of the FIBAA General Terms and Conditions within the framework of procedures for the award of the FIBAA Quality Seal for Programmes from January 1, 2021, the study programmes are accredited with four conditions for the Bachelor of Fine Arts and Bachelor of Craft, and five conditions for the Bachelor of Art Management.

Conditions:

### Bachelor of Fine Arts

- **Condition 1:** The HEI clarifies the current grading system, including the definition and recording of failure (e.g., D/E, final project rules, and whether D is acceptable in compulsory vs elective modules), and stipulates it in a binding document.
- **Condition 2:** The HEI ensures that all students receive an ECTS Grading Table along with a Grade Distribution Table, their degree certificate, transcript, and Diploma Supplement upon graduation. This requirement must be stipulated in a binding document.
- **Condition 3:** The HEI ensures that all modules include reading lists with up-to-date and relevant literature, that literature references (including examples) are regularly updated in module/course descriptions, and that all course materials (e.g., PowerPoint presentations) consistently include appropriate references.
- **Condition 4:** The HEI implements a student workload evaluation system which includes a systematic control loop from the survey to the analysis of the results and the taking of appropriate measures.

### Bachelor of Craft

- **Condition 1:** The HEI clarifies the current grading system, including the definition and recording of failure (e.g., D/E, final project rules, and whether D is acceptable in compulsory vs elective modules), and stipulates it in a binding document.
- **Condition 2:** The HEI ensures that all students receive an ECTS Grading Table along with a Grade Distribution Table, their degree certificate, transcript, and Diploma Supplement upon graduation. This requirement must be stipulated in a binding document.
- **Condition 3:** The HEI ensures that all modules include reading lists with up-to-date and relevant literature, that literature references (including examples) are regularly updated in module/course descriptions, and that all course materials (e.g., PowerPoint presentations) consistently include appropriate references.
- **Condition 4:** The HEI implements a student workload evaluation system which includes a systematic control loop from the survey to the analysis of the results and the taking of appropriate measures.

#### **Bachelor of Art Management:**

- **Condition 1:** The HEI clarifies the current grading system, including the definition and recording of failure (e.g., D/E, final project rules, and whether D is acceptable in compulsory vs elective modules), and stipulates it in a binding document.
- **Condition 2:** The HEI ensures that all students receive an ECTS Grading Table along with a Grade Distribution Table, their degree certificate, transcript, and Diploma Supplement upon graduation. This requirement must be stipulated in a binding document.
- **Condition 3:** The HEI ensures that all modules include reading lists with up-to-date and relevant literature, that literature references (including examples) are regularly updated in module/course descriptions, and that all course materials (e.g., PowerPoint presentations) consistently include appropriate references.
- **Condition 4:** The HEI enlarges the share of scientific work in the programme and shows where research competences are developed (e.g., academic writing/methods, literature work) and assessed in several modules/semesters.
- **Condition 5:** The HEI implements a student workload evaluation system which includes a systematic control loop from the survey to the analysis of the results and the taking of appropriate measures.

► Proof of meeting these conditions is requested until December 26, 2026.

Period of Accreditation: March 27, 2026 until March 26, 2031.

The FIBAA Quality Seal is awarded.



## Assessment Report

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**Higher Education Institution:**

Institut Seni Indonesia Yogyakarta, Indonesia

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**Bachelor/Master programme:**

1. Bachelor of Fine Arts
2. Bachelor of Craft
3. Bachelor of Arts Management

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**Qualification awarded on completion:**

1. Bachelor of Fine Arts, Bachelor of Arts (S.S.)
2. Bachelor of Craft, Bachelor of Art (S.S.)
3. Bachelor of Art Management, Bachelor of Arts (S.S.)

# General information on the study programme

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## **Brief description of the study programme:**

The **Bachelor of Fine Arts (BFA)** is a four-year Bachelor programme that aims to educate graduates who are creative, reflective, and technically proficient in fine arts practice and analysis. It is designed to develop competencies in art creation and art studies, with main fields of focus in painting, sculpture and graphic arts, enabling graduates to pursue careers as professional artists, educators (e.g. teachers/lecturers), art reviewers and cultural practitioners (e.g. critics, writers, curators), stakeholders in the arts sector (e.g. gallery and museum roles, arts policy-related functions), and to continue their studies at a higher level.

The **Bachelor of Craft (BC)** is a four-year Bachelor programme that aims to educate graduates who master craft knowledge and practice rooted in cultural heritage and local wisdom while creating innovative craft works that respond to contemporary developments. The programme covers key craft domains (e.g. textiles, metal, wood, leather, and ceramics) and enables graduates to become academics, researchers, craftpreneurs/art-entrepreneurs, designers in craft-related fields, and to continue their studies at a higher level.

The **Bachelor of Art Management (BAM)** is a four-year Bachelor programme that aims to educate graduates with a strong foundation, skills and creativity in planning, implementing and evaluating artistic and cultural activities across visual, performing and recorded media contexts. The programme prepares graduates for professional roles such as art managers and arts organisation staff, curators, art handlers, museum- and collection-related roles (e.g. museology, conservation, archives/documentation), arts entrepreneurs, and cultural sector practitioners (including tourism-arts contexts), and for continuing their studies at a higher level.

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## **Type of study programme:**

For all programmes: Bachelor programme

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## **Projected study time and number of ECTS credits / national credits assigned to the study programme:**

For all programmes: 144 SKS credits or 207.36 ECTS credits, 4 years / 8 semesters

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## **Mode of study:**

For all programmes: full-time

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## **Didactic approach:**

For all programmes: study programme with obligatory class attendance

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## **Double/Joint Degree programme:**

For all programmes: no

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## **Scope (planned number of parallel classes) and enrolment capacity:**

For all programmes: 2-3 parallel classes, enrolment capacity: 90 - 120 students

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## **Programme cycle starts in:**

For all programmes:

- Odd Semester: August to December
- Even Semester: January to May

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**Initial start of the programme:**

For all programmes: 1984

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**Type of accreditation:**

For all programmes: initial accreditation

# Procedure

A contract for the initial accreditation of the Bachelor of Fine Arts (S.S.), Bachelor of Craft (S.S.), and Bachelor of Art Management (S.S.) was concluded between FIBAA and Institut Seni Indonesia Yogyakarta on October 23, 2023. On August 12, 2024, the HEI submitted a self-evaluation report, which included a detailed description of the programme and further documents in order to prove that the criteria for programme accreditation are met.

At the same time, FIBAA appointed a review panel<sup>1</sup>. The HEI has agreed with the chosen experts. The panel consisted of:

## **Waheeda Baloch**

University of Sindh Jamshoro Pakistan  
Professor of Fine Arts  
Karachi Biennale 2024  
Curator  
(Curating Art, Artist, Fine Arts, Art law, Art Management, Art History)

## **Prof. Swetlana Heger-Davis**

Zurich University of the Arts (ZHdK)  
Professor of Fine Arts  
(Fine Arts, Practice-Based PhD programmes, Visual Arts, New Technologies/AI, Internationalisation)

## **Prof. Dr. Jessica Hemmings**

University of Gothenburg  
Professor of Craft  
(Craft, Textiles, Literature)

## **Prof. Dr. Tibor Kliment**

Rhineland University of Applied Sciences  
Professor of Media and Cultural Management  
Director of the Institute for Empirical Media and Cultural Marketing  
(Cultural Management, Art and Design, Communication Science, Media Management, Business Administration, Marketing, Market/Media Research, Communication and Impact Research)

## **Elisa Lohmüller**

Academy of Fine Arts Stuttgart  
Student Master of Education (Fine Art and Intermedia Design)  
(completed: Bachelor of Fine Arts (Fine Art and Intermedia Design))

## **Dr. Edi Riyanto**

Universitas Airlangga, Indonesia  
Associate Professor of Cultural Studies  
(Cultural Studies, Local and Localities, Indigenous Music, Post-Colonial, Participatory Research and Community Development)

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<sup>1</sup> The panel is presented in alphabetical order.

FIBAA project manager:  
Eva Seidel

The assessment is based on the self-evaluation report, amended by further documents, as requested by the panel, and an hybrid conference. The hybrid conference took place on August 12-14, 2026, via the video conferencing tool *Zoom* while two panel members including the project manager were present at ISiy's premises in Yogyakarta. At the end of the hybrid conference, the panel has given a short feedback on its first impressions to representatives of ISiy.

The assessment report based on this was delivered to Institut Seni Indonesia Yogyakarta for comment on March 10, 2026. The statement on the report was given up on March 19, 2026. It has been taken into account in the report at hand.

# Summary

The Bachelor of Fine Arts (S.S.), Bachelor of Craft (S.S.) and Bachelor of Art Management (S.S.) offered by Institut Seni Indonesia Yogyakarta fulfil with few exceptions the FIBAA quality requirements for bachelor programmes and can be accredited by the Foundation for International Business Administration Accreditation (FIBAA) for five years starting on March 27, 2026 and finishing on March 26, 2031, under conditions.

All programmes are in accordance with the national and the European Qualification Frameworks and the European Standards and Guidelines in their applicable version valid as of the time of the opening of the procedure, and in accordance with the Bologna Declaration.

The panel members identified need for improvement regarding the following aspects:<sup>2</sup> Study and exam regulation, course materials, as well as additionally in the Bachelor of Art Management: Methods and scientific practice. They recommend the accreditation on condition of meeting the following requirements:

- **Condition 1** (see chapter 3.2): The HEI clarifies the current grading system, including the definition and recording of failure (e.g., D/E, final project rules, and whether D is acceptable in compulsory vs elective modules), and stipulates it in a binding document.
- **Condition 2** (see chapter 3.2): The HEI ensures that all students receive an ECTS Grading Table along with a Grade Distribution Table, their degree certificate, transcript, and Diploma Supplement upon graduation. This requirement must be stipulated in a binding document.
- **Condition 3** (see chapter 3.3): The HEI ensures that all modules include reading lists with up-to-date and relevant literature, that literature references (including examples) are regularly updated in module/course descriptions, and that all course materials (e.g., PowerPoint presentations) consistently include appropriate references.
- **Condition 4** (see chapter 5.1): The HEI implements a student workload evaluation system which includes a systematic control loop from the survey to the analysis of the results and the taking of appropriate measures.

And additionally for the **Bachelor of Art Management**:

- **Condition 5** (see Chapter 3.1): The HEI enlarges the share of scientific work in the programme and shows where research competences are developed (e.g., academic writing/methods, literature work) and assessed in several modules/semesters.

Proof of meeting these conditions is to be submitted by December 26, 2026.

Furthermore, the quality requirements that have not been fulfilled –

- Internationality of the student body

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<sup>2</sup> These aspects are asterisk criteria which means that they are essential for the study programme.

And additionally for the **Bachelor of Fine Arts**:

- Interdisciplinary thinking

are not asterisk criteria and therefore do not lead to a condition. The measures the HEI takes to solve the identified problems are to be considered during the re-accreditation.

The panel members also identified several areas where the programmes could be further developed and **recommend**:

- Setting up a system to attract international students (see chapter 3.4).
- Prioritising the support of staff pursuing further education overseas (see chapter 3.4).
- Prioritising dedicated time and resources to actively maintain and develop existing MoUs (see chapter 4.3).
- Keeping the literature more up to date (see chapter 4.4).
- Reviewing and, where necessary, adjusting library opening hours to better align with students' needs (see Chapter 4.4).
- Providing the website in Indonesian and English language (see chapter 5.3).

And additionally, for the **Bachelor of Craft** the panel **recommends**:

- Embedding interdisciplinary elements more systematically across the curriculum (see chapter 3.1).

And additionally, for the **Bachelor of Fine Arts** the panel **recommends**:

- integrating an interdisciplinary approach, for example, by including other materials, such as films or by different media research work (see chapter 3.1).

There are criteria in which the programme exceeds the quality requirements:

- Positioning of the study programme in the educational market (see chapter 1.3);
- Positioning of the study programme on the job market for graduates ("Employability") (see chapter 1.3);
- Equality of opportunity (see chapter 3.2);
- Skills for employment / Employability (see chapter 3.6);
- Student support by the faculty (see chapter 4.1).

And for the **Bachelor of Crafts**, additionally:

- International orientation of the study programme design (see chapter 1.2);
- Positioning of the study programme within the HEI's overall strategic concept (see chapter 1.3);
- Integration of theory and practice (see chapter 3.1);
- Practical business experience of faculty (see chapter 4.1).

And for the **Bachelor of Fine Art** additionally:

- Positioning of the study programme within the HEI's overall strategic concept (see chapter 1.3);
- Practical business experience of faculty (see chapter 4.1).

And for the **Bachelor of Art Management** additionally:

- Interdisciplinary thinking (see chapter 3.1).

For the overall assessment of the programme, please refer to the quality profile at the end of this report.

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# Information

## Information on the Institution

The Indonesian Institute of the Arts (ISI Yogyakarta) is a higher arts education institution that is a state owned HEI, has the authority to provide education at Bachelor/ D4 level up to doctoral/postgraduate level, and was the first arts college in Indonesia. ISI Yogyakarta was formed in 1984<sup>3</sup>, and its establishment was inaugurated by the Minister of Education and Culture, Prof. Dr. Nugroho Notosusanto, on July 23, 1984. ISI Yogyakarta is a higher education institution with financial work unit status under the Ministry of Education, Culture, Research and Technology. ISI Yogyakarta is the oldest, largest and most comprehensive state arts college in Indonesia, which is a combination of the *Sekolah Tinggi Seni Rupa Indonesia (STSR)* “ASRI” since 1950, *Akademi Seni Tari Indonesia (ASTI)* since 1963, and the *Akademi Musik Indonesia (AMI)* since 1961. All three have had history and achievements before merging into ISI Yogyakarta.

ISI Yogyakarta has opened various branches of art studies, which are divided into three faculties, namely the Faculty of Visual Arts (FSR), the Faculty of Performing Arts (FSP), the Faculty of Recorded Media Arts (FSMR) and Postgraduate Studies, all of which consist of 27 study programmes. ISI Yogyakarta obtained Institution A accreditation based on a Decree from the National Accreditation Board for Higher Education (BAN-PT)<sup>4</sup>. ISI Yogyakarta is committed to producing graduates who are superior, creative and innovative, have a Pancasila personality that is the primary direction of the country and contribute to the development of art on the international stage. To achieve this target, ISI Yogyakarta optimises the *Tridharma* of Higher Education in activities, education, research and community service, which are collaborated through sustainable international cooperation and academic benefits, as well as publishing international journals. ISI Yogyakarta's commitment is manifested in its mission, namely:

- Providing superior, creative and innovative arts education based on Pancasila.
- Carrying out research and creating superior, creative and innovative art based on Pancasila.
- Carrying out community service in the field of superior, creative and innovative arts based on Pancasila.
- Organising strategic, synergistic and sustainable national, regional and international cooperation, as well as
- Effective, efficient, transparent and accountable management (good governance).

As one of the faculties within ISI Yogyakarta, the Faculty of Visual Arts (FSR) has long been a higher arts education institution. Its initial existence began on January 15, 1950, under the name *Akademi Seni Rupa Indonesia (ASRI)* in Yogyakarta, which was later developed into *Sekolah Tinggi Seni Rupa Indonesia (STSR)* in 1968. In 1984, it merged into ISI Yogyakarta to become the Faculty of Visual Arts and Design.

The vision of the Faculty of Visual Arts is to become a centre of higher education for creative and innovative fine arts, with a national vision of excellence and international credibility (2017-2032). This vision refers to the vision of the Yogyakarta Indonesian Art Institute which reads:

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<sup>3</sup> by Presidential Decree Number 39/1984

<sup>4</sup> No. 325/SK/BAN-PT/Ak\_Pj/PT/V/2023

"To be a pioneer of superior, creative and innovative national art universities based on Pancasila".

Therefore, the Faculty of Visual Arts of ISI Yogyakarta has drawn up a strategic plan through a road map that is oriented to the future and is expected to be internationally credible. In general, the road map of the FSR in accordance with the ISI Yogyakarta road map is the transformation of FSR ISI of Yogyakarta in 2020-2028: FSR is expected to be superior and reliable internationally at the level of Southeast Asia, 2028-2036 FSR has been superior and trustworthy in the Asia-Pacific level as well as 2038-2045 has been able to excel and trust at the global level. Currently, the vision and mission of the FSR in the year 2020-2028, one that has been achieved was to participate in the ASEAN level of South-East Asia by achieving the achievement of the World University Ranking by Subject Art and Design #101-150.<sup>5</sup>

FSR ISI Yogyakarta offers nine study programmes such as Interior Design, Visual Communication Design, Product Design, Fine Art, Craft, Art Management, Batik Creation, Fashion Design, Media Design and Art Conservation.

## Further development of the programmes and statistical data

The three study programmes are being submitted for initial accreditation. However, cohorts have already completed the program, so statistical data is available.

**Table 1: Statistical data Bachelor of Fine Arts**

		1. Cohort 2019	2. Cohort 2020	3. Cohort 2021	4. Cohort 2022	5. Cohort 2023	6. Cohort 2024
# Study Places offered by HEI		90	90	90	100	100	100
# Applicants	Σ	340	315	381	390	678	455
	f						
	m						
Application rate		377,78%	350,00%	423,33%	390,00%	678,00%	455,00%
# First-Year Students (accepted applicants)	Σ	93	80	88	108	100	100
	f	20	18	14	24	35	40
	m	73	62	74	84	65	60
Rate of female students		21,51%	22,50%	15,91%	22,22%	35,00%	40,00%
# Foreign Students	Σ	2	0	0	0	0	2
	f						2
	m	2					
Rate of foreign students		2,15%	0,00%	0,00%	0,00%	0,00%	2,00%
Percentage of occupied study places		103,33%	88,89%	97,78%	108,00%	100,00%	100,00%
# Graduates	Σ	68	29	75	56	72	98
	f	16	8	21	13	19	40
	m	52	21	54	43	53	58
Success rate (students who finished their studies)		73,12%	36,25%	85,23%	51,85%	72,00%	98,00%
Dropout rate (students who dropped their studies)		26,88%	63,75%	14,77%	48,15%	28,00%	2,00%
Average duration of study		6,23	6,10	6,39	5,94	5,92	5,54
Average grade of final degree		3,22	3,27	3,23	3,35	3,37	3,44

<sup>5</sup> see: self-evaluation report p.10

**Table 2: Statistical data Bachelor of Crafts**

		1. Cohort 2019	2. Cohort 2020	3. Cohort 2021	4. Cohort 2022	5. Cohort 2023	6. Cohort 2024
# Study Places offered by HEI		70	80	70	75	70	75
# Applicants	∑	184	172	209	162	288	184
	f						
	m						
Application rate		262,86%	215,00%	298,57%	216,00%	411,43%	245,33%
# First-Year Students (accepted applicants)	∑	68	80	69	74	69	72
	f	42	44	38	41	51	44
	m	26	37	31	33	18	28
Rate of female students		61,76%	55,00%	55,07%	55,41%	73,91%	61,11%
# Foreign Students	∑	0	0	0	0	1	
	f					1	
	m						
Rate of foreign students		0,00%	0,00%	0,00%	0,00%	1,45%	0,00%
Percentage of occupied study places		97,14%	100,00%	98,57%	98,67%	98,57%	96,00%
# Graduates	∑	56	63	52	65	59	60
	f	30	42	36	40	31	36
	m	26	21	16	25	28	24
Success rate (students who finished their studies)		82,35%	78,75%	75,36%	87,84%	85,51%	83,33%
Dropout rate (students who dropped their studies)		17,65%	21,25%	24,64%	12,16%	14,49%	16,67%
Average duration of study		4,79	4,51	5,10	4,51	4,93	4,80
Average grade of final degree		3,39	3,43	3,36	3,47	3,44	3,52

**Table 3: Statistical data Bachelor of Art Management**

		1. Cohort 2019	2. Cohort 2020	3. Cohort 2021	4. Cohort 2022	5. Cohort 2023	6. Cohort 2024
# Study Places offered by HEI		40	30	30	48	36	36
# Applicants	∑	53	55	55	105	139	256
	f						
	m						
Application rate		132,50%	183,33%	183,33%	218,75%	386,11%	711,11%
# First-Year Students (accepted applicants)	∑	38	28	27	34	35	36
	f	16	14	11	15	20	26
	m	22	14	16	19	15	10
Rate of female students		42,11%	50,00%	40,74%	44,12%	57,14%	72,22%
# Foreign Students	∑	0	0	0	0		
	f						
	m						
Rate of foreign students		0	0	0	0		
Percentage of occupied study places		95,00%	93,33%	90,00%	70,83%	97,22%	100,00%
# Graduates	∑	24	19	20	21	25	22
	f	15	12	13	15	16	13
	m	9	7	7	6	9	9
Success rate (students who finished their studies)		63,16%	67,86%	74,07%	61,76%	71,43%	61,11%
Dropout rate (students who dropped their studies)		36,84%	32,14%	25,93%	38,24%	28,57%	38,89%
Average duration of study		4,27	4,75	5,74	5,47	4,91	5,27
Average grade of final degree		3,6	3,5	3,4	3,5	3,6	3,6

## Appraisal

No cohort-based statistical data were provided for the accreditation process. The statistical data show stable application rates that far exceed the number of available study places for all three study programmes. Not all study places are taken in all cohorts, showing the high entry requirements of Institut Seni Indonesia Yogyakarta.

The average duration of the study programme is slightly higher than the regular study time of four years. Students tend to study up to one year longer in the programmes, 60% of students finish their studies on time.

There are drop-out rates between 0%-63% throughout the programmes and cohorts. ISIY evaluates these dropouts and explains that some students are not aware of the study demands and underestimate the work in the programme. Other reasons for dropping out of the programme include financial difficulties, as well as business opportunities (student starting their own businesses) or the COVID pandemic. The study programmes offer counselling with their academic advisor to provide support for students and reduce the number of dropouts.

The ratio of male and female students is overall balanced; in some cohorts, there are more male than female students (15-73% female). There are no foreign students in any of the three study programmes.

# Programme Description and Appraisal in Detail

## 1. Objectives

### 1.1 Objectives of the study programme (Asterisk Criterion)

ISI Yogyakarta established the programmes **Bachelor of Fine Arts (BFA)**, **Bachelor of Craft (BC)** and **Bachelor of Art Management (BAM)** to implement its stated vision, mission and goals. The programmes aim to foster creative, innovative, and characterful attitudes in recorded media arts and related fields, responding to Society 5.0 and contemporary challenges. As an institution focused on arts development, ISI Yogyakarta positions fine art **and applied art** as key assets to meet the needs of art appreciation in society and the business/industrial worlds. The BFA, BC, and BAM fields are considered to have a strategic role in society.

#### **Bachelor of Fine Arts (BFA)**

BFA (Faculty of Visual Arts) provides undergraduate education with two competencies: Art Creation and Art Study (Painting, Sculpture and Graphic Arts). The academic vision aligns with ISI Yogyakarta's vision and mission, oriented towards internationally competitive fine arts, and supports graduate competence standards through education grounded in local cultural perspectives within global fine arts discourse.

**Objective:** to produce graduates able to create and/or study fine art in line with developments in science and technology and global fine arts discourse, and able to design and present fine art works in exhibitions independently or in groups.

Learning outcomes: graduates can generate ideas and apply science and technology in producing fine art works. A distinctive outcome is the ability to create painting, graphic art and sculpture driven by conscience or spiritual needs (subjective and not directly linked to functional needs). Graduates also develop knowledge of fine art history and contemporary developments to analyse and study fine art works.

#### **Graduate professions include:**

- Fine artists (professional painters, sculptors, graphic artists)
- Teachers; art researchers/reviewers; researchers in government or private institutions (e.g., state universities, tourism departments, cultural services)
- Intermedia artists active in interdisciplinary or unconventional art practices

#### **Bachelor of Craft (BC)**

BC prepares graduates to create traditional and modern crafts, including functional crafts, to meet societal needs and respond to current developments. Graduates master craft-making techniques and apply them in creative processes, with sensitivity in developing new ideas based on local genius, historical heritage and national cultural resources. The curriculum supports professional practice, including understanding the functions of design, material characteristics, and symbolic meanings as representations of national culture. The programme seeks periodic feedback from alumni, graduate users and stakeholders to keep the curriculum aligned with needs while maintaining its core orientation.

**Graduate profile areas:**

- Crafter: creates craft works using local culture as an asset; produces practical, functional and contemporary crafts
- Educator: lecturer/teaching staff at secondary and higher education; instructor in government and private institutions
- Researcher: conducts and publishes research (national/international journals); outputs may support public purposes (e.g., environmentally friendly natural dyes, sustainable craft products, waste-to-craft applications)
- Designer: designs clothing, jewellery, furniture and leather products for individual clients and manufacturers
- Entrepreneur: operates businesses in the craft sector (e.g., furniture, jewellery, boutiques and accessories such as bags, shoes)
- Artist (practitioner): communicates ideas and craft outcomes orally, in writing, visually and via prototypes

**Bachelor of Art Management (BAM)**

BAM is a bachelor (S-1) programme completed in 8 semesters, under the Faculty of Visual Arts, established in 2014. It is described as the first and only Indonesian bachelor's programme in this field, with concentrations in art creation management studies and art analysis management studies.

Vision: by 2032, BAM aims to be the leading art management programme in Indonesia and Asia, based on Pancasila.

**Mission includes:**

1. Deliver education positioning learners as active subjects in managing plural and multicultural cultural potential, aligned with global developments.
2. Prepare graduates with integrity, responsibility, and applied competence in managing Fine Arts, Performing Arts, Recorded Media Arts, and Culture & Tourism independently, creatively and competitively.
3. Train learners to implement research into action, addressing infrastructure needs in art, culture, and tourism through national and international cooperation.
4. Increase research and community engagement that strengthens synergies between art, science and technology.
5. Develop sustained, equal and mutually beneficial cooperation with institutions nationally and internationally.

**Graduate profile and outcomes:**

- Graduates demonstrate integrity, responsibility, independence, creativity, competitiveness and entrepreneurial spirit in cultural management, work in museums, galleries, cultural parks, art organisations and event organisers.
- Graduates have skills in art management (e.g., exhibitions, curatorial practice, catalogue annotations) aligned with scientific, technological and artistic developments.
- Graduates can apply research into action in national and international partnerships to address needs in art, culture and tourism infrastructure.
- Graduates are prepared as professionals aligned with the Indonesian National Work Qualifications (KKNi).

**Graduates are prepared to:**

- Study arts and culture management as: art scholar, academic, curator.
- Manage arts and culture as: art conservator, art programme manager, artist manager, museologist, and managers in art and cultural tourism organisations.

**Attitudes and expertise include:**

- Systematic, creative and community-focused management strategies.
- Dynamic, professional and visionary engagement with change and global environments.
- Leadership and art management grounded in Indonesian culture, well-being perspectives and creative entrepreneurship.
- Cross-disciplinary, cross-cultural and creative economy approaches.
- Understanding social, cultural and political change and development.

**Expected competences include the ability to:**

1. Develop appreciation and interpretation of local cultural arts.
2. Contribute to cultural art policy development and implementation.
3. Analyse the role of marketing for attracting audiences and funders.
4. Analyse management of culture, art and tourism.
5. Analyse national and international regulations in cultural arts.
6. Promote Indonesian cultural arts internationally.
7. Apply ethics, innovation and effectiveness in the creative economy.

**Appraisal:**

The qualification objectives of **all three study programmes** are clearly explained and convincingly presented in relation to the target group, the targeted professional field, and the societal context of the discipline. They embrace academic proficiency, comprehensive employability, and the development of the individual student’s personality. The subject-specific and extra-curricular qualification objectives and skills to be acquired correspond with the aspired level at graduation. They take into account the requirements of the national qualification framework of Indonesia. For all three study programmes, the expert panel suggests including a clear mapping between programme-level and module-level learning outcomes. This would demonstrate how individual modules contribute to the overall programme outcomes, support constructive alignment with teaching and assessment, and help identify any gaps or overlaps in the curriculum.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
1.1*	Objectives of the study programme (Asterisk Criterion)			X		

**1.2 International orientation of the study programme design (Asterisk Criterion)**

**Bachelor of Fine Arts (BFA)**

BFA integrates local traditions with international perspectives, drawing on global art movements and transnational curatorial practice. Students engage with international discourse through bilingual presentations, optional English courses, and international course literature.

The faculty maintains an active international network, including participation in Jogja Biennale and ArtJog, and provides opportunities for student exchanges, virtual collaboration, joint exhibitions, and preparation for residencies and postgraduate study abroad.

Academic cooperation is established with institutions in Hungary (Eszterházy Károly Catholic University; Hungarian University of Fine Arts), Malaysia (Universiti Teknologi MARA), the Netherlands (Sandberg Instituut, Amsterdam), Austria (Academy of Fine Arts Vienna), Thailand (Silpakorn University; Nakhon Si Thammarat College of Fine Arts) and Vietnam (Hanoi Architectural University).

Cooperation formats include guest lectures and lecture exchanges, workshops delivered by BFA staff at partner universities, one-semester student exchanges (incoming and outgoing), and joint exhibition projects with national and international partners, publishing staff and student work online<sup>6</sup> and offline.

### **Bachelor of Craft (BC)**

Since 2020, Indonesia has introduced a national shift towards Outcome-Based Education (OBE) in line with the Independent Campus Learning (MBKM) framework, with implementation at the programme level from 2021. Within this context, the BC aligns curriculum development with internationalisation objectives, including the introduction of new courses addressing globally relevant themes:

- **KRA 170 – Sustainable Craft** (5 SKS, Semester 4)
- **KRA 300 – Organic Craft** (3 SKS, Semester 6)
- **KRA 310 – Fashion Craft** (3 SKS, Semester 6)
- **KRA 070 – Craft Studies** (2 SKS, Semester 2)

BC reports the following international collaborations over the past 10 years, including the type of activity and the intended benefit:

1. Osaka Kyoiku University, Japan – Research and collaboration: mutual promotion and deepening of arts and culture.
2. Central Academy of Fine Arts (CAFA), China – Exploratory study of Chinese aesthetics: increased understanding of Chinese culture; exploration of traditional and modern Chinese art.
3. Honorary Mexican Consultant for Yogyakarta Government – Art and culture cooperation: mutual promotion and deepening of arts and culture.
4. Cégep John Abbott College (JAC), Canada – Fine arts cooperation (exchanges and workshops for staff/students): mutual promotion and deepening of arts and culture.
5. Art School of Pyrenees, France – Student/staff exchanges, joint research, workshops, and exhibitions: mutual promotion and deepening of arts and culture.
6. Eszterházy Károly College, Eger, Hungary – Student exchange, workshop, exhibition: expansion and planning of collaborative activities between institutions.

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<sup>6</sup> <https://senimurni.isi.ac.id/en/education/mitra-kerja-sama/>.

7. Silpakorn University, Thailand – Exchanges, joint research, workshops and exhibitions: mutual promotion and deepening of arts and culture.
8. Canberra Institute of Technology (CIT), Australia – Fine arts cooperation (exchanges and workshops): mutual promotion and deepening of arts and culture.
9. Joshibi University of Art and Design, Japan – Collaborative exhibition (Indonesian batik from a Japanese perspective) and batik/jewellery workshop (2019): showcasing each university's work.
10. SADA (Shanghai Art & Design Academy), China – Student exchange (6 students) (1 semester): learning in ceramics, building restoration, enamelling, embroidery, and Chinese language.

### **Bachelor of Art Management (BAM)**

BAM frames its international orientation through collaboration with international institutions and universities through student and lecturer exchanges, joint research, and international seminars/conferences. Student exchange is described as supporting foreign-language development, intercultural understanding and professional networking. Lecturer exchanges support participation in international training/seminars and broaden expertise in arts governance. Joint research supports collaborative outputs with wider impact. International seminars/conferences are described as a channel for presenting the programme internationally and attracting international students.

Graduates are prepared for work in arts and culture institutions abroad and for international-scale arts and culture management, including curatorial practice, conservation, museology, archives and tourism arts.

International activities reported for **2020–2024** include:

- **International workshops and seminars:** ASEAN Panji Festival; painting conservation workshop with Susanne Erhards (Germany); disaster management approaches for artwork collections in visual culture museums.
- **Lecturer international engagement:** international lectures; overseas immersion programme with Nanyang Academy of Fine Arts (NAFA); international sharing sessions with contributors including National Gallery Singapore; Berlin Institute of Islamic Theology (Humboldt University); curatorial/public lecture activities; international guest lecture series; Jogja International Creative Art Festival (JICAF) creative sharing forum.
- **Exchange projects and exhibitions:** university collaboration activity; showcase within Indonesia–Liechtenstein Cultural Exchange 2023; international creative art exhibition “Recovery: Art for a Better Life”.
- **International journal:** TUMATA <https://journal.isi.ac.id/index.php/TUMATA/index>.

### **Appraisal:**

The programmes’ designs of Bachelor of Fine Arts, Bachelor of Art Management, and appropriately take into account the required international aspects, with respect, too, to their graduates’ employability. The programmes make a lot of effort to be international.

For the **Bachelor of Craft** owing to the emphasis of the programme design on internationality in teaching and study (e.g. in terms of curricular contents, academic staff, practical experience abroad), the programme, by imparting knowledge with that goal in mind and developing the

concomitant skills, enables graduates to competently handle international tasks. The expert panel considers the criterion exceeded, as international perspectives are embedded systematically in the curriculum and learning activities (e.g., sustainability- and globally oriented craft modules and participation in international-format events with international participants), providing students with regular, structured exposure to international audiences and contexts.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
1.2*	International orientation of the study programme design (Asterisk Criterion)		BC	BFA, BAM		

## 1.3 Positioning of the study programme

### 1.3.1 Positioning of the study programme on the educational market

#### **Bachelor of Fine Arts**

As one of the oldest BFA programmes, it is described as well-established and popular among prospective students, with Painting reported as the most selected specialisation. The programme is structured around two core competencies, Art Creation and Art Study, and offers three main study options: Painting, Sculpture, and Graphic Arts.

As the first BFA programme in Indonesia, it has produced graduates active at the national and international levels. It is also reported that a number of graduates become teaching staff in art programmes across Indonesia. International activities are reported in the form of exhibitions and workshops with partner institutions, including UiTM (Malaysia), Eszterházy Károly (Hungary), Silpakorn University (Thailand), and Bunditpatanasilpa Institute (Thailand).

#### **Bachelor of Art Management**

BAM is reported to have been established in response to demand for arts management professionals in Indonesia and, up to 2024, is described as the first and only arts management education provider in the country. This position presents both an advantage and a challenge: it allows the programme to develop its curriculum, policy direction, and learning strategies independently, while the absence of comparable national programmes is reported to limit participation in a programme association.

The relevance of arts management in Indonesia is linked to the national cultural infrastructure, including approximately 400 museums, more than 100 art galleries, around 500 festivals, and 38 provinces with city-level cultural offices, all of which are reported to require ongoing human resources in arts management.

The closest comparable programmes and competitors are identified as the Diploma in Arts Management at NAFA Singapore and the Arts and Cultural Management programme at the University of Melbourne (Australia). The NAFA diploma is described as having a stronger practical than theoretical focus, while the University of Melbourne programme is described as a Master's (second-cycle/strata-2) programme with a research emphasis. BAM is described

as a Bachelor's (strata-1) programme with a 60% theory and 40% practice proportion, intended to prepare both researchers and practitioners in arts management.

### **Bachelor of Craft**

The BC operates in a competitive national environment in which comparable programmes are offered mainly by other arts universities in Indonesia. The programme positions itself by implementing the nationally mandated **OBE/MBKM** framework and by using curriculum development to demonstrate responsiveness to contemporary expectations in the craft and creative sectors, where comparable programmes are offered primarily within the same national framework. The introduction of courses focused on sustainability, organic approaches, and fashion craft reflects themes that are widely discussed in international craft and design contexts and supports graduate relevance for evolving creative industries.

The programme's visibility and differentiation are further enhanced through participation in high-profile international events held in Indonesia. Participation in activities linked to the G20 (November 2022) and delivery of a workshop for international participants during the International Olympiad in Informatics 2022 demonstrate the programme's capacity to operate in international settings and to present Indonesian craft practices to international audiences. These activities strengthen the programme's external profile, expand international networks, and provide students and staff with direct interaction with international participants, thereby enhancing the programme's attractiveness within the domestic educational market.

#### 1.3.2 Positioning of the study programme on the job market for graduates ("Employability")

### **Bachelor of Fine Arts**

The programme prepares graduates with competencies aligned to public needs. Employability is supported through soft skills development and career preparation activities at ISI Yogyakarta, implemented in collaboration with companies and institutions. Graduates receive job information through institutional partnerships (e.g. cooperation with PERURI, where graduates are employed via programme recommendations), as well as alumni and lecturer networks.

Graduates enter a range of professional roles, including professional artists (e.g. painters), educators (teachers/lecturers), sculptors and printmakers, critics/writers/curators, and positions such as gallery owners, museum staff and cultural policy actors. Students are typically oriented towards independent creative work; the transition period into employment is described as 6–8 months, and many students are already working before graduation. A graduate user satisfaction survey complements tracer studies and is used to revise the curriculum and learning processes. Tracer study results indicate that 88.6% of alumni as practitioners and academic fields.

### **Bachelor of Craft**

Graduate monitoring indicates a short waiting period for the first job, averaging around one month (i.e. less than one semester). Employment opportunities are broad across government, private, and self-employment routes within craft and creative industries. Public-sector employment is distributed across several ministries and agencies, including the Ministry of Education and Culture, the Ministry of Research, Technology, and Higher Education, the

Ministry of Industry, the Ministry of Trade, and the Ministry of Cooperatives and SMEs, as well as other bodies.

In the private sector, typical roles include textile, jewellery, furniture and ceramic design, quality control in foreign companies, curatorship, and gallery management, alongside other craft-sector functions. A notable proportion of graduates establish independent businesses (entrepreneurs/art-entrepreneurs/craftpreneurs). Entrepreneurial readiness is supported through specialised courses and a compulsory three-month Professional Work programme in established companies.

Graduate opportunities are also linked to the economic relevance of the craft and creative industries and to Yogyakarta's cultural economy (e.g. Kasongan as a ceramics centre, Kotagede for silver jewellery, Manding Bantul for leather crafts, and the city of Yogyakarta as a batik centre).

### **Bachelor of Art Management**

Graduates access employment through alumni recommendations, lecturer networks, institutional partners, field-based learning activities that connect students with practitioners, job offers from external institutions, and standard recruitment procedures.

Employment opportunities are primarily located in arts and culture institutions such as museums, galleries, cultural parks, arts organisations and event organisers. Employability is supported through work-oriented curriculum components, including museology, curatorial practice, performing arts management, exhibition management, art criticism, archives and documentation, scenography and art conservation.

Alumni monitoring is supported through an alumni group and an institutional tracer study team. Tracer study results indicate 87.5% of alumni working in scientific fields; the same tracer study also indicates 87.5% working in the arts and culture sector (e.g., art gallery management, event organising, tour guiding) and 12.5% in other fields (e.g., education, government, creative industries). The arts and culture sector is described as growing in Indonesia and Asia, and graduates are also equipped with transferable skills such as communication, creativity and management.

### **1.3.3 Positioning of the study programme within the HEI's overall strategic concept**

#### **Bachelor of Fine Arts**

The establishment of BFA was a response to public needs. It is positioned as a contributor to international networks and cooperation in Fine Arts. The programme attracts international student interest (e.g. from Malaysia, Afghanistan, the United States, Hungary and Grenada). Each year, 120 students are admitted and allocated to three main study options: Painting, Sculpture and Graphic Arts. The curriculum and course content are regularly updated to remain aligned with labour market needs, including the industrial and business environment. Government support through the Ministry of Education enables students to undertake up to two semesters of activities outside campus, providing direct work-related experience.

BFA aligns with ISI Yogyakarta's mission through arts education that promotes creative and innovative practice grounded in Pancasila, supported by regular curriculum development and engagement with international fine arts discourse. The programme contributes to the Faculty

of Visual Arts' strategic ambition for international credibility through international cooperation and participation in cross-border academic and artistic activities. Through exhibitions, workshops and partnerships, BFA supports the HEI's objectives in education, collaboration and institutional visibility.

### **Bachelor of Craft**

BC is framed within a governmental mandate for arts universities to preserve national cultural assets and artistic heritage while also presenting traditional art in contemporary forms. This positioning is considered a competitive advantage in Indonesia's Fine Arts landscape. The curriculum and courses are regularly updated to respond to industrial, business, and market needs. Each year, 95–100 students are admitted and allocated to five main study options: textiles, metal, wood, leather and ceramics. Under the MBKM, students can undertake off-campus activities (e.g., internships, independent projects, student teaching) convertible into a maximum of 20 SKS credits, supporting student mobility.

BC aligns with the HEI's concept by combining the preservation of cultural heritage with contemporary and innovative craft development, reflecting ISI Yogyakarta's Pancasila-based commitment to creative and socially relevant arts education. Curriculum updates (including OBE/MBKM implementation) support quality enhancement and good governance, while externally oriented activities and stakeholder engagement contribute to community service and cooperation. The programme's integration of practice-based learning and professional exposure also supports the HEI's goal of producing graduates able to operate in changing national and international contexts.

### **Bachelor of of Art Management**

BAM is described as the only arts management programme in Indonesia and focuses on the management of diverse traditional and contemporary cultural arts. Teaching combines theory with practical components. The programme maintains extensive cooperation with the business sector and cultural industry (approximately 50 partner institutions and individuals). BAM enrolls more than 200 students and admits 50–70 students per year (from around 200–300 applicants/interested candidates), organised into two classes. The curriculum and course content are regularly updated to align with market needs. Government programmes, including MBKM, enable students to complete two semesters of partner-based off-campus activities, which are converted into 20 SKS credits and provide direct work experience. BAM supports ISI Yogyakarta's mission by developing competencies for the effective management of diverse traditional and contemporary cultural arts, combining theory, practice and applied learning. Its extensive cooperation with cultural and business partners contributes directly to the HEI's strategic aim of strategic, synergistic and sustainable cooperation at national and international levels. Through curriculum development, applied projects and research-oriented activities, BAM also reinforces the HEI's commitment to innovation, community relevance and accountable programme management.

### **Appraisal:**

The reasons given for the positioning of all study programmes in the educational market are plausible. The HEI has thoroughly examined the educational market and used the results in establishing its own unique and competitive profile.

The arguments in support of graduate employability on the basis of the stated qualification objectives are convincingly presented. The future fields of employment for graduates are plausibly set forth. The HEI has thoroughly analysed the job market for graduates and has comprehensively incorporated the results in the study programme. **All study programmes** are positioned very high on the educational market. The number of students finding jobs internationally and nationally is very high.

**All study programmes** are convincingly integrated into the HEI's overall strategic concept. The study programme's qualification goals align with the HEI's mission and strategic planning.

For the **Bachelor of Fine Arts** and the **Bachelor of Craft**, the qualification goals constitute a core element of the Faculty of Visual Arts' strategy to combine Pancasila-based, creative and innovative arts education with increasing international credibility. This is implemented sustainably through continuous curriculum development, structured external engagement, and systematic international orientation (including cooperation activities and formats that strengthen visibility and networking).

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
1.3	Positioning of the study programme					
1.3.1	Positioning of the study programme in the educational market		X			
1.3.2	Positioning of the study programme on the job market for graduates ("Employability")		X			
1.3.3	Positioning of the study programme within the HEI's overall strategic concept		BC, BFA	BAM		

## 2. Admission

### 2.1 Admission requirements (Asterisk Criterion)

BID, BVCD, and BPD use new student recruitment strategies across three selection tracks. These regular paths are open to high school graduates by passing the student admission selection tests, which are:

1. National Selection Based on Achievement (SNBP)<sup>7</sup> that determines 30% of admission; the national selection pattern is organised based on the results of the search for academic achievement using reports and portfolios, and meeting the requirements specified by ISI Yogyakarta.
2. National Selection Based Test (SNBT)<sup>8</sup>: which determines 40% of admission; and
3. Graduate & Applicable Master's Self-selection path<sup>9</sup> that determines 30% of admission.

Admission requirements are announced via the online application tool, making them accessible to candidates who wish to enrol at ISI Yogyakarta. These requirements have been approved by ISI using the national portfolio of achievements. With this path, candidates are selected without taking a written test or a computer-based written test. Selection is made based on the report score and the achievements candidates have achieved during their high school studies.

The requirements of the SNBP are divided into three, the school requirements, the student requirements of registration and the conditions of admission. The requirements are as follows:

1. The school requirement
  - a. High school having a National School Identification Number (NPSN).
  - b. Completing School and Student Database (PDSS).
2. Requirements for students' registration  
Students enrolled who are eligible to attend SNBP are:
  - a. High school/MA/SMK students last grade (class 12) in the previous year.
  - b. Student who has superior achievement.
  - c. Have a national identification number registered in the PDSS Database.
  - d. Have a semester report score 1 to 5 that has been filed by the school in the PDSS or have a semester report value 1 to 7 for SMK with a four-year study period.
  - e. Have academic achievement and meet the requirements specified by each HEI.
3. Admission to public universities  
Students are accepted if:
  - a. passed high school/SMK/MA education unit.
  - b. passed SNBP in the year
  - c. passed data verification
  - d. meet requirements determined by the public HEI. At ISI Yogyakarta, this means submitting a portfolio for the respective field of art.

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<sup>7</sup> see: <https://pmb.isi.ac.id/snbp/> (last access February 6, 2026).

<sup>8</sup> see: <https://pmb.isi.ac.id/seleksi-snbt/> (last access February 6, 2026).

<sup>9</sup> see: <https://pmb.isi.ac.id/mandiri/> (last access February 6, 2026).

Meanwhile, the SNBT path that requires candidates to take a written test. Candidates are declared accepted or not based on the scores achieved in this test.

The SNBT requirements are:

1. High school students/MA/SMK Grade 12 in the year (N), High school graduates/MA /SMK/N-1 or N-2 level or graduates of Package C in N-2,N-1, and N.
2. For high school students /MA / SMK/Square Grade graduates in N, a High School Graduation Certificate must have at least the authenticity information and the latest colour photographs relating to the stamping of a valid stamp.
3. Has created and has an account on the website.
4. Not a new student who passed the SNBP track.

In addition to participating in the national joint selection, the study programmes also organise independent entrance examinations administered by the institute. The conditions for this course are:

1. The applicant is a graduate of high school/SMK/MA/Package C, all major areas, who has proven their qualifications with degrees (as evidenced by a Certificate of Graduation accompanied by report cards for Indonesian Language, English, and Mathematics semesters 3, 4, and 5 signed by the principal).
2. Registrants who have been registered as students at ISI Yogyakarta must report in writing to the committee.
3. The applicants submit a portfolio for the respective art field with a collection of works that are systematically compiled.

On this independent track, applicants are required to take a practice test to measure the entry behaviour required to follow the learning process. The results of the selection of all tracks are announced publicly through the website. ISI Yogyakarta upholds the equal rights of candidate students to enter through the same filtering path. There are no local or national government regulations that can regulate and prohibit a person from being admitted to BID, BVCD and BPD if the applicant meets the requirements and passes the entrance test.

In addition to admitting regular domestic students from different regions of Indonesia, ISI Yogyakarta also admits foreign students to regular programmes. Applicants must complete the application form in full and sit for the entrance test. Applicants must have a satisfactory level of Indonesian language proficiency.<sup>10</sup>

Admission conditions for foreign students include:

1. Meet the academic requirements for enrolment in higher education.
2. Accepted by the host institution.
3. Having financial support from the sponsors.
4. Compliance with applicable local/institutional regulations.

### **Bachelor of Fine Arts (BFA)**

This independent selection method uses a selection method in the form of skill practice, namely drawing shapes using black and white techniques, and making 3-dimensional models (interest in sculpture) as well as interviews, to be able to obtain candidates who excel academically and in their artistic skills for the Painting, Graphic Arts specialisation, and Sculpture.

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<sup>10</sup> see: <https://uia.isi.ac.id/educational-programs/international-students/> (last access February 6, 2026).

## **Bachelor of Craft**

This independent pathway selection uses a selection method in the form of skills practice. Every year, the material given to prospective students is different, which depends on trends and issues developing outside the campus. One form of exam given to prospective students is making ornamental designs on functional objects and fashion designs including designs for jewellery, bags and shoes. Next, conduct an interview, assessing the portfolio of work that has been created, along with the prospective student's CV.

## **Bachelor of Art Management**

BAM Graduate Profile Achievements (CPL) include attitudes, general skills, specific skills and knowledge. The CPL becomes a reference in questions/work instructions for preparing portfolios for new student admission selection.

### **2.2 Counselling for prospective students**

All information related to the admission of new students is available through an online application, accessible to prospective students who wish to enrol in ISI Yogyakarta.

In addition, the candidate can also come directly to the ISI Yogyakarta campus to obtain brochures and consultation services through the integrated service centre (PANDU).<sup>11</sup> For international students, student consultation can be done through the Unit of International Affairs, which can be accessed through the website.<sup>12</sup> Each study programme also provides information and answers to questions directly through Instagram and Facebook in its respective study programme.

### **2.3 Selection procedure (if relevant)**

The selection process for the National Selection of New Student Admissions (SNPMB) is managed directly by the committee formed by the The selection process for the National Selection of New Student Admissions (SNPMB) is managed directly by the committee formed by the Ministry of Higher Education, Science, and Technology, specifically for the arts education cluster (*Kemendikristek khusus untuk cluster pendidikan seni*). National Selection Based on Achievement (SNBP) assessment system is based on report and portfolio values, while the National Selection Based on Tests (SNBT) assessment is based on a standard computer-based test that measures cognitive potential, mathematical reasoning, Indonesian literacy and English literacy, as well as portfolios. For the SNBP selection, the Institute-level Admissions Committee will appoint an assessment team consisting of lecturers representing the study programme to assess the portfolios of candidate students and the reporting team. The SNBT selection is managed by the Education Testing Management Chamber (BP3) in collaboration with the PTN. The portfolio assessment form has been determined by the BP3 cluster of Higher Education in the field of Arts. To reduce disparities, evaluators are trained on how to evaluate portfolios. Independent path selection is determined through assessment of reports and portfolios.

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<sup>11</sup> see: <https://pandu.isi.ac.id/en/> (last access February 6, 2026).

<sup>12</sup> see: <https://uia.isi.ac.id/> (last access February 6, 2026).

A portfolio is a compulsory requirement for an art field registrant, which is a collection of works that are systematically compiled. The portfolio type is determined by the BP3 team in cooperation with the HEI and compiled nationally. The evaluation criteria are based on the material required by the Education Test Management Room. The material consists of:

1. Structured pictures containing imaginative narrative images.
2. Display and Reflection containing attachments and reflections of the chosen or best works of the participants.
3. Identity Accessories containing identity sheets and statements of participants.
4. Maximum rating weight for images 90%, display and reflection, as well as 10% for completeness.

### **Bachelor of Arts Management**

BAM has a slight difference in the selection of new students due to different lecture methods. Independent Pathway Selection is conducted through portfolio assessments and video presentations by prospective students. The BAM Independent Pathway Test is in the form of making a documentary film (3-5 minutes) with the theme of prospective students' profiles and their cultural environment, a written SWOT analysis of yourself, and a portfolio description and biodata (CV) of prospective students and proof of charter. The self-description also includes experience in event management, achievements in the field of culture, and goals after graduating from college in event management. These achievements and experiences are calculated in the last three years.

#### **2.4 Professional experience (if relevant; Asterisk Criterion for master programmes that require professional experience)**

Prospective students are not required to have worked or be currently working to be accepted to study one of the three study programmes.

#### **2.5 Ensuring foreign language proficiency (Asterisk Criterion)**

English proficiency is required to complete a S1 level education in Fine Art, Crafts and Art Management studies. For this purpose, in the selection of new students, English scores are among the required criteria for academic assessment, along with Indonesian Language and Mathematics. English score became the criterion of assessment in the three tracks of new student admission, namely SNBP (report value), SNBT (Academic Potency Test value) and Self (reprint value). The assessment criteria for selecting students for New Student Admission System (SPMB) and self-tracking in BID, BVCD and BPD include an academic evaluation (Report) consisting of scores in Indonesian, English and Mathematics. English has become one of the criteria for academic assessment because it is expected that students will have sufficient competence to understand knowledge globally and communicate internationally. Similarly, for SNBT selection, the criteria for academic selection through UTBK are the test of academic potential (TPA): basic Mathematics, Indonesian and English.

#### **2.6 Transparency and documentation of admission procedure and decision (Asterisk Criterion)**

The Integrated Service System ISI Yogyakarta (PANDU) is an information service system for the public, students, lecturers and officials. PANDU, under the coordination of the Information and Documentation Management Office (hereinafter referred to as PPID), is the official responsible for storage, documentation, provision, and/or information services at the Institute of Art of Indonesia, Yogyakarta. PPID was formed in 2017, and in the implementation of information management tasks, PPID is assisted by the Public Relations Team of Yogyakarta and the Website Team of SI Yogyakarta, which is formed on the basis of the decision of the Rector.

The services include:

1. Information about ISI Yogyakarta (profile, vision and mission, organisational structure, statute, Strategic Planning, Organisation of Work Procedures, Rector performance agreement, performance report, and Key Performance Indicators (IKU).
2. Public Information Disclosure Regulations at ISI Yogyakarta.
3. SOP: Studentship, Personnel, Education, Annexes to Rector Decisions, Approvals, Loans, and Applications for Goods.
4. Information Services: Channels, Procedures, Rules of Application for public information
5. Information: General, Periodic, Permanent.
6. Reports: Finance, Research and Community Service, Report of Wealth of Civil Servants, Performance, and Public Satisfaction Survey.

Information about admission requirements of new students is announced centrally by the institution through the website, social media and marketing materials. However, the study programme also continues the announcement through social media. ISI Yogyakarta also provides information on admission requirements for new students by telephone and e-mail. In addition, there is an ISI Yogyakarta Integrated Services Office (PANDU) that serves prospective students who come to campus to get information. Candidate students who join the programme will also be served by existing programme staff.

The results of the selection of new students are published through 1) National Selection Based on Achievement (SNBP); 2) National Selection Based on Tests; and 3) Independent Path of Undergraduates & Applied Graduates through the respective websites.

## Appraisal:

Applicants can directly turn to a student counselling service or a helpdesk on campus, for clarification of specific questions, of personal aptitude, of career perspectives etc. Personal dialogue between applicants and the ISI Yogyakarta is provided by defined office hours, by telephone and via e-mail.

The selection procedure is transparent and ensures that qualified students are admitted. The selection is mainly carried out at the national level; however, all three Bachelor programmes have set up additional criteria regarding the specific field of study.

The admission requirements ensure that students are able to successfully complete the study programme (courses, additional literature, utilisation of counselling services and extracurricular activities). Students must prove their language capabilities in all three admission tracks conducted at the national level.

The admission procedure is described, documented, and accessible for interested parties. The admission decision is based on transparent criteria and is communicated in writing on the website.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
2.1* Admission requirements (Asterisk Criterion)			X		
2.2 Counselling for prospective students			X		
2.3* Selection procedure (if relevant)			X		
2.4(*) Professional experience (if relevant; Asterisk Criterion for master programmes that require professional experience)					X
2.5* Ensuring foreign language proficiency (Asterisk Criterion)			X		
2.6* Transparency and documentation of admission procedure and decision (Asterisk Criterion)			X		

### **3. Contents, structure and didactical concept of the programme**

#### **3.1 Contents**

##### **3.1.1 Logic and conceptual coherence (Asterisk Criterion)**

BFA, BC and BAM are undergraduate programmes with a standard study period of four years (eight semesters), structured in stages from basic to advanced levels. The curricula apply an OBE approach, focusing on achieving defined learning outcomes and supporting interactive, innovative learning aligned with each course's outcomes. In practical modules, OBE is implemented through Student-Centred Learning (SCL), including project-based learning (PBL).

All programmes implement the MBKM framework in line with Chancellor's Regulation No. 9/2020 (amending Regulation No. 7/2020) on the Independent Learning Curriculum – Independent Campus, and relevant ministerial regulations. Curriculum mapping has been conducted to define national compulsory courses, ISI Yogyakarta compulsory courses, and Faculty of Visual Arts (FSR) compulsory courses. National compulsory courses emphasise the development of attitudes and foundational knowledge, while advanced programme courses strengthen skills and competencies in specific disciplinary fields.

#### **Bachelor of Fine Art (BFA)**

The curriculum structure and content are based on agreed study materials from the Association of Fine Arts Study Programmes and the professional fields of painting, sculpture, and graphic arts, and are aligned with graduate profiles and competencies. The learning process considers the interaction of students, teaching/study materials, and learning facilities/tools.

The breadth and depth of learning materials cover three main areas:

1. Personality formation and national values through courses such as Religious Education, Citizenship Education and Indonesian.
2. Institutional curriculum components to strengthen general and discipline-related knowledge, including Pancasila Philosophy, Introduction to Culture, Capita Selekt, English, and faculty-level art history courses (e.g. History of Indonesian, Eastern, Western and Modern Fine Arts), culminating in a Final Assignment (creation of an artwork/thesis).
3. Programme-specific theoretical and practical modules supporting competence as an art creator and art reviewer, including basic design, 3D, sketching, figure drawing, illustration, theories of painting/graphic arts/sculpture, aesthetics, human anatomy, and specialisation modules (e.g. en plein air painting, figurative sculpture, printmaking, concept-based painting/sculpture/graphics, Fine Arts Studies).

**Table 4: Curriculum Bachelor of Fine Art**

Subject Code	Subject Title and	Type (Compulsory or Elective)	Credit Points per Semester								Workload	
			1.	2.	3.	4.	5.	6.	7	8	Hours in Class	Hours Self-Study
<b>Semester 1</b>			<b>21</b>									
ISI010	Religion	Compulsory	2								36	54
SMA110	Material Knowledge of Painting/ Sculpture/ Graphic Art]	Compulsory	3								54	81
SMA120	Material Knowledge of Sculpture											
SMA130	Material Knowledge of Graphic Art											
ISI040	Indonesian	Compulsory	2								36	54
SMA011	Monochromatic Basic Drawing	Compulsory	3								54	81
SMA021	Outdoor Sketch	Compulsory	3								54	81
SMA031	Visual Element Composition/2D	Compulsory	3								54	81
SMA041	En Plein Air Painting/ Outdoor Painting	Compulsory	5								90	135
SMA051	Realistic Sculpture											
SMA061	Relief Print											
<b>Semester 2</b>			<b>21</b>									
ISI050	English	Compulsory	3								54	81
ISI020	Pancasila/Indonesia's Five Principles	Compulsory	2								36	54
SMA012	Polychromatic Basic Drawing	Compulsory	3								54	81
SMA022	Eksplorative Sketch	Compulsory	3								54	81
SMA032	Visual Element Composition/3D	Compulsory	3								54	81
SMA070	History of Culture	Compulsory	2								36	54
SMA042	Realistic Painting	Compulsory	5								90	135
SMA052	Figurative Sculpture											
SMA062	Intaglio Print											
<b>Semester 3</b>			<b>19</b>									
ISI080	History of Indonesian Fine Arts	Compulsory		2							36	54
SMA080	History of Western Fine Arts	Compulsory		2							36	54
SMA090	Human Plastic Anatomy	Compulsory		3							54	81
SMA101	Monochromatic Illustration	Compulsory		3							54	81
ISI030	Civics	Compulsory		2							36	54
SMA161	Deformative Painting	Compulsory			5						90	135
SMA151	Construction Sculpture											
SMA161	Screen Printing											
SMA170	Painting Theory	Compulsory			2						36	54
SMA180	Sculpture Theory											
SMA190	Graphic Art Theory											
<b>Semester 4</b>			<b>20</b>									
ISI070	Philosophy of Art	Compulsory		2							36	54
SMA210	History of Modern Visual Arts	Compulsory		2							36	54
SMA200	Art and Society	Compulsory		2							36	54
SMA102	Polychromatic Illustration	Compulsory		3							54	81
SMA220	Human Drawing	Compulsory		3							54	81
ISA060	Entrepreneurship and Intellectual Property Right	Compulsory		3							54	81
SMA142	Representative Painting	Compulsory			5						90	135
SMA152	Material Exploration Sculpture	Compulsory										
SMA162	Synthesis Graphic Art	Compulsory										



The number of credits of courses that students must take to graduate with a Bachelor of Fine Arts degree is 144. Compulsory courses are 127 credits, a final project is 6 credits, and the remainder are elective courses from either their own study program or other study programs. Some elective courses have 2, 3, or 4 credits. Most elective courses in Fine Arts are 3 credits, so students tend to have an excess of 1 credit, or a total of 145 credits.

## Bachelor of Craft (BC)

The curriculum is designed to meet professional demands in the craft field and to prepare graduates who master traditional arts while using cultural heritage, artistic values and local knowledge to create innovative craft works responsive to changing contexts. Graduate pathways include academia, research, craft entrepreneurship (craftpreneurship) and design. Qualification objectives are implemented through course planning (RPS), with modules aligned to graduate outcomes, for example:

- Academics & Researchers: Craft Studies, Ornament Studies, Cultural Theory, Art History, Craft Materials & Technology Science, Research Methods, Art Philosophy, Craft Art Criticism, Puppet Visual Studies.
- Craftpreneur & Designer: Basic Crafts, Traditional Crafts, Industrial Crafts, Ornaments, Sustainable Craft, Experimental Craft, Craft Fashion, Technical Drawings, Multimedia, Production Techniques, Organic Craft, Production Management Practices, Entrepreneurship, Business Ethics, Entrepreneurial Management, Material Knowledge Practices.

Courses are organised as compulsory, supporting, and elective modules; students take all three categories each semester to build the competencies expected by the labour market.

**Table 5: Curriculum Bachelor of Crafts**

Course Code	Title of Course and Type (Compulsory/C or Elective/E)	Credit Points per Semester								Workload	
		1,	2,	3,	4,	5,	6,	7,	8,	Hours in Class	Hours Self-Study
<b>Semester 1</b>											
ISI010	Religion (C)	2								36	54
ISI050	English (C)	3								54	81
KRA010	Ornament Studies(C)	2								27	32
KRA020	Drawing (C)	3								54	81
KRA030	Elementary Design (C)	3								54	81
KRA040	Nusantara Ornament (C)	3								54	81
KRA050	Elementary Craft (C)	5								90	135
<b>Semester 2</b>											
ISI020	Pancasila (Indonesia's Five Principles) (C)		2							36	54
ISI040	Indonesian Language(C)		2							36	54
KRA060	Theory of Culture (C)		3							54	81
KRA070	Craft Studies (C)		2							36	54
KRA080	Cross Cultural Ornament (C)		3							54	81
KRA090	Perspective Drawing (C)		3							54	81
KRA100	Traditional Craft (C)		5							90	135
<b>Semester 3</b>											
ISI030	Civics (C)			2						36	54
ISI070	Art Philosophy (C)			2						36	54
ISI080	Art History (C)			2						36	54
KRA110	Batik Art (C)			3						54	81
KRA120	Craft Materials Studies and Techniques (C)			3						54	81
KRA130	Creative & Applied Ornament (C)			3						54	81
KRA140	Industrial Craft (C)			5						90	135

Semester 4												
ISI060	Entrepreneurship & Intellectual Property Rights (C)					3				54	81	
KRA150	Research Methodology (C)					3				54	81	
KRA160	Traditional Architecture (C)					2				36	54	
KRA170	Sustainable Craft (C)					5				90	135	
KRA181	Multimedia I (C)					3				54	81	
KRA190	Craft Conservation (C)					3				54	81	
KRA200	Craft Criticism (C)					2				36	54	
Semester 5												
KRA210	Production Techniques (C)					3				54	81	
KRA220	Capita Selecta (C)					2				36	54	
KRA182	Multimedia II (C)					3				54	81	
KRA230	Craft Product Design (C)					3				54	81	
KRA240	Experimental Craft (C)					5				90	135	
KRA370	Traditional Weapons ( <i>Tosan Aji</i> ) (C)					2				36	54	
KRA380	Visual Study of Javanese Leather Puppets ( <i>Wayang</i> ) (C)					2				36	54	
Semester 6												
KRA260	Carving and Colouring on Leather ( <i>Tatah Sungging</i> ) (C)						3			54	81	
KRA270	Wooden Mask (C)						3			54	81	
KRA290	Jewelry (C)						3			54	81	
KRA300	Organic Craft (C)						3			54	81	
KRA310	Fashion Craft (C)						3			54	81	
KRA320	Production Management Practice (C)						5			90	135	
Semester 7												
KRB010	Internship (C)								5	147	80	
KRA330	Business Ethics (C)								3	54	81	
KRA340	Entrepreneurship Management (C)								3	54	81	
KRA350	Practice of Material Knowledge (C)								4	72	108	
KRA250	Metal Works (E)								3	54	81	
KRA280	Ceramics (E)									54	81	
Semester 8												
KRA990	Bachelor's Final Project/Thesis (C)									6	108	162
KRA360	Seminar (C)									2	36	54
<b>total</b>		<b>21</b>	<b>20</b>	<b>20</b>	<b>21</b>	<b>20</b>	<b>20</b>	<b>18</b>	<b>8</b>	<b>4053</b>	<b>1872</b>	

Credit Points: SKS

### Bachelor of Art Management (BAM)

The curriculum is designed to prepare professionals such as curators, art handlers, critics, museologists and art managers. It includes modules providing a scientific foundation, practical skills and creativity for managing artistic activities, covering art production, distribution and consumption (history, theory and practice) as well as management competences in planning, implementation and evaluation. The programme promotes creativity and innovation in developing new artistic activities.

BAM further aims to educate curators and art managers who are adaptive to changes in the arts, able to collaborate across disciplines, and able to contribute to Indonesian and international arts and culture. The curriculum is oriented towards professional requirements in arts governance and supports independent and group-based work, including engagement with global technological developments.

**Table 6: Curriculum Bachelor of Art Management**

Subject Code	Subject Title and Type (Compulsory/C or Elective/E)	Credit Points per Semester								Workload	
		1.	2.	3.	4.	5.	6.	7.	8.	Hours in Class	Hours Self-Study
<b>Semester 1</b>		<b>21</b>								<b>376</b>	<b>336</b>
ISI010	Religion (C)	2								27	32
ISI030	Civics (C)	2								27	32
ISI040	Indonesian (C)	2								27	32
ISI050	English (C)	3								40	48
ISI070	Philosophy of Art (C)	2								27	32
TKA010	Theory of Culture (C)	2								27	32
TKA020	Fundamentals of Management (C)	2								27	32
TKA031	Basic Design I (C)	3								88	48
TKA040	Visual Thinking (C)	3								88	48
<b>Semester 2</b>		<b>20</b>								<b>395</b>	<b>320</b>
ISI020	Pancasila (Indonesia's Five Principles) (C)	2								27	32
ISI080	History of Art (C)	2								27	32
TKA050	History of Performing Art (C)	2								27	32
TKA060	Human Resources Management (C)	2								27	32
TKA032	Basic Design II (C)	4								117	64
TKA071	Review of Exhibition Management I (C)	4								117	64
TKA080	Art Review (C)	2								27	32
TKA090	Structure and Grammar of English (C)	2								27	32
<b>Semester 3</b>				<b>19</b>						<b>525</b>	<b>304</b>
TKA100	Semiotics (C)			2						27	32
TKA110	Media and Popular Culture (C)			3						88	48
TKA120	Tourism Art (C)			3						88	48
TKA072	Review of Exhibition Management II (C)			4						117	64
TKA130	Fundamentals of Curatorial (C)			4						117	64
TKA140	Scenography (C)			3						88	48
<b>Semester 4</b>					<b>18</b>					<b>464</b>	<b>288</b>
TKA150	Art Archives & Documentation (C)				3					88	48
TKA160	Art and Gender (C)				2					27	32
TKA170	Art Criticism (C)				3					88	48
TKA180	Art Curatorial (C)				4					117	64
TKA191	Review of Performing Art Management I (C)				4					117	64
TKA200	Art and Society (C)				2					27	32
<b>Semester 5</b>						<b>19</b>				<b>525</b>	<b>304</b>
TKA210	Research Methodology (C)					3				88	48
TKA192	Review of Performing Art Management II (C)					4				117	64
TKA220	Market and Art (C)					3				88	48
TKA230	Contemporary Art (C)					2				27	32
TKA240	Presentation Technique (C)					4				117	64
ISI060	Entrepreneurship & Intellectual Property Rights (C)					3				88	48

Semester 6								20			587	320	
TKA250	Art Conservation (C)							4			117	64	
TKA260	Performing Art Lab (E)							4			117	64	
TKA270	Recording Media Art Lab (E)												
TKA280	Museology (C)							4			117	64	
TKA290	Art Management Study and Project (C)							4			117	64	
TKA300	Visual Art Lab (C)							4			117	64	
Semester 7								21			664	256	
TKA310	Seminar (C)							3			88	48	
TKB050	Internship (C)							5			227	0	
TKA320	Art and Diplomacy (C)							3			88	48	
TKA330	History of Film (C)							2			27	32	
TKC010	Digital Marketing (E)							4			117	64	
TKC020	Archive Curatorial (E)							4			117	64	
Semester 8											6	272	0
TKA990	Bachelor's Final Project/Thesis (C)										6	272	0
											3808	2128	
<b>total</b>		<b>21</b>	<b>20</b>	<b>19</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>6</b>				

L : Lecture  
S : Seminar  
T : Tutorial

The number of credits of courses that students must take to graduate with a Bachelor of Arts Management degree is 144 credits. Compulsory courses total 96 credits, the final project totals six credits, and the remainder are advanced courses totaling 40 credits.

### 3.1.2 Rationale for degree and programme name (Asterisk Criterion)

#### Bachelor of Fine Art (BFA)

The programme name BFA reflects an undergraduate degree in the arts, and a curriculum designed to develop graduates as creators and reviewers of fine arts. "Fine Arts" is used as the umbrella term because it is intended to accommodate both scientific conservation and the development of innovation within the fine arts field.

#### Bachelor of Craft (BC)

The use of the term Kriya (Craft) is based on an institutional agreement reached at a Kriya Conference. It is also derived from the programme's overall body of knowledge, which is aligned with practices commonly recognised internationally in craft studies. This includes studying craft and producing craft works based on considerations of materials, manufacturing techniques, production processes and finishing. Students are also encouraged to engage critically with current craft developments worldwide.

Degree requirements are aligned with the curriculum delivered: students complete 144 SKS credits. At the end of the study period, the final assignment is selected either in the form of creative production (making) or research.

#### Bachelor of Art Management (BAM)

The programme name Art Management is used in accordance with the vision, mission and objectives of its establishment and follows the nomenclature of the Director General of Higher

Education of the Republic of Indonesia. The body of knowledge in BAM focuses on the study and practice of arts management, covering visual arts, performing arts and recorded media arts.

### 3.1.3 Integration of theory and practice (Asterisk Criterion)

Across BFA, BC and BAM, the programmes follow the Ministry of Education's current curriculum framework with an OBE approach. Under this framework, each course includes a practical component of at least 50%. In addition, students may complete off-campus practice through internships or independent projects, with achievements convertible into up to 40 SKS credits within the curriculum.

#### **Bachelor of Fine Art (BFA)**

The theoretical component covers fine arts theory and its development, including History of Indonesian Fine Arts, History of Western Fine Arts, History of Modern Fine Arts, Arts Management, Cultural History, Asian Fine Arts, Aesthetics, Philosophy of Art, Theory of Painting/Sculpture/Graphics and Art Studies.

The link between theory and practice includes not only academic literacy, but also the development of ideas, imagination, concepts, work descriptions, curatorial processes and exhibition implementation.

The programme integrates professional practice through a Professional Work Programme (KP/Kerja Profesi) concept, aimed at practical insight, application of academic knowledge, professional attitudes, teamwork and career preparation. As the conventional KP model (fixed placement in industrial settings) is considered less compatible with fine arts learning outcomes, an alternative model is embedded in three courses: Art Management, Professional Orientation Studies, and Art and Social Activity. These courses facilitate interaction with art professionals and the public through field visits and collaborative activities such as seminars, workshops and exhibitions involving artists, curators, galleries and museums, and support professional networking. This integration is intended to prepare graduates for roles as artists, educators, researchers or creative entrepreneurs.

#### **Bachelor of Craft (BC)**

Curriculum design combines theory and practice: theory-based modules include practical activities or case studies, while practice-based modules are grounded in theory and conceptual thinking. For example, Sustainable Crafts is taken after students have mastered relevant theory and knowledge; project work draws on prior learning from modules such as Craft Studies, Cultural Theory, and Science of Craft Materials and Technology. Further practice-based modules include Basic Crafts, Technical Drawing, Traditional Crafts, and Industrial Crafts.

Field visits are used to support applied learning and professional insight, including:

1. Craft Study: visit to PDIN (National Industrial Design Centre).
2. Craft Criticism: visits to exhibitions and galleries; participation in artist talks.
3. Batik Art: visits to artists and batik entrepreneurs (traditional/contemporary; national/international).

4. History of Eastern Fine Arts: visits to temples in DIY, Central Java and East Java, and Sangiran.
5. Craft Industry: visits to craft industries and MSMEs in and beyond Yogyakarta.
6. Basic Crafts: visits to craft and craft centres.

### **Bachelor of Art Management (BAM)**

Alongside theoretical study, BAM integrates practice-based learning to observe and apply arts management in real contexts. Field visits and practical work are embedded in modules such as:

1. Museology: visits and work practice in museums in Jakarta, Yogyakarta and Bali.
2. Scenography: development of design plans, stage mock-ups and art-space concepts.
3. Overview of Performing Arts Management: visits and work practice with Jogja Biennale, Citraweb, and Papermoon Project.
4. Professional Orientation and Professional Work Studies: work practice at events, institutions and arts companies.
5. Archive Curation: curation of archival exhibitions in off-campus exhibition spaces.

#### 3.1.4 Interdisciplinary thinking

### **Bachelor of Fine Art (BFA)**

The curriculum is intended not only to strengthen artistic techniques and aesthetics, but also to develop understanding of the relationship between art and other academic fields. This is reflected, for example, in Art and Technology, which addresses current technological developments and their application in artistic work, and Eco Art, which focuses on sustainability and the role of art in environmental empowerment. Arts and Society and Arts and Social Activities emphasise both knowledge and application of art in wider social contexts.

Interdisciplinary aspects are also expressed through course content and assignments. In Art and Technology, art is positioned at the intersection of technology, principles of optical physics and motor engineering. Students undertake visits, interviews and practical activities in professional artists' studios, galleries and community creative industries (individuals, collectives and business entities). The programme also includes elements from other artistic domains such as visual communication design, wood crafts, metal crafts and ceramics. In art study/criticism activities and final assignments, students may combine or compare perspectives from multiple disciplines to support both artistic creation and academic analysis (e.g. through modules such as Fine Arts Management, Arts & Social Activities, Professional Orientation Studies and Eco Art).

### **Bachelor of Craft (BC)**

In response to changing professional and academic contexts, the curriculum is designed to support students' ability to engage with other fields and to develop interdisciplinary thinking. Courses such as Organic Crafts and Experimental Crafts provide opportunities to develop reasoning and problem-solving during the process of creating works. These modules also include team-based projects, which are intended to train students to work in groups with members from different disciplinary backgrounds. In addition, students have opportunities to take cross-study modules within the Faculty of Visual Arts, the Faculty of Recorded Media Arts, and the Faculty of Performing Arts, supporting broader insight and networking. General

modules such as Philosophy of Art, History of Art, Cultural Theory and Research Methods provide a framework for structured and critical thinking that can be applied across disciplines.

### **Bachelor of Art Management (BAM)**

Interdisciplinary thinking is a recurring element within BAM and is linked to the programme's character as an intersection of two fields: arts and management. BAM also integrates perspectives across three faculties: Visual Arts, Performing Arts and Recorded Media, which is reflected in curriculum design and learning activities. The curriculum is structured to provide students with opportunities to develop interdisciplinary approaches between art and other fields of knowledge. BAM also applies the MBKM Teaching Practitioner model, in which professional practitioners are invited as guest lecturers or teaching practitioners in selected modules, and as guest speakers in open lectures, thereby adding applied perspectives from professional practice.

#### 3.1.5 Ethical aspects

### **Bachelor of Fine Art (BFA)**

In the creation of fine art works, innovation and creative thinking are linked to the aim of fostering healthy competition, particularly in creativity. As creativity can raise questions of originality of ideas, forms and concepts expressed through artworks, copyright is applied to protect created works.

### **Bachelor of Craft (BC)**

The programme applies the institute-wide code of ethics and requires compliance by the ISI Yogyakarta community. For students, rights, obligations, prohibitions and sanctions are defined in academic guidelines and regulations. Students also receive ethics-related professional preparation through the courses Entrepreneurship & Intellectual Property Rights and Business Ethics, which address parameters relevant to professional practice as craftspeople, craftpreneurs or designers, including the importance of copyright, patents and plagiarism. Avoiding plagiarism in scientific writing is identified as a particular focus.

### **Bachelor of Art Management (BAM)**

Ethical conduct for students and lecturers is regulated through standards covering ethical norms in society and standards of behaviour in academic contexts, including conduct in classrooms and/or laboratories, completion of assignments, thesis and research reporting, examinations, and relationships between students and lecturers, among students, with administrative staff, with the community, and ethics in creating art. Standards also address religious activities, interests and reasoning, organisational activities, and expressing opinions outside the learning process. Ethics-related content is addressed in courses including Entrepreneurship, IPR, Curatorial, Exhibition Management, and Pancasila. Through these components, students are introduced to professional conduct and working patterns intended to be relevant for stakeholders.

#### 3.1.6 Methods and scientific practice (Asterisk Criterion)

### **Bachelor of Fine Art (BFA)**

Students' academic abilities are developed through studio-based work and training in data collection, concept formulation and analysis, including in the Research Methodology course,

where students learn to think systematically, write logically and construct coherent arguments. Preparation for the final assignment (creative work or study) is supported by these academic components and by studio/field practice skills acquired through compulsory and advanced-level elective modules.

The scientific level of final assignments is evaluated in two stages: first, at the final assignment proposal seminar, assessed by the supervisor and a department lecturer; and second, at the thesis examination, assessed by the supervisor, an examining lecturer and the chief examiner. The approach to creation and assessment reflects research-led practice and practice-as-research.

### **Bachelor of Craft (BC)**

The learning system develops systematic skills through assignments in both practical work and academic writing, referring to scientific methods such as material provision, field and library research, research approaches, methods of creating works and concept writing. Assessment is carried out in accordance with the relevant learning plan.

Methodological thinking skills are developed progressively each semester according to level and are embedded in dedicated modules as well as across the curriculum. In practical courses, students follow structured creation processes, including mind mapping, data-driven idea exploration, concept development, sketching and design selection. Students may apply creation methods such as practice-based research and practice-led research. Research-based learning is supported through the compulsory Research Methods module in semester 4, which prepares students for proposal development and journal writing. Additional modules supporting structured academic writing include Craft Studies, Cultural Theory, Philosophy of Art, and Criticism of Art Crafts. Students and lecturers also conduct research and community service, with outputs disseminated through seminars and scientific publications.

### **Bachelor of Art Management (BAM)**

Learning is planned in line with programme objectives and learning hierarchies and implemented through challenging strategies and techniques that encourage critical thinking, exploration, creativity and experimentation using diverse sources. Delivery is guided by the Semester Learning Plan (RPS).

Students' academic and methodological skills are developed through:

1. Studio, laboratory and field practice, including IKAF/performing arts management, exhibition management, museology, art conservation, and recorded media laboratory work.
2. Data collection, concept building and analysis in modules such as Research Methodology and Archives and Documentation.
3. Ethnographic skills in modules including Art and Society, Pop Culture Media, Art and Diplomacy, and Art History.
4. Formal analysis of art objects in Philosophy of Art and Art Criticism.
5. Research report writing in Research Methodology, Final Project Proposal, and Seminar modules.
6. Training in locating, reading and correctly citing scientific literature (including journal articles indexed in humanities databases), supported through courses such as Research Methods, Creation Methods, Scientific Writing Techniques, Seminars,

Indonesian, and Final Assignments, where students learn systematic thinking, logical writing and coherent argumentation.

### 3.1.7 Examination and final thesis (Asterisk Criterion)

Across BFA, BC and BAM, two common examination formats are used: written essay examinations and reports. Lecturers select the format according to the competencies to be assessed. Written essays are used to test comprehensive knowledge of a topic or concept, while reports are used to assess integrated theory–practice mastery of course material.

Under the 2020 National Education Standards, undergraduate students are expected to be “able to apply logical, critical, systematic and innovative thinking”; therefore, the key indicator at Bachelor level is the application of learning, which is reflected, for example, in thesis titles and objectives.

In general, assessment in courses comprises weekly assignments, mid-semester examinations and end-of-semester examinations, with the following weighting: end-of-semester exam 40%, mid-term exam 20%, attendance 10%, and weekly assignments 30%. This structure is intended to encourage continuous engagement through weekly work. It follows Chancellor’s Regulation No. 5/2018 on ISI Yogyakarta Academic Regulations, referring to Permenristekdikti No. 44/2015 on National Standards for Higher Education (SN-Dikti). A relative assessment system is applied, with letter grades as follows:

- A (91–100) Excellent
- B (75–90) Good
- C (60–74) Average
- D (45–59) Poor

For each course, the Semester Learning Plan (RPS) specifies assignments and instructions, objectives, assignment scope and boundaries, expected outcomes, and assessment criteria. Criteria include value components and indicators so that students understand the measures of success. Assessment results are accessible via the SIAK academic information system or through course platforms such as Google Classroom or ISI Yogyakarta E-Learning.

#### **Thesis examination**

At the end of the study period, students complete a final assignment examination in the form of a thesis, intended to verify achievement of programme learning outcomes. For example, a LO may include: “Able to utilise advances in science, technology and art to create aesthetic, creative, innovative and artistic photographic works based on ethics and scientific principles.” Evidence may include the use of relevant software and hardware in production processes, as well as the academic references used to select models and approaches for producing works or organising events.

The thesis is treated as a course but uses a different learning and assessment format. It carries 6 SKS credits, equivalent to 16–20 hours of academic activity per week over 16 weeks in one semester.

Thesis assessment components include:

1. Art Creation Thesis: exhibition/screening/showing presentation, artworks, scientific accountability, and verbal performance.
2. Art Studies Thesis: presentation of results, thesis content, research methods, and verbal performance.

Letter conversion for thesis grading is:

- 3.50–4.00 = A
- 2.50–3.49 = B
- 2.00–2.49 = C
- 1.50–1.99 = D

Semester grades are determined through attendance, daily/weekly assignments, mid-term and final examinations, each with defined weights. Assessment instruments include evaluation of student activities through projects, assessment of project outputs via presentation examinations, and assessment of theoretical understanding through quizzes, essay formats and oral examinations.

## Appraisal:

The curricula of **all study programmes** adequately reflect the qualification objectives of the study programmes. The contents of the courses are well-balanced, logically connected and oriented towards the intended learning outcomes. The areas of specialisation (compulsory electives) enable students to acquire additional competencies and skills.

The degree and programme names correspond to the contents of the curriculum and the programme objectives.

In the **Bachelor of Fine Art** and the **Bachelor of Art Management** theoretical questions are, where possible, explained by means of practical examples.

Theory and practice are systematically interrelated throughout the **Bachelor of Craft** study programme. Theoretical discourse and practical application complement each other in developing the students' qualification profile.

There is evidence that the **Bachelor of Crafts** qualifies for interdisciplinary thinking. But it could be integrated more into the curriculum. Therefore, the expert panel **recommends embedding interdisciplinary elements more systematically across the curriculum**.

For the **Bachelor of Fine Art**, the panel sees a lack of interdisciplinary approaches. Therefore, the expert panel **recommends integrating an interdisciplinary approach, for example, by including other materials, such as films or by different media research work**.

The **Bachelor of Art Management** puts an emphasis on preparing the students for an occupation requiring trans- or interdisciplinary knowledge.

Ethical implications are appropriately communicated. This includes e.g., an ethics course (Pancasila), as well as sustainability in projects.

In the **Bachelor of Fine Art** and **Bachelor of Crafts**, students acquire methodological competences and are enabled to do scientific work on the required level. Both programmes' curricula also include project-based learning. In case of the **Bachelor of Art Management**, the panel sees room for improvement, since there is only one module with 3 ECTS credits on scientific research.

Therefore, the panel recommends the following **condition**:

- The HEI enlarges the share of scientific work in the programme and shows where research competences are developed (e.g., academic writing/methods, literature work) and assessed in several modules/semesters.

All exams in the **three study programmes**, as they are defined for the courses, are suited in format and content to ascertain the intended learning outcomes. The requirements are in accordance with the desired qualification level. The exams are characterised by a variety of test formats. The final theses are evaluated based on previously published and coherently applied criteria, rules and procedures. The students prove, especially in their thesis, their ability to do scientific work and the achievement of the study programme's qualification objectives.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.1 Contents					
3.1.1* Logic and conceptual coherence (Asterisk Criterion)			X		
3.1.2* Rationale for degree and programme name (Asterisk Criterion)			X		
3.1.3* Integration of theory and practice (Asterisk Criterion)		BC	BFA, BAM		
3.1.4 Interdisciplinary thinking		BAM	BC	BFA condition	
3.1.5 Ethical aspects			X		
3.1.6* Methods and scientific practice (Asterisk Criterion)			BFA, BC	BAM	
3.1.7* Examination and final thesis (Asterisk Criterion)			X		

## 3.2 Structure

### 3.2.1 Modular structure of the study programme (Asterisk Criterion)

In accordance with the Decision of the Rector of ISI Yogyakarta Number: 250/KEP/2014 on the establishment of the duration of studies and the study burden of students of the Institute of Indonesian Arts Yogyakarta, it is established that: The duration limit of study applicable to the S-1 undergraduate programme for students of ISI Yogyakarta is four to seven years. In compulsory circumstances, the student's leave/non-active leave may be used, as long as it does not exceed the applicable study time limit.

The minimum access limit for graduates of the S1 undergraduate programme is 144 semester credits. The learning burden calculation system uses the Semester Credit Unit (SKS) to

indicate student study burden, faculty workload, learning experience and programme maintenance burden. One unit of semester credit/SKS is equal to 170 minutes/week/semester. The 170 minutes are divided into 50 minutes of face-to-face interaction, 60 minutes of structured tasks and 60 minutes of self-directed activity. The maximal number of face-to-face lectures in one semester is 14 weeks, and two weeks are reserved for final and mid-semester exams, totalling 16 weeks. The total time spent on these meetings is approximately 2.380 minutes or 39.27 hours. The conversion calculation is one ECTS equal to 25 hours (minimum standard). It means the conversion calculation is one semester credit unit compared to ECTS, which is 39.27: 25 or 1 SKS equals 1.6 ECTS. The S1 Undergraduate programme has a learning burden of a minimum of 230.4 ECTS.

The curricula are structured according to the following methods: the initial part or first year is an introduction to the basics and design skills, the second year is the application of those basics in studio practice, the third year is application of studio skills in the world of limited industry, the fourth year is skills development and preparation for the execution of final tasks. The distribution of courses in the curriculum looks at the existing core courses of each semester. The core course starts from semester 2 after the student has acquired the basic knowledge and skills and is designed gradually with increased competence to work. Final Tasks in semester 8.

### **Bachelor of Fine Art (BFA)**

Projected study time	14 semesters or 7 years (maximum)
Number of credits (national credits and ECTS credits)	144 SKS credits or 230.4 ECTS
Workload per credit	One unit of semester credit/SKS is equal to 170 minutes/week/semester. The 170 minutes are divided into 50 minutes of face-to-face interaction, 60 minutes of structured tasks, and 60 minutes of self-directed activity.
Number of modules/courses	48 courses
Time required for processing the final thesis/project and awarded credits	6 SKS credits which is equivalent to 16-20 hours of academic activity every week for 16 weeks in one semester.
Number of contact hours (For MBA programmes: Please describe in which way the substantial proportion of structured contact according to the EQUAL MBA Guidelines is ensured.)	Each semester has 24 SKS credits, equivalent to 24 x 1.6 ECTS credit = 38.4 ECTS credits (1 ECTS credit is equivalent to 25 hours) so the total hours per semester are 38.4 x 25 = 960 hours, each week 60 hours, each day 12 hours

### **Bachelor of Crafts (BC)**

Projected study time	14 semesters or 7 years (maximum)
Number of credits (national credits and ECTS credits)	144 SKS credits or 230.4 ECTS credits
Workload per credit	One unit of semester credit/SKS is equal to 170 minutes/week/semester. The 170

	minutes are divided into 50 minutes of face-to-face interaction, 60 minutes of structured tasks, and 60 minutes of self-directed activity.
Number of modules/courses	47
Time required for processing the final thesis/project and awarded credits	6 SKS credits which is equivalent to 16-20 hours of academic activity every week for 16 weeks in one semester.
Number of contact hours (For MBA programmes: Please describe in which way the substantial proportion of structured contact according to the EQUAL MBA Guidelines is ensured.)	Each semester has 24 credits, equivalent to 24 x 1.6 ECTS credits = 38.4 ECTS credits (1 ECTS credit is equivalent to 25 hours) so the total hours per semester are 38.4 x 25 = 960 hours, each week 60 hours, each day 12 hours.

### **Bachelor of Art Management (BAM)**

Projected study time	14 semesters or 7 years (maximum)
Number of credits (national credits and ECTS credits)	144 SKS credits or 230.4 ECTS credits
Workload per credit	One unit of semester credit/SKS is equal to 170 minutes/week/semester. The 170 minutes are divided into 50 minutes of face-to-face interaction, 60 minutes of structured tasks, and 60 minutes of self-directed activity.
Number of modules/courses	47
Time required for processing the final thesis/project and awarded credits	6 SKS credits, which is equivalent to 16-20 hours of academic activity every week for 16 weeks in one semester.
Number of contact hours (For MBA programmes: Please describe in which way the substantial proportion of structured contact according to the EQUAL MBA Guidelines is ensured.)	Each semester has 24 credits, equivalent to 24 x 1.6 ECTS credits = 38.4 ECTS credits (1 ECTS is equivalent to 25 hours). So the total hours per semester are 38.4 x 25 = 960 hours; each week, 60 hours; each day, 12 hours.

### 3.2.2 Study and exam regulations (Asterisk Criterion)

The study and exam regulations are displayed in the FSR ISI – Yogyakarta Academic Guidebook issued by the Faculty of Visual Arts and Design. This book contains information on the course of study, rules and course spreads that are generally organised by each study programme. However, ISI Yogyakarta also has a website that includes general and related information on each study programme. At the end of a course, students are obliged to pass the examination, both in the form of assignments and written examinations. The final value of each course can be accessed by students within the SIAK Learning Management System, where they can also use it as an academic management portal. This system allows them to manage the scores obtained. The exam system is carried out a maximum of two times, namely

the mid-semester exam and the final semester exam. The exam is carried out by the lecturer of each course according to the course schedule. The final exam is held for 2 weeks, the first week for the theory class exam and the second week for the practical exam. After the final exam is over, one week is provided for exam revision. The grading system is regulated in the academic manual. ISI Yogyakarta organises the MBKM program, which contains the education program which consists of lectures between internal and external study programs, internship programs, and independent study programs, for the assessment is regulated in the Rector's Regulation, which refers to the Regulation of the Minister of Education.

### 3.2.3 Feasibility of study workload (Asterisk Criterion)

Similarly, individual and group tasks can be performed at the place and time chosen by the students themselves. Therefore, the time and place of study is flexible. At the rearrangement of the curriculum of the study programme in 2016, it was agreed that the number of courses was reduced, with a greater number of CPAs. This aimed to make it easier for students to complete their courses on time. With this scheme students take a smaller number of lessons but can earn more CFPs. It also aims to reduce the amount of task load given by each course. In total, students must obtain 144 SKS credits in the course of study.

An academic tutor provides the academic counselling services provided by the study programme. Each student is assigned a tutor who provides academic guidance throughout the study process. Students can make appointments for counselling at any time on working days when needed. The study programme evaluates the learning process using student satisfaction surveys. These surveys are conducted periodically every year. The results of the survey are used to improve the curriculum and learning process in general. In addition, student evaluation of specific courses is also the basis for revising curricula that are carried out on a regular basis. Feedback done at the end of the semester is one way to adjust the curriculum to the overview of the student situation in general. Statistical data on the achievement of test scores is also a general overview of how students can understand a particular course. It becomes important information for future curriculum improvements.

### 3.2.4 Equality of opportunity

#### **Bachelor of Fine Art (BFA)**

Since student intake began in 1984, male students have been the majority; however, female participation has increased over the last five years. Admissions do not consider gender, and interest among prospective female students is increasing. Students with disabilities are admitted based on entrance test performance without discrimination or special treatment; all students receive equal access to teaching and campus activities, with lecturers providing more intensive support to students with disabilities.

Student numbers by gender are reported as follows:

- 2019: 343 male (74%), 120 female (26%)
- 2020: 364 male (72%), 145 female (28%)
- 2021: 366 male (68%), 174 female (32%)
- 2022: 351 male (62%), 215 female (38%)

Over the last five years, enrolment has been reported as 57% male and 43% female. Scholarship access is reported as 59% female and 41% male: graduation data as 48% female and 52% male. Lecturer proportions are reported as 42% women and 58% men. The programme accommodates international students with the same educational status as domestic students; since 2010, international students have included citizens of Malaysia, the United States, Afghanistan, Grenada, and Hungary, funded either privately or through Indonesian Government Cultural Exchange Scholarships.

### **Bachelor of Craft (BC)**

Since its establishment, the programme has enrolled students from diverse backgrounds. Most entrants traditionally come from vocational secondary schools (e.g. SMK, SMSR and other skills-based schools). Over the last ten years, more graduates from general secondary schools have enrolled, particularly in the specialisations of textiles, metal and ceramics. The proportion of prospective female students has increased in recent years.

This shift towards more applicants from general secondary schools and the increasing number of female applicants is described as contributing to graduate quality. Based on student records (KHS) of graduates, students from general secondary schools are reported to achieve higher grades, with GPAs of 3.30–3.50, compared with those from vocational schools.

### **Bachelor of Art Management (BAM)**

Since 2014, the programme has admitted students from schools across Indonesia. Admissions are based on applicants' abilities and do not consider ethnicity, religion, race, culture or gender. Gender is not a criterion in selection; interest among prospective female students is increasing, and exhibition opportunities are available to both male and female students. Students with disabilities are entitled to the same facilities and services as other students; however, no students with disabilities have been enrolled to date. Applicants and enrolled students are predominantly female.

No restrictions are stated regarding access to BAM, including for students with disabilities. Affirmative action is described for special circumstances concerning timing and formal standards/requirements during the programme and examinations. Additional support is indicated for students in specific circumstances such as single parents, international students, students with a migration background, and/or from non-academic backgrounds.

Across **BFA**, **BC** and **BAM**, international students may undertake education equivalent to domestic students, including part-time study for two semesters, with fee-paying international students reported from Grenada, Malaysia, Taiwan, Afghanistan and Hungary. Students from low-income backgrounds may access a Mission Scholarship. Campus facilities and organisational participation are described as equally accessible regardless of gender or background, including voting rights for student representation at the Institute and faculty levels.

## **Appraisal:**

The programme structure supports the implementation of the curriculum and helps students to reach the defined learning outcomes. The programme consists of courses and assigns credits per course on the basis of the necessary student workload. Practical components, such as internships, are designed and integrated in such a way that credits can be acquired. The

course descriptions provide detailed descriptions of intended learning outcomes and the information defined in the ECTS Users' Guide.

There are legally binding study and exam regulations which contain all necessary rules and procedures and take into account national requirements. The study programme is designed so that students can study for a certain time at other HEIs or do internships without any extension of their overall study time. The recognition of degrees and periods of study at other HEIs is regulated analogous to the Lisbon Recognition Convention; the recognition of periods of practical work is also clearly defined.

During the on-site visit, the system's recording of failed assessments appeared inconsistent across documents and practices. Failure is reportedly recorded as grade E, while the final project is graded down to D, with D considered a fail in that context. In addition, D is reportedly not acceptable in some compulsory modules, whereas it may be acceptable in elective modules. Students receive their results and are required to consult academic advisers to confirm whether they have passed and to determine the consequences for progression; this consultation is described as mandatory. The expert panel requires that the current grading scale (incl. D/E) and pass/fail thresholds (including differences between compulsory and elective modules) are stated consistently in the formal regulations. At present, the guidance book refers to grading up to E, while this is not clearly reflected in the regulation.

**For all study programmes**, the panel recommends the following **condition**:

- The HEI clarifies the current grading system, including the definition and recording of failure (e.g., D/E, final project rules, and whether D is acceptable in compulsory vs elective modules), and stipulates it in a binding document. The binding regulation shall be aligned with the guidance book and actual practice and communicated consistently to students and academic advisers.

The final grade is supplied with a national grading scale. However, in addition to the national grading scale with its explanation, ISI Yogyakarta should provide a Grade Distribution Table showing the statistical distribution of passing grades in the respective programme or field of study. This table must reflect how the grading scale is actually applied in that programme showing the final programme-level ECTS Grade Distribution Table, not data per course or semester. The table should present the overall distribution of final graduation grades for graduates over a defined reference period of at least two years.

**For all study programmes**, the panel recommends the following **condition**:

- The HEI ensures that all students receive an ECTS Grading Table along with a Grade Distribution Table, their degree certificate, transcript, and Diploma Supplement upon graduation. This requirement must be stipulated in a binding document.

The feasibility of the study programmes' workload is ensured by a suitable curriculum design, by a plausible calculation of workload, by an adequate number and frequency of examinations, by appropriate support services as well as academic and general student counselling. When reviewing the workload, ISI Yogyakarta also takes into account evaluation findings, including student feedback and the programme's success rate.

ISI Yogyakarta ensures gender equality and non-discrimination. Students with disabilities are provided with affirmative actions concerning time and formal standards/requirements

throughout the programme and examinations. Students in special circumstances, such as disabled students, foreign students, students with a migration background, and/or from so-called non-academic backgrounds, are particularly assisted. The measures taken are periodically reviewed and adapted in accordance with the obtained results. The expert panel was particularly impressed by the usage of apps for people with hearing problems, and the 50% tuition reduction to encourage diversity of students from across Indonesia.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.2	Structure					
3.2.1*	Modular structure of the study programme (Asterisk Criterion)			X		
3.2.2*	Study and exam regulations (Asterisk Criterion)				X condition	
3.2.3*	Feasibility of study workload (Asterisk Criterion)			X		
3.2.4	Equality of opportunity		X			

### 3.3 Didactical concept

#### 3.3.1 Logic und plausibility of the didactical concept (Asterisk Criterion)

To support completion within the standard study period, student progress is reviewed at the end of the first four semesters. Continuation is conditional on meeting the following requirements: at least 50 credits, a maximum share of grade D of 20%, a minimum Achievement Index of 2.00, and no grade E.

Teaching and learning in BFA, BC and BAM are shifting from teacher-centred learning (TCL) towards student-centred learning (SCL), although the transition is not yet complete. Learning materials include videos and modules accessible via Google Classroom and YouTube. Some modules still use one-way teaching, particularly for foundational theory; analytical theory modules apply case-based methods. Practice-oriented modules use project-based, group learning (team-based projects).

Teaching is planned through the RPS, drawing on current learning-method approaches. Assessment is aligned with the learning process and intended outcomes, with competence measured through Course Learning Outcomes (CPMK) embedded in assignments and examinations. Assessment criteria typically cover: (1) participatory activities (attitude), project/task results (skills), and cognitive achievement (knowledge); (2) course-specific assessment components; and (3) defined weighting. At the end of each semester, teaching quality is reviewed through student evaluations of lecturers and course delivery, processed by ISI Yogyakarta's quality assurance unit.

#### **Bachelor of Fine Art (BFA)**

The didactical concept aims to balance creative freedom with academic structure and supports completion within eight semesters through progressive competency development and curriculum mapping. Progression is supported by the mid-study academic review after four semesters. Assessment emphasises continuous evaluation and authentic performance tasks

rather than relying primarily on final examinations, reflecting professional requirements in artistic creation and analysis. Lecturer and course evaluations are conducted each semester and reviewed by the internal quality assurance unit (LPM ISI Yogyakarta) to support ongoing improvement. The concept is intended to prepare graduates for reflective, independent and ethical professional practice.

### **Bachelor of Craft (BC)**

Teaching and assessment are structured through the RPS and refer to current learning-method developments recommended by the Indonesian Ministry of Education and Culture. Assessment combines assignments, mid-semester and final examinations, with CPMK embedded in daily work and exams. Criteria include participatory activities (attitude), project/task outcomes (skills), and cognitive achievement (knowledge), with course-specific components and defined weightings. Quality assurance is supported through student questionnaires evaluating lecturers and course delivery each semester.

### **Bachelor of Art Management (BAM)**

The curriculum applies outcome-based learning and is oriented towards an interactive lecturer–student learning relationship. Methods include case studies, project-based learning, interactive lectures, discussions, observations, and question-and-answer formats, aimed at creating a supportive academic environment. The programme reports that these approaches have contributed to cooperation with external partners in multiple cities (e.g. Jakarta, Bandung, Yogyakarta, Wonogiri, Bali). Workload feasibility is supported through curriculum design, workload calculation, an adequate number and frequency of examinations, and support services including academic and general student counselling. For re-accreditation (and where applicable), workload review also considers evaluation findings, including student feedback and programme success rates.

## 3.3.2 Course materials (Asterisk Criterion)

### **Bachelor of Fine Art (BFA)**

Learning materials are defined in the Semester Learning Plan (RPS) for each course and include written resources such as textbooks, recommended literature, printmaking process materials, examples of works and case studies. Over the last three years, teaching has used blended learning (online and on campus). The programme is shifting from teacher-centred learning (TCL) towards student-centred learning (SCL), though not yet fully. Learning media include videos and modules accessed via ISI Yogyakarta e-learning Moodle ([www.elearning.isi.ac.id](http://www.elearning.isi.ac.id)), Google Classroom, and YouTube. Some modules still use one-way lectures, particularly in basic theory, while analytical theory modules apply case-based learning. Practical modules use project-based group learning (team-based projects). Additional teaching materials include translations and book chapters written by BFA lecturers, published or facilitated by the ISI Yogyakarta Publishing Agency and independently.

During the pandemic, learning was conducted online through blended formats using Zoom and Jitsi for synchronous sessions, supported by asynchronous materials on *elearning.isi.ac.id* and Google Classroom. Consultation for practical modules was conducted online, and students completed independent project-based assignments assessed against learning outcomes across attitudes, general skills, institutional characteristics and BFA-specific knowledge. With MBKM implementation, learning follows an OBE curriculum, linked to the growth of the creative

economy sector in Indonesia and internationally, supporting the development of creative, innovative and competitive graduates.

### **Bachelor of Craft (BC)**

Lecturers deliver course content through a variety of methods, often using PowerPoint presentations. Materials are adjusted to each meeting's intended outcomes and made accessible via Google Classroom and SIAK. Students are encouraged to identify and use additional literature and references.

Under the OBE curriculum, practical classes involve team-based projects in which students work in groups to address problems and develop critical thinking skills. Case-based learning is also used through discussion of specific situations and real-world examples. In theory modules, teaching is generally one-way, while still allowing discussion.

### **Bachelor of Art Management (BAM)**

In line with National Higher Education Standards, credit allocation considers: (1) the competency level to be achieved (graduate competency standards), (2) the depth and breadth of course content, and (3) the learning strategy selected to achieve competencies. The semester workload is calculated based on student learning activities inside and outside the classroom, estimated at 8–10 hours per day or 48–60 hours per week; 1 credit equals 45 minutes. Basic theory modules may still use one-way lectures, while analytical modules apply case-based learning. Practical modules use project-based group learning (team-based projects). Teaching draws on a range of references, including materials adapted by BAM lecturers.

#### 3.3.3 Guest lecturers

### **Bachelor of Fine Art (BFA)**

The appointment of guest lecturers at BFA is prioritized from professional circles and carried out periodically across various lectures, such as Professional Orientation Studies courses, Arts Management, Fine Arts Review, and Studio courses, which are deemed to require a professional or practitioner perspective. Guest lecturers also appear at various special events such as workshops and seminars, including contributions from Indonesia and abroad. Examples of guest-lecture formats include public lecture events hosted with external institutions (e.g., a public lecture format in cooperation with the US Embassy in Jakarta) and public lecture/workshop formats linked to international higher education partners (e.g., Danube University Krems, Austria).

The selection of guest lecturers from professional or practitioner circles is intended to provide students with the latest perspectives on the knowledge they are studying. Guest lecturers provide in-depth material that is specific to certain fields of science or areas of expertise. Guest lecturers are practitioners with specific skill competencies in the field being taught. Apart from that, the study program also often holds public lectures with various guest lecturers from both within and outside the country.

### **Bachelor of Craft (BC)**

To broaden students' horizons beyond internal teaching, guest lecturers from professional and practitioner backgrounds are integrated into the BC, providing exposure to current issues and developments in the field. Guest inputs are used both within regular teaching (e.g. Fashion

Craft, Experimental Craft, Sustainable Craft, Industrial Craft, and skills-focused modules such as Wayang (puppet leather) and Wood Batik) and through workshops and training.

Alongside domestic contributors, international guest lecturers have been invited to provide perspectives on global craft developments. Examples include:

- LaSalle College of the Arts (Singapore) – guest input on wood-stamp textile (2019) and further craft-related sessions (2021/2022).
- Silpakorn University (Thailand) – guest input on contemporary jewellery (2019) and jewellery techniques (2023).
- Tokyo University of the Arts (Japan) – guest input on contemporary art and craft developments (2020).
- Universiti Teknologi MARA (UiTM), Malaysia – guest input on upcycled denim/sustainable fashion (2020) and further design-related sessions (2022/2023).
- Iberoamericana (Mexico) – guest input on Mexican textiles (2021) and Telar de Cintura craft practice (2022).

### **Bachelor of Art Management (BAM)**

Guest lectures are used to strengthen the link between classroom learning and current professional developments and are also framed within institutional and programme partnerships. Guest lecturers contribute to areas such as event management, art conservation, curatorial studies and museology. Teaching is supported by student teaching assistants and integrated into formats including exhibitions, formal in-class discussions and informal learning activities.

Examples (organisations/events/roles) include:

- Kelola Art Talks (e.g. sessions on archives and documentation; performing arts management; exhibition and artwork management).
- ArtJog (curatorial inputs and discussions linked to contemporary art programming).
- KOMPAS (sessions on publication strategies for arts events and book reviewing in mass media).
- Museum Pasifika Bali (collection management sessions and a painting conservation workshop).
- National Geographic Indonesia (editorial discussion format: *Bincang Redaksi*).

#### 3.3.4 Lecturing tutors

### **Bachelor of Fine Art (BFA)**

Student assistants are used only in studio-based modules or courses requiring studio practice, such as In-Print Graphic Arts. This long-established approach is described as efficient in supporting new students and strengthening their understanding of studio-based assignment work.

### **Bachelor of Craft (BC)**

For several skills-intensive and heritage-related modules, the programme uses Extraordinary Teaching Personnel (TPPB/TPLB). These tutors may be senior students or external experts. Modules supported by such tutors include Multimedia, Masks, Industrial Crafts, and Production Engineering. Their tasks include assisting lecturers with teaching and with course implementation (e.g. class preparation, equipment and attendance).

## Bachelor of Art Management (BAM)

Students are supported by at least three lecturing tutors (extraordinary teaching staff/teaching practitioners), for example, in the Fine Arts Laboratory, the Recorded Media Arts Laboratory, and the Performing Arts Management.

### Appraisal:

The didactical concept of the study programme is described, plausible, and oriented towards the programme objectives. It allows for the application of different teaching and learning methods, such as, for instance, case studies or practical projects. Students are encouraged to take an active role in creating the learning process.

The accompanying course materials are oriented towards the intended learning outcomes and correspond to the required qualification level. They are up to date and digitally accessible for the students. They are user-friendly and encourage students to engage in further independent studies. However, ISI Yogyakarta provided only a limited selection of course materials, which contained no or only a few references, and the module descriptions do not include reading lists. The panel therefore identifies a need to strengthen the use of academic literature and references throughout the programme.

Therefore, the panel recommends the following **condition**:

- The HEI ensures that all modules include reading lists with up-to-date and relevant literature, that literature references (including examples) are regularly updated in module/course descriptions, and that all course materials (e.g. PowerPoint presentations) consistently include appropriate references.

Guest lecturers are invited and contribute to the students' qualification process with their special experience, either from professional practice or from culture and art institutions. From other universities, guest lecturers are invited to some extent.

A few lecturing tutors support the students in the learning process and help them develop competencies and skills. Student tutors assist students in workshops or studios.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.3 Didactical concept					
3.3.1* Logic and plausibility of the didactical concept (Asterisk Criterion)			X		
3.3.2* Course materials (Asterisk Criterion)				X	
				<b>Condition</b>	
3.3.3 Guest lecturers			X		
3.3.4 Lecturing tutors					X

## 3.4 International outlook

### 3.4.1 International contents and intercultural aspects (Asterisk Criterion)

#### **Bachelor of Fine Art (BFA)**

International and intercultural aspects are integrated into both the curriculum and the learning environment. Internationally oriented content is addressed, for example, through Art Experimental and Eco Art, which draw on global theoretical frameworks in art, sustainability, and media technology and encourage students to relate international discourse to local social and environmental contexts. Art and Technology links global innovation with regional craftsmanship, including work at the interface of digital media and traditional processes.

Core reading and reference materials in areas such as Art Theory, Art History, Aesthetics and Research Methodology are largely drawn from international publications, often in English, supporting engagement with global scholarship and second-language academic literacy. At the same time, Indonesian cultural heritage is integrated through modules such as Arts and Society, Art and Social Activities, Traditional Fine Arts, and Metallurgy in Sculpture, which include fieldwork, collaborative research and studio practice rooted in local traditions and indigenous knowledge.

International and intercultural experience is further supported through student exchanges (including an annual exchange with Eszterházy Károly University, Eger, Hungary), participation in international exhibitions, competitions and festivals (including reported awards in Singapore and Malaysia), and collaborative events such as the Indonesian Arts Festival, bringing together students and lecturers from diverse cultural backgrounds across Indonesia for multicultural projects and performances.

#### **Bachelor of Craft (BC)**

International content is integrated through practice- and research-oriented learning as well as activities such as field visits (industry, workshops, museums, galleries, exhibitions), academic seminars, and exhibitions (including International Craft Day). International components are explicitly included in modules such as:

1. Craft Studies – global theory/studies; delivered bilingually (Indonesian–English).
2. Sustainable Crafts – practical work with international references; delivered bilingually.
3. Fashion Crafts – practical work responding to global trends and contexts (e.g. pandemic-related design tasks); delivered bilingually.

Intercultural elements are also embedded in assignments and activities, including final projects exploring cultural forms (e.g. ornaments and decoration), International Craft Day exhibitions, and workshops with contributors from foreign universities and practitioner contexts (e.g. Silpakorn University jewellery workshop; LaSalle block printing workshop).

#### **Bachelor of Art Management (BAM)**

International content is included through practice and research and through additional activities such as field visits (museums, galleries, exhibitions), seminars (Kelola Art Talk) and festivals (Kelola Art Festival). International aspects are embedded in several modules, for example:

- Exhibition Management #1 – practical exhibition work aligned with international standards (including bilingual Indonesian–English elements and internationally oriented publication/promotion).
- Exhibition Management #2 – research practice using international reference sources.

- Art Archive & Documentation – production of an annotation catalogue in English.
- Archive Curation – development of art archive exhibitions to international standards.
- Performing Arts Management #1 – design of an international festival presented in an English proposal.
- Performing Arts Management #2 – practice in delivering international festivals, including international seminars with speakers from several countries, international exhibitions, performing arts, and international film screenings.

Intercultural learning is also reflected in assignments such as managing an art festival incorporating cultural products and international exhibition elements, as well as practice-based activities such as conservation workshops with international conservators (e.g. Germany), seminars with speakers from abroad (e.g. France and Singapore), encouragement to publish in international journals, and joint learning activities with foreign universities (e.g. collaborative study with students from NAFA Singapore).

### 3.4.2 Internationality of the student body

Within the Faculty of Visual Arts, no modules have been specifically designed for international students to date. However, selected modules in BFA, BC and BAM attract international participants due to their local content and cultural knowledge, including Batik, Painting, Wooden Mask, Leather and Pottery.

#### **Bachelor of Fine Art (BFA)**

In 2023/2024, international students are reported with citizenship from Malaysia, France, Bangladesh, Russia, Hungary, the United States and Japan. Earlier cohorts included students from countries such as the United States, Afghanistan, Madagascar and Malaysia. A student exchange with Eszterházy Károly Catholic University has operated for more than ten years, with one-semester exchanges; intercultural interaction among students from different backgrounds is reported to influence classroom learning.

#### **Bachelor of Craft (BC)**

On average, 4–7 international students per year study in the programme, either as exchange students or under Darmasiswa scholarships. Exchange participation includes students from Joshibi University of the Arts (Japan) taking batik, and students from Tainan National University of the Arts (Taipei) studying textiles; one student from Malaysia is reported to study towards a Bachelor degree with a focus on Metal Crafts. These exchanges are linked to existing MoUs. Darmasiswa students apply via the Ministry of Foreign Affairs and select the programme due to its traditional and culturally distinctive modules (e.g. Batik, keris, and other craft-related subjects). In 2023 the programme sent three students as exchange students to Shanghai Art & Design Academic (SADA), China; China is expected to send two students to BC in the same year, based on an MoU with the School of Handcraft Arts at SADA. Planned future exchanges include Universiti Teknologi Mara (Malaysia) and the Decorative Arts Faculty at Silpakorn University (Thailand).

#### **Bachelor of Art Management (BAM)**

No international students are currently enrolled. International-class activities have been implemented mainly as workshops with international participants. In 2023, a workshop was held with 30 students from Nanyang Academy of Fine Arts (NAFA) in Singapore. NAFA's

participation is linked to interest in the programme's local Indonesian arts management context, including management of Javanese and Balinese traditional arts.

### 3.4.3 Internationality of faculty

#### **Bachelor of Fine Art (BFA)**

The Faculty of Visual Arts at ISI Yogyakarta reports a policy of supporting lecturers to pursue postgraduate education abroad by providing study permits. As a result, nine lecturers have completed master's and doctoral programmes overseas. Two BFA lecturers are specifically reported to have undertaken postgraduate study abroad: one completed a master's at the Rhode Island School of Design, and a doctorate at the University of Wollongong, and another completed a master's at Pratt Institute, New York. Academic staff are also involved in international art activities (e.g., as artists and curators) and participate in international scientific meetings such as seminars and workshops.

#### **Bachelor of Craft (BC)**

No foreign permanent or non-permanent lecturers are reported as registered in the programme. However, the annual International Craft Day regularly includes academic contributors from foreign institutions (online and on-site), including Silpakorn University (Thailand), UiTM (Malaysia), Bern University (Switzerland), Tshwane University of Technology (South Africa), LaSalle College of the Arts (Singapore), Tokyo Geidai, Iberoamericana (Mexico), Hunan Institute of Science and Technology (China) and Nanjing University of the Arts (China). Over the last five years, additional international lecturers have reportedly taught on the programme.

Internationalisation of staff is also pursued through overseas education and mobility. A lecturer is reported to have completed a master's degree in the United States with a Fulbright scholarship. Staff are also reported to deliver workshops, visiting lectures and exchanges at institutions in countries including Singapore, Malaysia, Thailand, Japan, Taiwan, China, Hungary, Portugal, Germany, Canada, the United States, Italy (Vatican) and Australia. In addition, BC staff hold external roles at UiTM Malaysia, including two external examiners (at the Bachelor and graduate levels) in the Metal Design Department, an external examiner and doctoral external supervisor, and an academic adviser for the Metal Design Department.

#### **Bachelor of Art Management (BAM)**

No foreign lecturers are reported to teach in BAM. International guest lecturers contribute as speakers in seminars, public lectures, and discussion events. The programme reports lecturers with international recognition, including appointment to the National Gallery Singapore acquisition team and curatorial work in international exhibitions abroad. International collaboration networks are described as supporting student access to arts management knowledge with an international perspective.

### 3.4.4 Foreign language contents

#### **Bachelor of Fine Art (BFA)**

Key reference literature is largely in English, reflecting limited availability of Indonesian-language publications in painting, sculpture and graphic arts. International sources are used across modules, including History of Western Art, History of Modern Art, and the

specialisations in Painting, Sculpture and Graphic Arts (e.g. European Renaissance painting, 14th–17th centuries, drawing on European literature). English competency modules are offered from the beginning of the programme to support students in reaching a minimum level of English comprehension required during their studies.

### **Bachelor of Craft (BC)**

Teaching generally uses Indonesian and English, with some modules delivered in English. Four modules use English as the language of instruction: Craft Studies, Organic Crafts, Fashion Crafts, and Sustainable Crafts, supported by active discussion and Q&A. Reference materials include main books, academic texts and research journals from the last 5–10 years. Recent craft reference books are available in the departmental library to support student learning.

### **Bachelor of Art Management (BAM)**

Teaching uses Indonesian and English. In some modules, students are required to produce written work and presentations in English. Five modules use English as the language of instruction: English, English Structure and Grammar, Basic Principles of Management, Curatorial, and Art and Diplomacy. In additional modules, English is used for assignments (e.g. Basics of Management, Curatorial, Markets and Arts). English language development is further supported through English Structure and Grammar.

### **Appraisal:**

International contents are an integral part of the curriculum. Students are thus prepared for the challenges in an international working environment. Through practical examples, students are enabled to act in an intercultural environment.

There are currently no full-time international students in either of the three programmes. Therefore, the panel **recommends setting up a system to attract international students**.

The international composition of the faculty (teachers from different countries, teachers with international academic and professional experience) promotes the acquisition of international competences and skills. The measures taken are goal-oriented. The panel **recommends prioritising the support of staff pursuing further education overseas**.

The proportion of foreign language courses and required foreign language materials corresponds with the qualification objectives of the study programme.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.4 Internationality					
3.4.1* International contents and intercultural aspects (Asterisk Criterion)			X		
3.4.2 Internationality of the student body				X	
3.4.3 Internationality of faculty			X		
3.4.4 Foreign language contents			X		

### 3.5 Multidisciplinary competences and skills (Asterisk Criterion)

#### **Bachelor of Fine Art (BFA)**

The programme develops artistic and technical expertise alongside multidisciplinary and transferable skills. Communication and public speaking are embedded through modules such as Indonesian Language, English, Digital Presentation, Professional Orientation Studies and Seminars, requiring students to present concepts, articulate ideas and participate in critique. These skills are reinforced in studio classes through regular presentation and defence of artistic decisions with structured peer and staff feedback.

Collaboration and problem-solving are developed through group-based and community-oriented modules, including Professional Orientation Studies, Art Management, Experimental Art, Arts and Social Activities, Digital Presentation, and Art and Technology. Group projects allocate specific roles to students, supporting delegation, negotiation, conflict resolution and accountability. In Arts and Social Activities, students engage with communities to identify social or environmental issues and respond through artistic interventions. These competencies are defined as integral learning outcomes supporting interdisciplinary work in creative industries.

#### **Bachelor of Craft (BC)**

Communication and public-speaking skills are developed through modules such as Indonesian, English, Professional Work and Seminars, with presentations and discussions forming part of learning outcomes. In project-based studio modules, students are required to design, produce and present their work, including in Experimental Crafts, Sustainable Crafts, Organic Crafts, Craft Conservation, Traditional Masks, International Ornaments, Fashion Crafts, and Batik Crafts. These modules provide opportunities for interaction with internal and external audiences, including business/industry and the wider community, and require students to present and communicate in these contexts.

#### **Bachelor of Art Management (BAM)**

Communication and public-speaking skills are developed through Presentation Techniques, covering communication theory, public communication, structuring presentation texts and in-class practice. Interpersonal communication with external partners is further developed through Performing Arts Management Overview and Exhibition Management Overview. Collaboration and problem-solving are supported through modules such as Professional Orientation Studies, Overview of Performing Arts Management, Exhibition Management Overview, and Arts Archives and Documentation, where group-based final assignments are intended to develop conflict management, problem-solving and leadership skills.

#### **Appraisal:**

The students acquire communication and public-speaking skills as well as cooperation and conflict-handling skills in accordance with the course descriptions. This is supported by means of suitable didactical and methodological measures. The acquisition of further multidisciplinary competences, such as leadership skills and broad contextual knowledge, is ensured.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.5*	Multidisciplinary competences and skills (Asterisk Criterion)			X		

### 3.6 Skills for employment / Employability (Asterisk Criterion)

#### **Bachelor of Fine Art (BFA)**

Employability is supported through collaboration with regional, national and international partners, including skills training/workshops delivered by external experts on campus and outreach workshops delivered by students/lecturers at other institutions (e.g. schools and community organisations). Off-campus exhibitions, organised by the programme and in cooperation with public and private partners, are used to strengthen professional visibility and the programme's profile. Programme modules combine academic content with technical skill development aligned to intended graduate profiles; for example, Intermedia Fine Arts includes both theory (media, materials, and images) and practicum linked to the Indonesian National Work Competency Standards (SKKNI) for painting, graphic arts, and sculpture. Teaching staff include graduates from relevant academic fields, with additional input from social sciences/humanities; most staff hold educator certification, and two lecturers hold professional certification as curators.

#### **Bachelor of Craft (BC)**

The Practical Work module is a key employability component, intended to prepare students for the workplace by enabling the application of disciplinary knowledge in real-world contexts. It is described as providing new knowledge and experience beyond classroom learning and as supporting the development of both soft skills and hard skills through direct exposure to professional environments.

#### **Bachelor of Art Management (BAM)**

Employability is supported through stakeholder engagement to align learning materials with arts management practice and through regular evaluation of alumni competence against labour-market needs. Courses are designed to be interrelated and oriented towards employment in arts management, while practitioner involvement is intended to provide professional access and networks relevant to employment or business development. Teaching staff includes graduates from relevant academic fields, complemented by social sciences/humanities; most staff hold educator certification, and two lecturers hold professional certification as curators.

#### **Appraisal:**

The promotion of employability – for instance, through the integration of theory and practice and through the promotion of multidisciplinary competences and skills – runs as a common thread of the study programme through all its modules/courses. In addition, the programme enables the students to actively apply the acquired skills in new areas of work and to develop them further. The programme is systematically oriented towards meeting the anticipated requirements of the dynamic job market and uses the results of graduate evaluations. All **study**

**programmes** have a “healthy ecosystem” with the job market. Students are exposed to working opportunities during their studies. The contacts via the alumni are also very good.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.6* Skills for employment / Employability (Asterisk Criterion)		X			

## 4. Academic environment and framework conditions

### 4.1 Faculty

#### 4.1.1 Structure and quantity of faculty in relation to curricular requirements (Asterisk Criterion)

Based on the Decree of the Minister of National Education of the Republic of Indonesia<sup>13</sup>, the ratio of lecturers and students for the social sector is at least 1:30. Currently, for the three study programmes, the ratio of lecturers and students in each study programme is:

- The Bachelor of Fine Arts has 513 students, a ratio of 1:18.
- The Bachelor of Crafts has 402 students, a ratio of 1:19.
- The Bachelor of Art Management has 49 students, a ratio of 1:4.

**Table 7: Lecturers at ISI Yogyakarta**

Lecturer Categories	Bachelor Fine Arts (BFA)	Bachelor of Craft (BC)	Bachelor Art Management (BAM)
Full time	26	30	13
- Professor	2	1	1
- Doctor	3	7	4
- Master	21	15	8
Part time	3	7	6
- Professional	2	4	3
- Practitioner/ Expert	1	3	3

The faculty provides non-permanent lecturers for each study programme through a teaching practitioner programme (lecturers from the practical and professional world) and a guest lecture programme (lecturers from overseas and domestic universities).

#### **Bachelor of Fine Arts (BFA)**

Staff expertise is reported to align with the intended learning outcomes (CPL) across the three main specialisations: Painting, Graphic Arts and Sculpture. Lecturer selection is based on academic qualifications and competency certification in relevant areas. To support performance and services, the institution provides awards for excess teaching loads (Rector's Decree 208/KEP/2016 on evaluation of lecturer performance loads).

#### **Bachelor of Craft (BC)**

Each semester, practitioners and field experts are also invited to provide additional lectures for newly admitted and final-semester students. Staff expertise is structured around five main areas: textiles, wood, ceramics, metal and leather, with reported specialist coverage including four lecturers in textiles/batik, three in wood, five in ceramics, five in metals, and three in leather.

#### **Bachelor of Arts Management (BAM)**

<sup>13</sup> Number 234/UJ/2000 concerning Guidelines for the Establishment of Higher Education Minister of National Education article 10.

Staff expertise is reported to align with CPL and the programme's areas, including roles such as arts (organisation) manager, artist manager, event organiser, museology, art curator, art conservation, art archiving, and tourism arts manager. Awards for excess teaching loads are provided under Rector's Decree 208/KEP/2016. Eight lecturers are involved in international classes.

#### 4.1.2 Academic qualification of faculty (Asterisk Criterion)

The qualifications for recruiting lecturers at the Fine Arts Faculty of the Indonesian Art Institute Yogyakarta are based on Law No. 14 of 2005, Government Regulation No. 37 of 2009, and PP No. 9 of 2003 concerning the Authority to Appoint, Transfer and Dismiss Civil Servants. Planning for lecturer formation is based on mapping the formation and scientific competencies required by the study programme and considers the ratio of lecturers to students. The SOP for planning needs is based on the Republic of Indonesia Government Regulation Document 11 of 2017 concerning the Management of Civil Servants. Lecturer academic qualifications for permanent tertiary lecturers are at least a master's degree<sup>14</sup>. For non-permanent lecturers, qualifications can be seen as expertise and professionalism. The qualifications of non-permanent lecturers are determined through a Chancellor's Decree based on the proposal of each study programme, with the lecturer having practical experience, expertise and relationships with industry and the professional world.

Lecturer recruitment procedures, planning stages, need for academic qualifications, competencies, teaching certificates, physical and spiritual health, as well as meeting other qualifications required by the higher education unit where they work. Technically, the Civil Servant recruitment system at ISI Yogyakarta is carried out through the CPNS acceptance procedures, which are regulated by the State Civil Service Agency and meet the requirements of the Ministry of Education and Culture. To improve their careers, the institution provides further education, training on learning ethics, internships, academic and professional associations (Study Programme Association, Professional Certification Institute, Bimtek), and the development of educational and research collaborations. The procedure for granting the title of professor at ISI Yogyakarta refers to Law (UU) Number 20 of 2003 concerning the National Education System. Article 23 of Law Number 20 of 2003 states that by applicable laws and regulations, universities, institutes and high schools can appoint someone as a professor or professor. With the conditions contained in the Regulation of the Minister for Empowerment of State Apparatus and Bureaucratic Reform Number 46 of 2013 concerning Amendments to the Regulation of the Minister for Empowerment of State Apparatus and Bureaucratic Reform Number 17 of 2013 concerning Functional Positions of Lecturers and Their Credit Scores. The requirements for occupying an academic position as a professor must be to have a doctoral qualification, professor submission of a minimum of three years after graduating with a doctoral degree, have publications in reputable international journals, have a minimum of 10 years' experience as a lecturer and meet the credit score (KUM) of 850 points or 1050 points.

#### **Bachelor of Fine Art (BFA)**

BFA reports 21 lecturers with at least a master's degree (81.4%) and two professors (8.3%). In total, 22 lecturers hold lecturer competency certificates (as professionals and/or assessors);

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<sup>14</sup> which refers to the Regulation of the Minister of Education and Culture of the Republic of Indonesia Number 3 of 2020 concerning National Higher Education Standards.

56%). The academic background is reported as aligned with the programme's disciplinary profile: 23 lecturers hold Master of Arts degrees in Fine Arts; there is one professor in Art History and one professor in Art Studies; in addition, there is one doctoral-level lecturer in Cultural and Media Studies and two doctoral-level lecturers in Philosophy.

### **Bachelor of Craft (BC)**

BC reports 22 lecturers, including one professor, seven with doctoral qualifications, and the remainder with master's degrees. Seventeen lecturers hold lecturer certification; two act as lecturer workload assessors; eight hold competency assessor certificates; and two lecturers are reported as national assessors for higher education accreditation.

### **Bachelor of Art Management (BAM)**

Permanent lecturers hold at least Master's-level qualifications in relevant fields (e.g. arts management, performing arts, fine arts, history, archaeology, anthropology and curatorial studies), in line with Indonesian National Higher Education Standards requiring a minimum S-2 (Master's) qualification. Non-permanent lecturers are appointed based on expertise and professionalism and include extraordinary teaching staff/teaching practitioners (TPLB), with TPLB staff reported to have recognised experience in arts management practice at national and international levels.

#### 4.1.3 Pedagogical / didactical qualification of faculty (Asterisk Criterion)

To improve their teaching abilities, prospective civil servant lecturers (new lecturers) are required to take part in the *Penataran programme Pengembangan Ketrampilan Dosen Teknik Instructional* (PEKERTI) held by *Unit Pusat Pengembangan Pendidikan (P3) Institut Seni Indonesia Yogyakarta* and *Direktorat Jenderal Pendidikan Tinggi dan PAU-PPAI UT* every year.

Besides that, lecturers also have the opportunity to take part in training on research methodology and proposal preparation organised by the Institute for Research and Community Service. To evaluate the curriculum, lecturers are also asked to take part in workshops to increase their understanding of the curriculum and prepare for the Rencana Pembelajaran Semester (RPS) organised by the faculty and Pusat Pengembangan Pendidikan (P3). To develop learning methods for lecturers, both pedagogical and didactical, the Pusat Pengembangan Pendidikan (P3) organises training programmes for lecturers every year.

Across BFA, BC and BAM, lecturers are reported to engage regularly with professional environments outside the campus, including industry and community contexts, and to contribute through workshops and training for external stakeholders (e.g. government bodies, industry, schools and other universities). Some lecturers also act as guest lecturers or supervisors for master's and doctoral students at other universities, nationally and internationally. Cooperation extends to partner universities abroad and to planned group-based projects in arts, social and cultural fields.

Examples of reported collaborative outputs include community and regional projects such as developing public artworks (e.g. statues as village icons), supporting tourism-area development, mapping local artistic and cultural potential, strengthening traditional arts enclaves, and researching natural materials for craft-industry and creative-industry product development.

Lecturer engagement with professional associations is reported, including collaboration with HDMI (Indonesian Young Designers Association), API (Indonesian Sculptors Association), APERI (Republic of Indonesia Artists Association), ASMINDO (Indonesian Furniture and Crafts Industry Association), ASKRINA (Indonesian Crafts Association), and (for BC) membership in ADIYASA (Indonesian Craft Study Program Association), which contributes to curriculum evaluation and development and to strategic policy direction. Staff and programmes also participate in international events such as ArtJog and JIFFINA (The Jogja International Furniture & Craft Fair Indonesia).

In addition to teaching, lecturers are required to conduct research and community service. Internally funded research (DIPA). Community service participation is implemented through programmes, including P3WILSEN and art extension activities by LPM ISI Yogyakarta. These activities are reported to support development across the fine arts, craft-based creative industries, and the governance of performance and exhibition sectors.

### **Bachelor of Fine Art (BFA)**

BFA lecturers are active in areas aligned with the specialisations Painting, Graphic Arts and Sculpture, including work as resource persons and trainers in fine arts (national and international), curators, members of professional associations, and reviewers for national art journals. Within the Tri Dharma of Higher Education, involvement as curators (including national and international gallery curation) and association membership are reported to strengthen pedagogical capacity.

### **Bachelor of Craft (BC)**

BC teaching staff undertake a wide range of activities intended to support pedagogical development and the Tri Dharma, including roles as resource persons, instructors/trainers, assessors, reviewers, curators, examiners, editors, core administrators, members of study programme associations, and competition judges at national and international levels. To enhance academic quality, BC organises visiting lectures with partner universities in Indonesia and abroad, as well as with museums, galleries, craft studios, craft industry centres and regional/city governments. Practitioners and artists are reported to visit the programme regularly, contributing to staff awareness of developments in crafts and workplace practice.

### **Bachelor of Art Management (BAM)**

BAM lecturers engage in activities connected to the programme's fields (e.g. curatorial practice, arts management, art conservation, museology, performing arts and fine arts management, art archives, art handling and art tourism). Reported roles include resource persons and trainers in arts management (national and international), curators, members of professional associations, and reviewers for national art journals. Under the Tri Dharma, involvement as gallery and museum curators and association membership is reported to support pedagogical development.

#### **4.1.4 Practical business experience of faculty**

Across BFA, BC, and BAM, many lecturers are reported to be active in the art and design sector through independent professional work (e.g., studio and workshop projects in craft products, furniture, ceramics, sculpture, painting, fashion, and event organisation). Staff are also engaged in research and community service. Internally funded lecturer research at ISI Yogyakarta is reported to have increased, and since 2019, industry-funded research and

research collaborations with overseas universities have also been initiated. Community service activities are linked to the Coaching and Development of the Art Region (P3WILSEN) programme and art counselling delivered by the Institute for Research and Community Service (LPM) ISI Yogyakarta, with the aim of supporting community independence and prosperity.

### **Bachelor of Fine Art (BFA)**

Permanent lecturers are employed as professional academics, with some also working as entrepreneurs in their areas of expertise. Teaching is supported through cooperation with external partners, including studio and gallery owners and other fine arts professionals. The programme collaborates with agencies and industry for research, community service and internship-related activities, supporting the application of theory and practice for staff and students. In line with national higher education policy encouraging cooperation with industry and the world of work, collaboration with external partners is integrated into classroom, studio and gallery-based learning and involves students in activities aligned with their disciplinary competencies.

### **Bachelor of Craft (BC)**

Lecturers combine academic work with professional practice, including activities in research and community service. Staff are involved in professional associations such as ASMINDO (Indonesian Furniture and Crafts Industry Association) and ASKRINA (Indonesian Crafts Association), and the programme is a member of ADIYASA (Association of Indonesian Craft Study Programs), which contributes to curriculum evaluation and development and supports strategic policy direction. Staff also participate in external dissemination and market-facing activities, including annual events such as ArtJog and JIFFINA (The Jogja International Furniture & Craft Fair Indonesia).

### **Bachelor of Art Management (BAM)**

Lecturers have professional experience in arts management, including work as art curators, performing arts practitioners, event managers and artists, and are reported to integrate this expertise into programme activities. Staff membership in professional associations is reported, including BARAHMUS (Museum Consultative Body), AMA (Indonesian Management Association), Alinea (Indonesian Writers Association), API (Indonesian Artists Association) and PERTASI (Indonesian Art Management Association). Lecturer competencies are disseminated through regular publication of books and journal articles relevant to arts and management practice, publication of an international journal on arts governance (Tumata), and participation as resource persons in arts management seminars and discussions.

#### **4.1.5 Internal cooperation (Asterisk Criterion)**

### **Bachelor of Fine Art (BFA)**

Internal collaboration among BFA lecturers is reported to occur primarily through group research, resulting in outputs such as accredited national journal publications and intellectual property rights (IPR). Cooperation is organised through small- and large-group strategies, implemented through meetings, discussions, teaching-related activities, academic and non-academic committees, and oral and written feedback. Group work is also used to address programme issues, including aligning learning outcomes between courses.

Coordination takes place through regular programme-level meetings and additional ad hoc meetings for urgent decision-making. Faculty-level work and coordination meetings are held

at the end of each year to plan the subsequent year. Curriculum development is coordinated at the faculty level and followed up within the programme with participation of course-responsible lecturers to support disciplinary synergy.

### **Bachelor of Craft (BC)**

BC reports both internal and external cooperation. Internally, lecturers collaborate through group research, producing outputs such as art/design works used by government and private agencies (e.g. batik motif designs, tile motifs), as well as accredited national journals and IPR. Cooperation occurs through formal and informal meetings and discussions, including teaching-team collaboration to align the Semester Learning Plan (RPS), determine curriculum updates and refresh the final project. At the start of each semester, programme meetings are held to assign teaching and academic adviser roles and to discuss the learning process within the department.

### **Bachelor of Art Management (BAM)**

BAM distinguishes internal and external cooperation. Internally, lecturers collaborate through group research, producing outputs such as accredited national journals and IPR. Cooperation is conducted through meetings, discussions, teaching activities, academic and non-academic committees, and oral and written input; group collaboration is also used for tasks such as aligning learning outcomes between courses.

BAM lecturers meet in programme meetings every two weeks, alongside end-of-semester learning evaluations to discuss internal policies and academic developments. As with other programmes, cooperation includes both regular meetings and ad hoc coordination meetings for urgent decisions. Faculty-level coordination meetings are held annually to plan the following year. Curriculum development is coordinated by the faculty and implemented within the programme with the participation of course-responsible lecturers. At the beginning of each semester, a full-lecturer meeting determines teaching allocations; at the end of the semester, an internal quality audit is conducted through internal quality assurance to monitor learning quality.

#### **4.1.6 Student support by the faculty (Asterisk Criterion)**

Students' services include:

- Guidance and Counselling: The institute provides this facility to serve students who need character development to improve academic achievement, especially problems related to psychology, safety protection and legal assistance.
- PPKS is a kind of task force for preventing and handling sexual violence that serves students, lecturers, and staff.
- Academic guidance is provided in each study programme with guardian lecturers assigned by the Dean. Guardian lecturers must provide guidance and counselling related to students' progress in their academic field.
- For correspondence and administrative services, students' learning infrastructure needs are accessible and can be served directly by the academic staff, student affairs and infrastructure departments. This empowerment can be accessed in each department and by the faculty, either directly or via a hotline, website and SIAK (academic information system).

Student services are accessible via online channels, including the Student Centre, the website, SIAK, and dedicated hotline numbers for academic and student affairs. Students also use social media platforms, including Instagram and Telegram, as interactive communication and information channels, free of time or location constraints.

Outside the classroom, students can participate in activities organised by the BFA, BC and BAM student associations (e.g. exhibitions, workshops, training, industry visits and meetings). These activities are supported by an appointed supervisor who provides guidance on planning and implementation. Student services related to extracurricular activities are coordinated through the student affairs unit, including PKM, UKM, student organisations and the student executive body (BEM), and are overseen by the Vice/Deputy Dean for Student Affairs.

## Appraisal:

The structure and number of the faculty correspond to the programme requirements and ensure that the students reach the intended qualification objectives. The faculty's composition, consisting of full-time and part-time lecturers, guarantees that both the academic standards and the requirements of professional practice are fully satisfied.

The academic qualification of the faculty corresponds to the requirements and objectives of the study programme. The panel positively notes, that there are several PhD holders in the faculty, especially in the Bachelor of Craft. ISI Yogyakarta verifies the qualifications of the faculty members by means of an established procedure. Specific measures for the further qualification of the faculty members are implemented.

The pedagogical and didactical qualification of the faculty corresponds to the requirements and objectives of the study programme. ISI Yogyakarta verifies the qualifications of the faculty members by means of an established procedure. The HEI ensures that assessors are familiar with existing testing and examination methods and receive support in developing their own skills in this field. Specific measures for the further qualification of the faculty members are implemented.

The practical business experience of the faculty corresponds to the requirement of the programme to integrate theory and practice. In the Bachelor of Fine Arts and Bachelor of Crafts programs, faculty members have above-average business experience and incorporate it into their teaching. The panel sees this as quite impressive, e.g., own workshops, companies and studios.

The faculty members cooperate with each other for the purpose of tuning the courses towards the overall qualification objectives. Meetings of all those teaching in the programme take place regularly. The full-time and part-time lectures work in a team. They also work together for the frequent exhibitions at ISI Yogyakarta.

Student support is an integral part of the faculty's services. It is offered regularly and helps students study successfully. Faculty members are also available to students outside their specified office hours. The students are fully content with the support they receive, especially regarding discussing personal matters, securing internships, and the assistance provided during the COVID-19 pandemic.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.1 Faculty					
4.1.1* Structure and quantity of faculty in relation to curricular requirements (Asterisk Criterion)			X		
4.1.2* Academic qualification of faculty (Asterisk Criterion)			X		
4.1.3* Pedagogical / didactical qualification of faculty (Asterisk Criterion)			X		
4.1.4 Practical business experience of faculty		X	BAM		
4.1.5* Internal cooperation (Asterisk Criterion)			X		
4.1.6* Student support by the faculty (Asterisk Criterion)		X			
4.1.7(*) Student support in distance learning (only relevant and an Asterisk Criterion for blended-learning/distance learning programmes)					X

## 4.2 Programme management

### 4.2.1 Programme Director (Asterisk Criterion)

The document of Management Organisation (OTK) ISI Yogyakarta is Number: 0173/O/1995 and approved in the National Education Decree of the Republic of Indonesia No.: 015/O/2003, on the Statute of the Institute of Art of Indonesia Yogyakarta, dated February 5, 2003, regulating the functional and operational management of the faculty.

The head of study programme coordinated with the head of the department are responsible for:

1. Managing lectures from courses, scheduling of lectures, up to exams.
2. Coordinating lectures with faculty holders.
3. Coordinating Tridharma at the level of the curriculum.
4. Monitoring and evaluating student activity at study programme level
5. Monitoring the teaching-learning process by the established curricula. The study programme is administered by the head of the study programme and the programme's secretary to manage academic, financial and SDM activities.

The faculty management team comprises academic coordinators, finance and human resources, general and equipment teams, and apprenticeships. These are under the responsibility of the deputies of deans 1, 2, and 3, who are assigned to support academic administration, financial administration, general service, and facilities usage in the visual art and design faculty.

Currently, ISI Yogyakarta is applying for a new organisation and work procedure to the change in financial management status from the Working Unit and later transformed into a Public Service Agency. The new status will give more independence to financial management.

#### 4.2.2 Process organisation and administrative support for students and faculty

Student service in the academic section and scholarship in the faculty serve re-enrolment at the beginning of the semester, certification-related registration, final assignment examinations, scholarship enrolment and graduate registration. There is administrative staff who are responsible for each study programme.

The administration staff of the study programme has several tasks, such as:

1. Providing academic information to students and lecturers.
2. Filling in the student and lecturer data through the portal <https://pddikti.kemdikbud.go.id/>;
3. Helping in the lecture process, making class attendance lists, and tracking lectures' teaching progress.
4. Managing the educational information system through <https://siak.isi.ac.id/>;
5. Managing letters related to letters/letters outlining the activities of lecturers and students.
6. Helping the head of the study programme to manage the course schedule.
7. Helping the head of the study programme manage the TA exam schedule/student scripts.
8. Managing the division of classes.
9. Managing the distribution of lecturers.
10. Academic staff do the following:
  - a. Preparing the needs of the material,
  - b. Preparing the classroom and its equipment, and
  - c. Preparing studios and equipment.

The education resources placed in the design departments, BID, BVCD and BPD, are those with non-functional positions, namely academic administrators (three persons) and office equipment technicians (four persons). Academic administrative officers occupy positions in the significant room so students and lecturers can easily access them. Teachers and students needing administrative services can contact the administrative staff through a live meeting or online.

To improve the knowledge and skills of the current educational staff, the staff needs to undertake further studies and follow various staff training (DIKLAT), IT courses (computer basic-office programmes, studio equipment management courses and English language (speaking) to improve their performance.

#### Appraisal:

The Programme Director coordinates the activities of everyone involved in the programme and ensures it runs smoothly. Faculty members and students are supported by the administration in organising the study programme. Sufficient administrative staff is available. Decision-making processes, authority, and responsibilities are clearly defined. Teachers and students are included in the decision-making processes where their areas of work are involved. The opportunities of electronic service-support are used and supplement personal one-to-one counselling. The HEI offers the administrative staff opportunities for continuous professional development.

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.2	Programme management				
4.2.1*	Programme Director (Asterisk Criterion)		X		
4.2.2	Process organisation and administrative support for students and faculty		X		

## 4.3 Cooperation and partnerships

### 4.3.1 Cooperation with HEIs and other academic institutions or networks (Asterisk Criterion for cooperation programmes)

#### **Bachelor of Fine Arts (BFA)**

BFA has established overseas academic cooperation comprising 23 activities, including guest lectures and lecture exchanges (with BFA lecturers teaching and delivering workshops) with partner institutions such as Universiti Teknologi MARA, Universiti Sains Malaysia and Universiti Pendidikan Sultan Idris (Malaysia), Silpakorn University and Nakhon Si Thammarat College of Fine Arts (Thailand), Hanoi Architectural University (Viet Nam), Eszterházy Károly University, Eger (Hungary), Miami Dade College and Deering Estate (USA), and the Academy of Fine Art Prague (Czech Republic). Collaborative exhibitions with international and domestic universities are the main format for disseminating staff and student work (online and onsite).

Student mobility includes a semester credit-transfer exchange with Eszterházy Károly University supported by Erasmus+, reported as two outgoing students per year and two incoming students per year. BFA students have also participated in the Indonesian International Mobility Awards (IISMA), with reported destinations including the University of Leeds (UK) and Universitat Pompeu Fabra (Spain).

#### **Bachelor of Craft (BC)**

In line with the faculty's international orientation, BC reports sustained international cooperation. Over the past three years, the faculty reports 40 collaborative activities with overseas partners, including cooperation across ASEAN and Europe through exhibitions, seminars, workshops, lecturer exchanges, student exchanges, and joint research. Cooperation is also reported with six domestic universities for student exchange and internship activities.

Collaboration is generally implemented on the basis of signed MoUs, with follow-up programmes at faculty and study programme level. For research and community service, cooperation documents (including MoUs/MoAs) are signed by LPPM with partner institutions; cooperation with government bodies, industry/workplace partners, and professional associations is signed at the faculty and study programme level.

BC reports overseas academic cooperation with Lasalle College of the Arts (Singapore), UiTM (Malaysia), Silpakorn University (Thailand), Nanjing University of the Arts (China), and Joshibi University of Art and Design (Japan) since 2014, including lecturer exchange, guest lectures,

exhibition and workshop collaboration, and reported pathways for alumni to progress to Master's study at Nanjing University of the Arts. For 2023–2024, four BC students are reported to have undertaken a one-semester exchange at the Shanghai Art and Design Academy (SADA). Reported benefits include broader subject-specific insight and expanded international peer networks.

### **Bachelor of Art Management (BAM)**

BAM reports international academic cooperation with foreign universities through public lectures, guest lectures and joint projects. Reported examples include the “Overseas Immersion Programme 2023” with Nanyang Academy of Fine Arts (NAFA), Singapore (July 2023). Cooperation is also reported with the University of Melbourne (July–December 2023), supporting doctoral research on the history of Indonesian art (2000–2023).

In addition, BAM staff participated as guest lecturers in the International Academic Collaboration Project hosted by Silpakorn University, Thailand, alongside other Faculty of Visual Arts study programmes. BAM's cooperation approach is described as prioritising active student involvement, with reported benefits including enhanced academic/non-academic experience, internship access and access to public-lecture content across partner universities.

#### **4.3.2 Cooperation with business enterprises and other organisations (Asterisk Criterion for educational and vocational programmes, franchise programmes)**

### **Bachelor of Fine Arts (BFA)**

BFA cooperates with industry and the world of work to support the Tridharma of Higher Education, enabling students to strengthen academic competencies and build professional networks. Reported partners include:

- the Indonesian Sculptors Association (API),
- Vredeburg Fort Yogyakarta,
- the Indonesian Visual Art Archive (Yogyakarta),
- JIFFINA (PT JIFFINA International Mighty),
- a ceramics company in Banjarnegara (PT Ceramic Business Karya Banjarnegara),
- the Furnicraft Professional Certification Institute, and
- local studios such as a painting studio in Yogyakarta and a graphic studio in Minggiran, Yogyakarta.

### **Bachelor of Craft (BC)**

BC reports cooperation with professional and industry-related organisations, including:

- the Indonesian Craft Study Programme Association,
- the Association of Artists of the Republic of Indonesia (APERI),
- the Indonesian Furniture and Crafts Industry Association (ASMINDO),
- JIFFINA (The Jogja International Furniture & Craft Fair Indonesia), and
- FORMEKERS (Furniture, Crafts and Arts Forum), Yogyakarta, as well
- as partner companies in the craft and creative industries (e.g. silver jewellery, textiles, and premium hand-written batik).

Cooperation is largely based on MoUs signed by the faculty and/or study programme for a defined period, alongside some incidental activities without MoUs. Students are involved particularly through workshops, guest lectures and internships.

## Bachelor of Art Management (BAM)

BAM cooperates with industry and the world of work to support the Tridharma of Higher Education, with the aim of strengthening students' academic competencies and professional connections. Reported partners include:

- Vredeburg Fort Yogyakarta,
- Sonobudoyo Museum,
- the Presidential Palace Museum,
- PT Borobudur,
- Prambanan & Ratu Boko Temple Tourist Park,
- the Indonesian Management Association (AMA),
- Yogyakarta Cultural Herald,
- Kompas Daily,
- book publishers (Galang Press and Ombak),
- the Yogyakarta City Culture Service,
- Royal Ambarrukmo Hotel,
- Museum Pasifika Bali, and
- the Wonogiri Indonesian Puppet Museum.

## Appraisal:

The scope and nature of cooperation with other HEI, academic institutions and networks relevant for the programmes are plausibly presented. The agreements forming the basis of the cooperation are documented. The cooperation is actively pursued and has a clear impact on the conception and implementation of the study programmes. All such activities contribute to the development of the students' qualifications and skills. With regard to the further internationalisation of the study programmes, the panel **recommends prioritising dedicated time and resources to actively maintain and develop existing MoUs.**

The scope and nature of cooperation with business enterprises and other institutions relevant to the programme are plausibly presented. The agreements forming the basis of the cooperation are documented. The cooperation is actively pursued and has a clear impact on the conception and implementation of the study programmes. All such activities contribute to the development of the students' qualifications and skills.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.3	Cooperation and partnerships					
4.3.1(*)	Cooperation with HEIs and other academic institutions or networks (Asterisk Criterion for cooperation programmes)			X		
4.3.2(*)	Cooperation with business enterprises and other organisations (Asterisk Criterion for educational and vocational programmes, franchise programmes)			X		

## 4.4 Facilities and equipment

### 4.4.1 Quantity, quality, media and IT equipment of teaching and group rooms (Asterisk Criterion)

The Faculty of Visual Arts building structure conducts programme-sharing of facilities, particularly in studios and laboratories. The schedule of lectures is organised according to the number of students, class capacity, studios and laboratories so that the use of means is systematic and functional. In addition, outdoor facilities are also the faculty's concern to meet the needs of students' arts, lecturers and entrepreneurial activities (student cooperation), and sports facilities provided by the institute. Once a year, the requirements for used materials and educational equipment are reviewed according to the adequacy of the ideal needs for teaching learning activities. The faculty provides internet access facilities for communication that support online learning, zoom meetings, mini e-learning studios for each study programme and faculty, as well as Wi-Fi in the entire faculty building for students, lecturers and administrative staff both inside and outside the classroom. Zoom meeting licences are available for online learning and teaching activities.

The facilities at the campus of ISI Yogyakarta include the following rooms:

1. Studio Practice Classroom (six rooms): This room, with a capacity of 45 persons, is equipped to meet the requirements for drawing equipment, picture table, speaker, whiteboard, laptop, LCD projector and automatic screen.
2. General Theory Classroom: This room is equipped with all necessary tools for theoretical learning, including seats, speakers, whiteboards, laptops, LCD projectors, and automated screens. With a capacity for 90 people, it is used for larger classes.
3. Computer room (three rooms): These computer laboratories, each accommodating 35 persons, are equipped with computers, tables, lectures, loudspeakers, whiteboards, LCD projectors, and automatic screens. They provide a conducive environment for computer applications courses.
4. The studio used a student who took the final assignment, equipped with a picture table, LCD projector, and automatic screen for presentation.
5. E-learning room: This room is used for online learning and has one set of podcasts, cameras and lighting.
6. Photography Studio.
7. Auditorium / Theatre Room.
8. Studio 3D printing Reading Room (Mini Library).
9. Design Centre Gallery.
10. Lecturers' Room.

Moreover, the faculty offers the following facilities:

1. The ISI Yogyakarta Library is a library centre accessible to students offline and online.
2. The Reading Room in the study program provides specialised field textbooks, final assignments collection, and non-borrowable Occupational Works; students are only allowed to read, equipped bookshelves and tables, reading chairs and computers for e-catalogue.
3. The Sutopo Gallery displays students' works from three study programmes (interior design, visual communication design, and product design) in a space accessible to people with special needs.

4. The Ajiyasa General College building can be used for seminars, e-learning conferences, and exhibitions. It is equipped with tables, chairs, LCD projectors, automatic screens, and an audiovisual set. The room on the 1st floor is accessible to people with special needs.
5. Concert Hall ISI Yogyakarta is an institute facility for seminars accessible by students and lecturers in the interior design study programme. It is equipped with seats with a capacity of more than 300 people, a stage, an LCD, an automatic screen, one set of audiovisual equipment, and one set of lighting. The space is also accessible to people with special needs.
6. The art square, which is used for various public activities and outdoor lectures, is equipped with Wi-Fi and garden chairs.
7. Katamsi Gallery is an institute facility accessible to lecturers and students for exhibition activities. The room is accessible to people with special needs.

The facilities for the management team include:

1. The lecturer's room accommodates lecturer-docent activities during the study programme and is equipped with meeting rooms, panties, living rooms, tables, chairs, computers and TVs.
2. Room for the heads of study programme that is used for head of study programme activities and is equipped with tables, chairs and computers.
3. The study programme room is used for the activities of the head of the study programme and the administration staff.

#### 4.4.2 Access to literature (Asterisk Criterion)

ISI Yogyakarta has a central library that is managed at institute level. The ISI Yogyakarta Library provides several library services such as circulation services, reference services, final assignment services (scripts, theses, dissertations, research reports), periodic publication services (journals, magazines, newspapers, newsletters, tabloid id), eBook services, photocopying services, information search services, Soedarso corner services and online journal services. Every room in the library building has a free hotspot service for visitors. The ISI Yogyakarta library also provides electronic journals and online reference services such as ProQuest, SAGE, Intellect Discover, Indonesia OneSearch, MIT Press Journal, Sage Journals, Taylor and Francis and Alexander Street. The Library Service operates from Monday to Thursday from 07.30 to 4.00 PM; Friday from 7.30 to 4.30 PM with shortened rest periods from 11.30 to 12.30 PM; and Saturday and Sunday holidays.

The ISI Yogyakarta Library has a collection of 74,016 titles and 111,316 copies, including textbooks, reference books, repositories, periodicals and non-books. Most of the collection is related to the fields of art and culture.

All three study programmes provide subject-specific library facilities in addition to the HEI's central library.

- **BFA** maintains a fine-arts library with textbooks and reference holdings, including final projects and professional work reports, which are for on-site use only. Facilities include shelving, study tables and chairs, and computers for the e-catalogue.
- **BC** offers a reading room with textbooks, final project collections, catalogues and other literature. These materials are read-only on site and complement the central library's collection.

- **BAM** provides an arts management library with textbooks and student outputs (e.g. final assignment reports, MBKM reports, annotation catalogues, theses and coursework results). The collection is used on site; students access materials by coordinating directly with library staff.

## Appraisal:

The quantity, quality, media and IT facilities of the teaching rooms meet the standards required for the programmes, even taking into account the resource needs of other study programmes. The rooms are properly equipped for disabled students and give them barrier-free access. Access to the internet via wireless LAN is provided free of charge. A sufficient number of group rooms are available.

Access to the literature and journals as well as to digital media (e.g. electronic media, databases) is ensured. The literature expressly required for the study programme is available in the library, but the panel **recommends keeping the literature more up to date**.

Also, the library's opening hours are not completely sufficient to meet students' needs. The panel understood that it might be quite difficult to borrow or return books, since the library opens only during the time when they are still attending courses. After the last course of the day, the library is closed. **Therefore, the panel strongly recommends reviewing and, where necessary, adjusting library opening hours to better align with students' needs**. This could be done, for example, by extending evening opening hours on one or two days of the week.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.4	Facilities and equipment					
4.4.1*	Quantity, quality, media and IT equipment of teaching and group rooms (Asterisk Criterion)			X		
4.4.2*	Access to literature (Asterisk Criterion)			X		

## 4.5 Additional services

### 4.5.1 Career counselling and placement service

ISI Yogyakarta's Studentship Division has a Centre for Career Development and Entrepreneurship (PPKK). One of its most essential tasks is providing students with career information services and guidance. This counselling service supports students and alumni as job seekers in dealing with professional issues, such as career selection, career-selection phase, counselling and professional life dynamics. The human resources for the career guidance section come from the PPKK team, faculty-trained career and entrepreneurship colleges, and a team of tutors consisting of lecturers and representatives from each faculty.

Through the website<sup>15</sup>, PPKK ISI Yogyakarta also offers career interest assessment services regularly and periodically to all students from the third semester until the final assignment. This Career Interest Assessment is used to identify students' interests and tendencies in a field of work that suits them. The Carcentos application, linked to the career portal, is used to conduct online assessments. Some of the services provided by PPKK include:

1. Career Performance Assessments and Career Interests: inviting sources from the career world.
2. Student Entrepreneurship programme (PMW): a programme that provides incentives to students. At the end of the activity, a PMW exhibition will be held to promote the products derived from the programme to the community.
3. Soft Skill training of graduate candidates: In addition to the skills acquired during the study at the respective study programme, graduates are also equipped with reliable soft skills to enable them to obtain employment opportunities. This training is carried out twice before the graduation event each year.
4. Tracer Study for Alumni.
5. Open Recruitment Job/Job Fair: PPKK joins the ICCN (Indonesia Career Centre Network), a network of inter-collegiate career centres in Indonesia. These activities are held routinely every year to allow graduates to get employment. Some study programmes like DKV, DI and TKS started opening recruitment jobs by inviting the company directly into the study programme.

Other career-building services are also provided through entrepreneurship workshops, which aim to deliver entrepreneurial knowledge and skills, as well as soft skills workshops, which reinforce students' character before entering the world of work and real careers. Student achievement support services and competitions are also provided through mentoring and performance incentive support.

#### 4.5.2 Alumni Activities

Alumni of the Faculty of Visual Arts at ISI Yogyakarta are organised through the ISI Yogyakarta Visual Arts Alumni Family Association (IKASRI), established in 2020. The organisation's management structure is elected through an Alumni Congress every four years; the First Alumni Congress took place on 19 January 2020 at the Ajiyasa Building (FSR ISI Yogyakarta), following an alumni focus group discussion (FGD) on 24 September 2019 with around 50 alumni to strengthen faculty–alumni ties and gather input on the alumni organisation.

IKASRI's activity programme includes SINAUSENI (presentations, discussions, or art projects with alumni), alumni workshops, and paint/sketch sessions with alumni. Alumni are also involved in student-support activities (e.g. workshops on achievement motivation, soft skills and entrepreneurship) and in new student orientation as speakers via IKASRI. In addition, IKASRI supports links between professional practice and current developments in art and design through collaborative exhibitions (JICAF #1 and #2) held every two years, involving alumni, students, lecturers and representatives from foreign universities.

#### **Bachelor of Fine Arts (BFA)**

Alumni contribute to teaching through the Teaching Practitioner programme and provide feedback on learning outcomes and current labour-market developments to inform curriculum

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<sup>15</sup> see: <https://karir.isi.ac.id> (last access February 7, 2026).

updates. BFA cooperation partners include alumni who operate professional studios, galleries and art houses.

### Bachelor of Craft (BC)

Craft alumni are organised in the ISI Yogyakarta Craft Alumni Association (IAKISI), established in 2019. Alumni provide regular feedback via tracer studies and contribute input to the MBKM curriculum through FGDs, including the participation of five alumni in curriculum preparation.

### Bachelor of Art Management (BAM)

BAM alumni are organised in the Arts Management Alumni Family Association (IKATS), established in 2021 following the first BAM graduates in 2020. Management is determined through alumni meetings held every four years. An alumni FGD with around 10 alumni supported the organisation's establishment. IKATS activities include training and art projects, workshops and discussions, support for curriculum design and inter-institutional cooperation, and assistance with the International Organising Art Festival (I-KAF).

### Appraisal:

Career counselling and placement services are offered to the students and graduates to promote their employability. ISI Yogyakarta provides sufficient resources.

An alumni organisation has been established to build an alumni network. The panel noted the systematic involvement of alumni in the ongoing development of the study programmes positively.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.5	Additional services					
4.5.1	Career counselling and placement service			X		
4.5.2	Alumni Activities			X		

## 4.6 Financing of the study programme (Asterisk Criterion)

ISI Yogyakarta is a higher education institution with a working unit status (*Satker*). ISI Yogyakarta's funds come from two sources, namely the Government's Budget and the Non-tax State Receipts (PNBP) derived from the Education Costs Receipt (New Student Registration, Single Study Money/UKT, Institutional Development Rates/IPI and Graduation), and the Business Unit Receivables.<sup>16</sup>

ISI Yogyakarta is included in the State tertiary education category with a centralised financial management system centralised in the rectorate, while the faculty functions as the programme implementers. Financial management is regulated by the Regulation of the Minister of Finance No. 190/PMK.05/2012 concerning the Modalities of Payment in Executing the Budget of State Revenue and Purchases. The proceeds of the funds are used for expenditure: staff

<sup>16</sup> It is part of Permendikbud No. 55 Year 2013, which was later revised in Permenristekdikti No. 25 Year 2020 on Standar Biaya Operasional Pendidikan Tinggi pada Perguruan Tinggi Negeri di Lingkungan Kemendikbudristek.

expenditures (payment of salaries of lecturers and staff, management support), expenditures of goods (provision of learning support materials and offices), capital expenditures (procurement of premises such as lecture rooms, buildings, furniture and equipment for lectures and studios).

Candidates of students who have financial difficulties and cannot pay for their undergraduate programme from the beginning of registration must take the registration path of form card of KIPK (*Kartu Indonesia Pintar Kuliah*), which provides scholarships fully funded for up to eight semesters. ISI Yogyakarta and Kemendikbudristek selected the process for obtaining the KIP scholarship. The KIP admission decision is given priority to prospective students whose families have a KIP card (Intelligent Indonesia Card) and belong to people experiencing poverty. There is a KIP programme that starts from the beginning of learning and is ongoing (substituting those who graduated). For students who have already been admitted and are unable to pay tuition fees, it is recommended to apply for scholarships, among others: special UKT assistance for final semester students, community excellence scholarship from Kemendikbudristek, scholarship from the local government of student origin (e.g., Jakarta, East Java, East Kalimantan, Riau Islands) and scholarship from companies.

**Appraisal:**

The income related to the study programmes ensures that each cohort of students starting within the accreditation period can complete the respective study programmes.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.6*	Financing of the study programme (Asterisk Criterion)			X		

## 5. Quality assurance and documentation

### 5.1 Quality assurance and quality development with respect to contents, processes and outcomes (Asterisk Criterion)

Quality assurance at institutional level is carried out by UPT AMI ISI Yogyakarta Quality Assurance Institute and at faculty level by the Internal Quality Assurances System (SPMI). The internal quality assurance system is based on the regulations of the Minister of Research and Technology of the Republic of Indonesia No. 44/2015 on national standards of higher education in teaching, research and dedication to the community. In 2008, ISI Yogyakarta formed the organisation UPM ISI Yogyakarta on the decision of Rector No. 182/KEP/2008 on October 22, 2008. UPM is managed by a chairman and assisted by a secretary for a four-year term.

The quality assurance process at ISI Yogyakarta refers to:

1. Indicators of performance of educational programme and activities of ISI Yogyakarta within a certain period, as defined in the Strategic Plan.
2. Indicators of achievement of the educational quality standards implemented at ISI Yogyakarta refer to the academic policy focused on the institution's vision, mission and educational objectives.
3. Quality assurance indicators of programmes and activities carried out comprehensively cover the stages: input – process – output – outcome – benefit, and the qualitative and quantitative impact achieved by the unit of work established within a specified time frame.
4. SPMI (quality assurance) implementation is designed, implemented and improved according to the PPEPP model: setting up, implementation, performance evaluation, execution control and improvement.

The quality assurance process at ISI Yogyakarta is carried out through two types of cycles as follows:

1. Periodic cycle: Continuous improvement according to the planned time. In connection with this, AMI, as one of the quality assurance activities at ISI Yogyakarta, is carried out once a year. The monitoring of the learning process and the lecturer's performance is conducted every semester.
2. Special cycle: Quality assurance activities are the study of special events/findings, for example, tracer study of alumni data to get to know alumni's job, income level and waiting period before first job as well as to see the suitability of the programme, strengths and weaknesses of the educational programme implemented and the adequacy of the needs of stakeholders. Specialised cycles are also implemented based on the needs of the course of study in preparing the accreditation of the programme of study or external audit. This cycle can be carried out in cooperation with other units in ISI Yogyakarta.

The quality assurance unit is called Quality Control Group (GKM) at faculty level, which consists of the Dean, Deputies Dean, Chairman of the study programme, TU Cabinet, Head of the Laboratory/Studio and two lecturer representatives. The deputy dean of the academy is responsible for the quality control group. The study programme team comprises the head of the programme, who is responsible for SPMI at programme level and is assisted by two

lecturers. The team coordinates with the representatives of the academic groups, for example, representatives from the general courses and the introductory expertise courses.

### Implementation of PPEPP

In developing and implementing its quality assurance system, UPT Penjamu ISI Yogyakarta applies the PPEPP approach to support continuous quality improvement across Education Standards, Research, Community Service, and ISI Yogyakarta Standards. The stages include:

- Standard setting: UPT Penjamu ISI Yogyakarta develops quality standards and guidelines to support their achievement.
- Implementation: Standards are implemented at the study programme level (TKS; seven study programmes) and department level (TK2A; four departments) within the Faculty of Fine Arts.
- Evaluation: Study programme teams conduct compliance monitoring (PK) for their respective units and report to the Faculty Quality Control Group (GKM), which then reports to UPT Penjamu.
- Control: To verify whether implementation meets the defined standards, internal quality audits are conducted annually by internal auditor teams for each study programme within the Faculty of Fine Arts, including audits at the end of the odd semester and learning assessment at the end of the even semester.
- Improvement: The results of the internal quality audit (AMI) are reported to the executive and used as a reference for departments to implement developments and improvements. UPT Penjamu also uses the audit results to develop and refine the Guidelines for Achieving Quality Standards at ISI Yogyakarta.

## 5.2 Instruments of quality assurance

### 5.2.1 Evaluation by students

Student evaluation is carried out regularly in accordance with the procedures established by the ISI Yogyakarta Quality Assurance Team. The evaluation results are communicated to the curriculum, lecturers, and students. To advance the continuous improvement of the curriculum, the results are translated into a list of steps to be taken and published appropriately. Through a quality assurance team, ISI Yogyakarta implements panel advice and the use of a digital evaluation format.

Therefore, student feedback is collected through an anonymous online survey at each semester's end. Students feedback is gathered on content, delivery, academic resources, support, faculty feedback and student development. The report was submitted to the faculty for an internal programme review. Information obtained and collected through monitoring activities may result in modifications or improvements in the delivery and evaluation of the course courses during the academic period.

### 5.2.2 Evaluation by faculty

Teachers get feedback from students directly from alumni, fellow lecturers and industry stakeholders. Evaluation by the faculty is carried out each semester and by an established procedure; publication of evaluation results is carried out through websites, social media and learning manuals. In the implementation of quality assurance in the study programme, carried out with review and adaptation of curriculum by the development of the needs of industry and

society at least once in four years, improve students' insight by bringing guest lecturers, practitioners or specialists in their fields that correspond to the programme of study.

Improved supervision and implementation of the teaching-learning process is carried out by applying a curriculum of students and lecturers covering the presence and compatibility of the Semester curriculum overview (RPS) with Graduate Learning outcome (CPL) and Course Learning outcome (CPMK), matters and tasks. In addition, improvements and supervision of learning facilities such as laboratory equipment, studio rooms and workshops were also carried out. Lecturers are also regularly asked to provide feedback to the quality loop with regard to overall satisfaction and the study programme specifically.

### 5.2.3 External evaluation by alumni, employers and third parties

External evaluation is carried out by alumni, practitioners and stakeholders periodically through conferences, hiring and discussions. The evaluation results were analysed by GKM and the head of the team coordinator, who involved alumni, stakeholders and the general public are informed. Evaluation results are published on the website, social media and guidebooks. Public evaluation is also carried out offline through competency demonstration exhibitions such as EDU fairs and study programme promotion dissemination exhibitions. Evaluation by alumni is obtained through the results of tracer studies, which are carried out every year. Tracer studies are carried out centrally at tertiary level under the responsibility of student affairs and alumni at ISI Yogyakarta. PPKK ISI Yogyakarta handled the technical implementation in collaboration with a team of tracer study administrators consisting of representatives of lecturers and educational staff at study programme level.

The ISI Yogyakarta tracer study is carried out regularly every year by distributing online questionnaires no sooner than six months after graduation according to indicators of the waiting period for graduates to get a job, further study or run their business. The online questionnaire is filled in directly via website and Google Form. Also, feedback is collected after collaborative learning activities such as workshops, exhibitions and sharing events, as well as presenting to the public, alumni and professional associations, external evaluation through alumni, practitioners and stakeholders. This evaluation is then conveyed through infographics shared on the study programme's social media.

## 5.3 Programme documentation

### 5.3.1 Programme description (Asterisk Criterion)

Programme and Module Descriptions indicating programme/course/module learning outcomes, programme objectives, teaching and assessment methods and prerequisites are available on the ISI Yogyakarta website and are updated regularly. All documents governing studies ("Study Regulations", "Regulation on Procedures for Taking Examinations", "Recognition of Qualifications and Degrees", and "Pre-Study Regulations") are available academic guides that students from anywhere can access. Admission requirements are updated annually and available for potential applicants online. Results from external programmes and institutional evaluation results from student surveys are published on the Quality Centre page and managed using the SIAK Academic Information System, which is integrated throughout ISI Yogyakarta. An information system that functions as an integrator of academic information in various academic units (study programmes / faculties) and a means

of communication between the academic community. Administrators, lecturers and students can use this portal. The features contained in the Siak portal include:

- Lecturers can view and submit grades and view and approve student KRS plans.
- Students can view and print KRS, KHS, and Grade Transcripts, submit KRS plans and view student profiles.

### 5.3.2 Information on activities during the academic year

The Faculty of Visual Arts activity agenda, which is programmed each year, is discussed at internal programme meetings involving leaders from the faculty, departments, and study programmes. The agenda will be communicated via relay to the academic community in each study programme. Apart from that, the programme will inform via the website, other social media such as Instagram and WhatsApp, and publications in newspapers.

Furthermore, information about ISI Yogyakarta can be accessed through the website and its several social media, namely:

- Website: <https://isi.ac.id/>, <https://fsr.isi.ac.id/> (Indonesian version- English version).
- Facebook: <https://www.facebook.com/ISIJOGJA/>
- Twitter: [https://x.com/isiyk\\_official](https://x.com/isiyk_official)
- Instagram: [https://www.instagram.com/isiyogyakarta\\_official/](https://www.instagram.com/isiyogyakarta_official/) and
- YouTube: <https://www.youtube.com/@ISiYogyakartaOfficial>

The study programmes also provide information via their websites and social media:

#### 1. Websites:

Bachelor of Fine Art: <https://fsr.isi.ac.id/jurusan/seni-warni/>

Bachelor of Crafts: <https://fsr.isi.ac.id/jurusan/kriya-seni/>

Bachelor of Art Management: <https://isi.ac.id/program/seni-rupa/tatakelola-seni/>

#### 2. Apart from that, every study program also has social media:

Bachelor of Fine Art: [https://www.instagram.com/seniwarni\\_isiyk/](https://www.instagram.com/seniwarni_isiyk/)

Bachelor of Crafts: [https://www.instagram.com/kriyaisi.yogyakarta\\_official](https://www.instagram.com/kriyaisi.yogyakarta_official)

Bachelor of Art Management: [https://www.instagram.com/tns\\_isiyk/](https://www.instagram.com/tns_isiyk/)

#### 3. In addition, information about the study program is also disseminated via YouTube:

Bachelor of Fine Arts: <https://www.youtube.com/watch?v=5CKITi2NtII>

Bachelor of Crafts:

<https://www.youtube.com/@kriyaisiyogyakartaofficial3090/videos>

Bachelor of Art Management: <https://www.youtube.com/@tatakelolaseni3378>

## Appraisal:

A quality assurance and development procedure, which systematically and continuously monitors and develops the quality of the programme with respect to its contents, processes, and outcomes, has been set up. It takes into account the evaluation results and the analysis

of success rate, and graduate employment as well as the profile of the student population. Faculty members and students participate in the respective committees to plan and assess the quality assurance and development procedures. Responsibilities are clearly defined.

The panel indicated that the assessment of students' actual workload is not systematically analysed and evaluated. There is no student survey in the course evaluation forms, which includes a question regarding the workload. A question to quantify the actual workload of students (actual hours students spend on each course for preparation/ self-study time, teaching time and examination) is missing in the course evaluations, which would enable the University to analyse the workload and take appropriate measures (e.g., redistribution of course contents, in case the workload is too high in one course and too low in another course). The evaluation of the actual student workload should determine the scope and distribution of the student workload and examine whether the empirically determined student workload corresponds to the credit points allocated for the course.

Therefore, the panel recommends the following **condition**:

- The University implements a student workload evaluation system which includes a systematic control loop from the survey to the analysis of the results and the taking of appropriate measures.

Quality control by the faculty is carried out regularly and in accordance with a prescribed procedure; the outcomes are communicated and provide input to the quality development process.

An external evaluation is carried out regularly and in accordance with a prescribed procedure; the outcomes are communicated and provide input to the quality development process.

The study programmes' contents, curricula and examination scheme have been suitably documented and published. The website is partly in English; ISI Yogyakarta explained that it is an ongoing process. The panel **recommends providing the website in Indonesian and English language**.

ISI Yogyakarta regularly publishes current news and information about the study programmes.

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
5.1*	Quality assurance and quality development with respect to contents, processes and outcomes (Asterisk Criterion)				X	Condition
5.2	Instruments of quality assurance					
5.2.1	Evaluation by students			X		
5.2.2	Evaluation by faculty			X		
5.2.3	External evaluation by alumni, employers and third parties			X		
5.3	Programme documentation					
5.3.1*	Programme description (Asterisk Criterion)			X		

	Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
5.3.2 Information on activities during the academic year			X		

# Quality profile

HEI: Institut Seni Indonesia Yogyakarta, Indonesia

## Bachelor programme:

Bachelor of Fine Arts (BFA)

Bachelor of Crafts (BC)

Bachelor of Art Management (BAM)

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
<b>1</b>	<b>Objectives</b>					
1.1*	Objectives of the study programme (Asterisk Criterion)			x		
1.2*	International orientation of the study programme design (Asterisk Criterion)		BC	BFA, BAM		
1.3	Positioning of the study programme					
1.3.1	Positioning of the study programme in the educational market		x			
1.3.2	Positioning of the study programme on the job market for graduates ("Employability")		x			
1.3.3	Positioning of the study programme within the HEI's overall strategic concept		BC, BFA	BAM		
<b>2</b>	<b>Admission</b>					
2.1*	Admission requirements (Asterisk Criterion)			x		
2.2	Counselling for prospective students			x		
2.3*	Selection procedure (if relevant)			x		
2.4(*)	Professional experience (if relevant; Asterisk Criterion for master programmes that require professional experience)					x
2.5*	Ensuring foreign language proficiency (Asterisk Criterion)			x		
2.6*	Transparency and documentation of admission procedure and decision (Asterisk Criterion)			x		
<b>3</b>	<b>Contents, structure and didactical concept</b>					
3.1	Contents					
3.1.1*	Logic and conceptual coherence (Asterisk Criterion)			x		
3.1.2*	Rationale for degree and programme name (Asterisk Criterion)			x		
3.1.3*	Integration of theory and practice (Asterisk Criterion)		BC	BFA, BAM		
3.1.4	Interdisciplinary thinking		BAM	BC	BFA	
3.1.5	Ethical aspects			x		
3.1.6*	Methods and scientific practice (Asterisk Criterion)			x		BAM condition
3.1.7*	Examination and final thesis (Asterisk Criterion)			x		
3.2	Structure					

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
3.2.1*	Modular structure of the study programme (Asterisk Criterion)			X		
3.2.2*	Study and exam regulations (Asterisk Criterion)				X condition	
3.2.3*	Feasibility of study workload (Asterisk Criterion)			X		
3.2.4	Equality of opportunity		X			
3.3	Didactical concept					
3.3.1*	Logic and plausibility of the didactical concept (Asterisk Criterion)			X		
3.3.2*	Course materials (Asterisk Criterion)				X condition	
3.3.3	Guest lecturers			X		
3.3.4	Lecturing tutors					X
3.4	Internationality					
3.4.1*	International contents and intercultural aspects (Asterisk Criterion)			X		
3.4.2	Internationality of the student body				X	
3.4.3	Internationality of faculty			X		
3.4.4	Foreign language contents			X		
3.5*	Multidisciplinary competences and skills (Asterisk Criterion)			X		
3.6*	Skills for employment / Employability (Asterisk Criterion)		X			
<b>4.</b>	<b>Academic environment and framework conditions</b>					
4.1	Faculty					
4.1.1*	Structure and quantity of faculty in relation to curricular requirements (Asterisk Criterion)			X		
4.1.2*	Academic qualification of faculty (Asterisk Criterion)			X		
4.1.3*	Pedagogical / didactical qualification of faculty (Asterisk Criterion)			X		
4.1.4	Practical business experience of faculty		BFA, BC	BAM		
4.1.5*	Internal cooperation (Asterisk Criterion)			X		
4.1.6*	Student support by the faculty (Asterisk Criterion)		X			
4.1.7(*)	Student support in distance learning (only relevant and an Asterisk Criterion for blended-learning/distance learning programmes)					X
4.2	Programme management					
4.2.1*	Programme Director (Asterisk Criterion)			X		
4.2.2	Process organisation and administrative support for students and faculty			X		
4.3	Cooperation and partnerships					

		Exceptional	Exceeds quality requirements	Meets quality requirements	Does not meet quality requirements	n.r.
4.3.1(*)	Cooperation with HEIs and other academic institutions or networks (Asterisk Criterion for cooperation programmes)			X		
4.3.2(*)	Cooperation with business enterprises and other organisations (Asterisk Criterion for educational and vocational programmes, franchise programmes)			X		
4.4	Facilities and equipment					
4.4.1*	Quantity, quality, media and IT equipment of teaching and group rooms (Asterisk Criterion)			X		
4.4.2*	Access to literature (Asterisk Criterion)			X		
4.5	Additional services					
4.5.1	Career counselling and placement service			X		
4.5.2	Alumni Activities			X		
4.6*	Financing of the study programme (Asterisk Criterion)			X		
<b>5</b>	<b>Quality assurance and documentation</b>					
5.1*	Quality assurance and quality development with respect to contents, processes and outcomes (Asterisk Criterion)				X Condition	
5.2	Instruments of quality assurance					
5.2.1	Evaluation by students			X		
5.2.2	Evaluation by faculty			X		
5.2.3	External evaluation by alumni, employers and third parties			X		
5.3	Programme documentation					
5.3.1*	Programme description (Asterisk Criterion)			X		
5.3.2	Information on activities during the academic year			X		