

**MANAGEMENT AND IMPROVEMENT OF HUMAN RESOURCES  
ORIENTED TO GLOBAL MARKET COMPETITION: CASE OF  
INDONESIA ARTIST CERTIFICATION AND PROFESSIONAL  
STANDARDIZATION POLICY**

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**ABSTRACT**

The art ecosystem in Indonesia is colored by two circles: traditional artists and modern artists, where each type of artist has a different interpretation of the process of making works of art. On the one hand, in general, traditional artists prioritize creation, works, and character so that in the process of art, they do not lean towards the economic value of the work produced. Although in many aspects when compared to modern artists, traditional artists lack the appreciation they deserve. In contrast to modern artists, who professionally and access to information become easier to access resources, especially in obtaining funding in the process of creating. These pros and cons are further escalated by the existence of a professionalization policy through an artist certification policy initiated by the Ministry of Education, Culture, Research, and Technology in order to increase competition in the global market. This research started from a research question, namely mapping the problems that arise in the field in the implementation of certification and standardization programs. With qualitative-descriptive methods, this study tries to explore several findings, including: (1) Certification and standardization are urgent as the Indonesian artist community needs to improve its competence in increasing competition on a global scale, regardless of problems in the field to the grassroots, further formulations are still needed; (2) A human resource management approach is taken to regulate artists who have so far been difficult to put in order; and (3) The approach to capacity and quality development is the main motivation of the government in issuing this regulation. This research led to one conclusion, namely the motivation to encourage local art to become a global product facing various challenges, especially in bringing together the interests of artists with the government.

**Keywords:** *human resource management, standardization, certification, artist, art*

## A. INTRODUCTION

The challenge of globalization requires various professions to improve their competence and expertise. Because certification is one of the things that can contribute to global competition, the presence of certified personnel will be more recognized in the industrial and business world. The artist profession is one of the cultural human resources that contribute to the National Index of Culture Development (IPK) or Cultural Advancement Index. The latest IPK that has been released is data for 2021, because IPK 2022 has not yet been released. It can be seen from the data on the percentage of the population who have been involved as performers or supporters of art performances which have made their involvement a source of income for people aged 15 years and over, there are many areas that are below the national figure, namely only 11 provinces which are above the national figure. Government policies related to certification and standardization of artists are implemented through the mandate of the *Undang-Undang Nomor 5 Tahun 2017* regarding Cultural Advancement.

Standards are formalized and codified decision rules that combine professional knowledge with action. Although they appear to be based on technical knowledge, standards also have an evaluative and moral dimension, because they are what they represent. The profession's view of the proper distribution of society's resources under "authority" and the values underlying the categorization of allocations. Professional standardization and certification are a process of formulating, establishing and reviewing standards, which is carried out with the cooperation of all parties. However, the implementation of standardization and certification for artists is still a new thing and brings pros and cons. First, the issue of categorization of artists based on their orientation, it is possible that not all of them make artists a profession but a hobby, so that a double standard is created. Second, what is unknown is the issue of evaluating works of art which is very subjective which creates a lot of impressions that the categorization that will be made will be able to provide space for art which is basically expressive. Third, if it leads to the market, it will create a level in the artist's honorarium standard and the price standard for the artwork produced, especially in traditional arts, which will be a topic of debate in itself.

There is certification for art educators, but this profession is different from artists whose direction of certification is for the market. This was conveyed by Richerme et al. that the artistic profession receives training that is very different from that of certified art educators, usually given focused training to prepare them to spell their subspecialty regarding "doing" (creating or performing) in a highly competitive and specialized arts field. Research on the certification and standardization of the artist profession in Indonesia is relatively small, research related to this topic has only one proceeding that discusses this matter, namely Utami, et al., in which there is criticism regarding the policy of artist certification which is not clear in implementation and it seems that there is no consistency; limited human resources as trainers and issues of authority in competency tests; issues of financing and budgeting to facilitate the development of artist competence, as well as issues of the legitimacy of the artist's profession. Based on this, it encourages writers to write articles that analyze government policies

regarding artist certification and standardization, which is the government's effort to encourage the profession of Indonesian artists in the global market which demands management and capacity building of human resources. Because research on this matter has never existed, it is hoped that this research will provide space for further discussions.

Based on the phenomena outlined above along with several theoretical reviews related to professional certification and standardization, especially artists, the authors found that there were several things that became a problem, including the categorization of artists which still does not have a clear system. Another problem is that there is no clear standardization of each field of art which is very diverse in terms of the types of branches of art that are affected by the subjectivity of the quality of works of art. Then the question is how the artist certification and standardization policy are not achieved as expected. According to the author, the main problem is the categorization of traditional arts. Then the question in this paper is what problems are the government's obstacles in carrying out this policy and whether artist standardization and certification can contribute to increasing the human resource capacity of artists, especially if they have to enter the global market.

## **B. LITERATURE REVIEW**

### **Human Resource Management**

According to Mathis et al. , what is now called human resource management has developed a lot since its beginnings around 1900, especially as clerical operations in large companies related to payroll and employee records began to deal with social laws in the 1960s and 1970s. Therefore, Human Resource (HR) management is a concept that is closely attached to the management of personnel or employees in government and private organizations. The definition of human resource management in outline is the arrangement of processes and governance regarding the use of human resources by taking into account effectiveness and efficiency to achieve certain goals, if there is good human resource management in an organization it will produce separate achievements such as increasing productivity and competition in the global market . If it is related to cultural HR, the concept of appropriate human resource management is to use the concept of Hani Handoko (1995: 4) in Laili , which is an effort to select, develop, maintain, and use human resources with specific goals both personally as well as institutional. Humans are then interpreted as the essence of resources like natural resources which produce products or works that can contribute to the development of civilization from the demands of global market competition.

According to , there are several urgencies in human resource management, including: 1) improving the quality of products and/or services, because quality is a benchmark in meeting the satisfaction level of consumers or buyers or service users. Quality can be assessed objectively or subjectively because it really depends on preference or market segmentation; 2) HR development and training towards industry, in this case standardization is carried out and competency tests are carried out for each field to ensure that human resources are of high quality and ready to enter the global market. The main issue is how the HR management

function can impact on the functional level, being a part of business strategy (2011: 12). Therefore, there are several fundamental things in HR management in the opinion of Hasibuan (2005:21) in Susan , namely: 1) planning HR to be managed; 2) create an organization that divides tasks, responsibilities and authorities; 3) provide direction in the form of training and coaching; 4) controlling quality standards and quality; 5) provide facilities, infrastructure and tools to support the implementation of HR management, 6) develop competitive HR competencies; 7) giving appreciation to outstanding human resources; 8) integrating HR needs to provide motivation; and 9) maintain good HR management.

### **Capacity and Quality Building of Human Resources**

Capacity building as a concept is closely related to education, training and development of human resources. Groot and Molen (2000) in Yamoah , define human resource capacity building as the creation of human resources who are knowledgeable, skilled, and behave in accordance with ethics and norms in a particular field. Meanwhile, according to Farazmand , increasing the capacity of human resources is guided by the development of individual quality, institutional governance, the use of qualified technology, cultural conditions that are also anticipatory or future-oriented. In addition, skills in good management are needed in an effort to carry out understanding, development, and promotion and management in the realm of activity that is occupied in order to achieve the targets expected by each individual while also taking into account the aspects of sustainable development.

The stages that need to be carried out in increasing the capacity and quality of human resources according to Suprihatmi include: 1) creating and preparing facilities and infrastructure in improving the quality of sustainable human resources; 2) identify by creating a department, division or special section in charge of quality assurance; 3) forming a special team with a project approach that has responsibility for implementing HR capacity and quality improvement programs along with their performance targets; 4) preparing resources to conduct training and motivation for the team tasked with diagnosing each indicator of causes, finding corrective solutions, and creating monitoring tools in order to calculate advantages, especially in managing quality both in terms of quality of human resources and products produced so that they can compete optimally globally.

### **Professional Standardization and Certification**

Professions are a group of specific fields in carrying out activities that require special skills and expertise to be able to provide fulfilment of human needs, these two components are obtained through a learning process and the acquisition of knowledge of disciplinary and ethical value whose development is carried out by the professional group (Hasibuan 2017: 38). A further definition, profession is a position or job that demands certain expertise from its members, so that it cannot be carried out by people who have never had experience, training and preparation specifically according to the field they are involved in . Professions can be broadly identified as occupations that are at least nominally self-regulating, require a level of knowledge at or above that represented by a

diploma of higher education, and have a tradition of autonomy, ethics and independent judgment (Hoyle and John, 1995), further in return for the advantages of being a profession there is an assumption that professionals are sufficiently proficient, and that they exercise these skills in a fair and ethical manner (Marquand, 1997 in . In terms of professional characteristics, one of them is that there are standard and clear work standards, there are special educational institutions, there are professional organizations, along with a code of ethics and the most important thing is that there is recognition from the community (Natawijaya, 1989).

### **C. METHODS**

In writing this according to the title and introduction above, the author has explained that this paper will focus on standardization policies and professional certification, especially in cultural human resources, which is the policy that is the leading sector, namely the Ministry of Education, Culture, Research and Technology of the Republic of Indonesia. The policy involves target groups in the form of artists, especially the author's focus, in this case artists who carry out activities in traditional arts and other institutions related to their duties in certifying artists, such as art colleges, art institutions, and other institutions that have the authority to carrying out professional certification especially artists. And this policy also involves various sectors including art certification institutions that have been implemented within the scope of tertiary institutions.

Sources of information obtained by the author aside from several informants, were also obtained from various sources including news articles, texts, government legal documents or regulations, data released by government and private institutions related to standardization and professional certification, as well as other data sources that credible. Data related to statistics were obtained by the authors from published government legal documents. The problems discussed in this paper were obtained by the author from searching journal data and online news which discussed the problems that occurred around artist certification and standardization. Data related to theories or concepts regarding standardization and certification of artists in Indonesia are indeed quite minimal, so the author tries to combine this with data related to policies that have been implemented abroad as a comparative study of policies implemented in Indonesia.

The data collection process was carried out through literature review and interviews. As stated above, the author conducted interviews with only a few of the main artists in the author's work environment, namely in Surabaya. Because the research time was not that long since this assignment was given, the writer was unable to conduct more massive interviews with several artists in other provinces, for example. The social setting of qualitative research is highly dependent and bound by space and time. Due to the focus on meaning, qualitative research rests on the social, cultural, and political context of the phenomenon to be studied, so there is an emphasis on an unfinished process, because qualitative research takes pictures of an event within a certain period of time, this according to Lincoln and Guba . So that this research has further prospects so that the writer will perfect it by conducting interviews with more informants.

Data analysis is done by sorting out the information first. Sorting the information begins with searching and analyzing data and information that is considered relevant to the topic being discussed. The data and information were obtained through searching journals, books, government legal documents in the form of laws and regulations and institutional profiles published via digital platforms, as well as articles and online news that have been added to the data obtained by the authors from interviews that have been collected as well as other data that has been collected from. Then the data is used as a basis for compiling starting from literature studies, findings, discussions, to conclusions in the following sections.

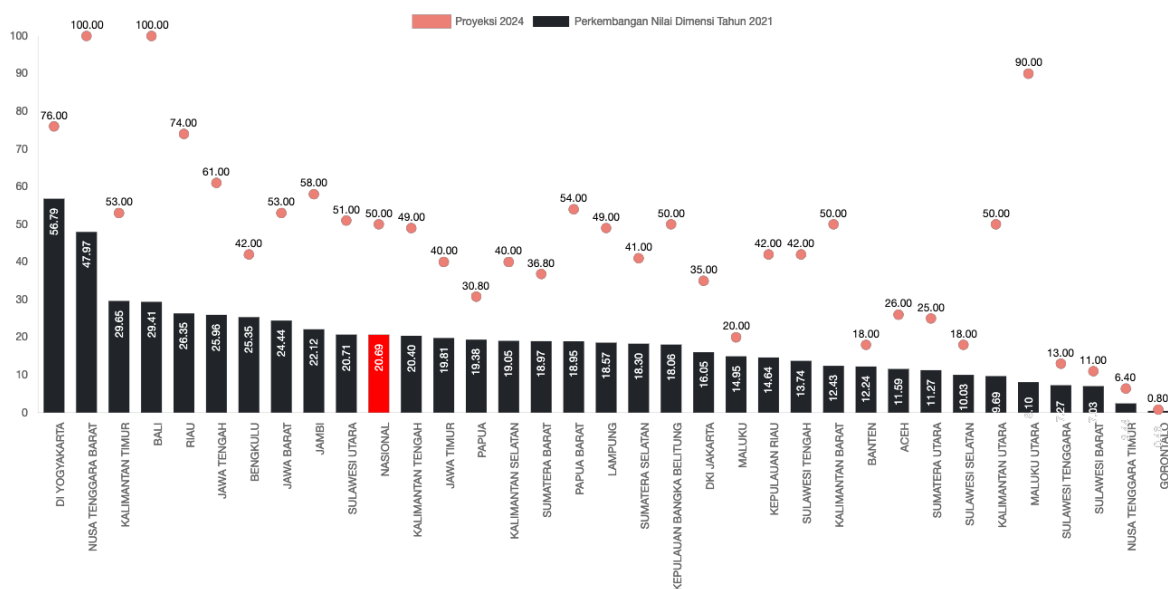
#### **D. FINDINGS AND DISCUSSION**

The demands and trends of globalization demanding professionalism in the arts are the impact of the enactment of international agreements that Indonesia has participated in related to free markets such as the ASEAN Economic Community (AEC) and the World Trade Organization (WTO). With the presence of investment from foreign parties has also started again since half a century ago and it is hoped that there will be a boost to increase in the coming years. The effect of this free trade will eventually bring in foreign workers, who are likely to have higher competence including it is feared that artists coming from abroad will be more attractive to the Indonesian market. So that there is a demand that professional human resources in this country are required to be educated and have the ability to work according to their expertise with updated knowledge and skills including foreign language skills and curiosity to learn the culture of other countries so that they are able to compete in order to balance outside force.

The problem of standardization if it directed globally, in transferring learning and will be multi domestic (thus facilitating local sensitivity) generates important issues relevant to International Human Resource Management (Brewster, 2002). For example, can a Multi-National Enterprise (MNE) link globally dispersed units through human resources policies and practices? How do MNE facilitate multi domestic responses concurrent with the need for global coordination and the transfer of learning and innovation across units through human resource policies and practices? Because it is important to consider the cultural characterization of each country that is different, as Geert Hofstede helps identify important dimensions of national character. According to Hofstede, culture refers to the programming of the collective mind, which distinguishes members of one group or category of people from another. Hofstede identified four dimensions of national culture: power distance, uncertainty avoidance, individualism/collectivism, and masculinity/femininity. Hofstede suggests that although some cultural gaps are not overly disruptive or even complementary, differences between the two cultures in uncertainty avoidance are potentially very problematic for international cooperation due to differences in risk tolerance, formalization.

In Indonesia, there are several types of Lembaga Sertifikasi Profesi, or Professional Certification Institute abbreviated as LSP, has type such as P1, P2, and P3. Each type has its own function. For example, LSP P1 and P2 which

function in providing jobs based on educational qualifications and expertise through the implementation of competency tests. Whereas P3 functions more on verifying the competence of human resources based on profession or expertise without educational qualification requirements, as long as these HR have expertise in the field they are concerned with, they can take a competency test . Apart from that, there is also the *Standar Kompetensi Kerja Nasional Indonesia* (SKKNI) or Indonesian National Work Competency Standards, which is a stipulation program from the Ministry of Manpower of the Republic of Indonesia , which has the task of organizing the provision of training and certification so that Indonesian human resources are ready to enter the era of the free global market which can be achieved through improving the quality of human resources . If discussing trade is closely related to the economy, the data on the cultural economy in Indonesia is quite disappointing because there are only 10 provinces that are above the national ranking, as shown in the following figure.



Picture 1. Cultural Economic Dimensions in the 2021 Cultural Development Index

Source: Ministry of Education, Culture, Research and Technology of the Republic of Indonesia (2021).

So there is urgency in preparing arts human resources as one of the spearheads of the national cultural economic aspects because the dimensions measured in it are people aged 15 years and over who carry out artistic activities as a source of income. The readiness of government agencies to provide tools for standardizing the artist's profession, there is no specific system or institution to work on the certification and standardization of the artist's profession. The mechanism for temporary artist professional certification is left to institutions such as universities, art communities or other institutions that are licensed to issue professional artist certificates. The steps that are now being taken by the Ministry

of Education and Culture have carried out a sample test of Regulation of the Minister of Education and Culture concerning Human Resources and Cultural Institutions. While the cultural professional certification bodies prepared by the Ministry of Education and Culture refer to the types of certification bodies described above, the form is type P2 which carries out competency tests on cultural human resources, including restoration specialists, cultural heritage experts, oral traditions, religious extension workers expert level, director, choreographer, and composer.

Therefore, it is important to maximize the development of the arts, especially in the realm of digitization, because besides that, the value in Indonesia's digital sector is projected to achieve an economic increase of 5,400 trillion rupiahs by 2030. So that artists from various branches of the arts, both contemporary and traditional, and from various mediums art needs to be prepared to enter the digital market, this was stated by Minister of Cooperatives and SMEs. who stated that artists will be prepared and relied on to welcome this era because they are one of the economic powers in Indonesia . If we look at the data on art products in the form of crafts, there was an increase in exports of 24.87%, this information was published by the Indonesian Furniture and Handicraft Industry Association (HIMKI) in August 2021. Art products in the form of Indonesian handicrafts have experienced an increase in various countries. Ministry of Trade through the Indonesian Trade Promotion Center Los Angeles (ITPC LA) has also made efforts to have an impact on increasing the share of the fashion and handicraft market in the United States.

Government policies related to artist standardization and certification are in the *Undang-Undang Nomor 5 Tahun 2017* regarding Cultural Advancement and the *Peraturan Pemerintah Nomor 87 Tahun 2021* concerning Implementation Guidelines of the *Undang-Undang Nomor 5 Tahun 2017*. There is a definition of cultural HR in the two regulations, which is interpreted as a person who carries out activities, works, and/or creates works in fields related to efforts to promote culture. Next, in Article 39 paragraph (3) of the *Undang-Undang Nomor 5 Tahun 2017* there is the following mandate:

“Improving the quality of Cultural Human Resources, Cultural institutions, and Cultural institutions is carried out through:

- a. increasing education and training in the field of culture;
- b. standardization and certification of Cultural Human Resources in accordance with the needs and demands; and/or
- c. increasing the governance capacity of cultural institutions and cultural institutions” .

In the *Undang-Undang Nomor 5 Tahun 2017*, the explanation provides a definition of what is meant by “competency” as an individual level of knowledge, skills, and/or expertise and attitudes that are relevant to certain fields, and there is also an explanation of what is meant by “credibility” as individual characteristics that are qualified, capable, or have the power to create trust based on individual achievements in a particular field occupied.

This mandate is clarified in the *Peraturan Pemerintah Nomor 87 Tahun 2021* regarding Implementation Guidelines of the *Undang-Undang Nomor 5*



*Tahun 2017*, in article 87 explaining the mechanism for increasing education and training in the cultural sector through activities such as implementing an increase in the quantity and quality of teachers in the cultural sector, increasing the quantity of vocational education institutions in the cultural sector, increasing quantity and quality of education units, and develop teaching patterns in the field of culture. Related to standardization and professional certification have been explained in article 88 although it still requires a Ministerial Regulation to further explain the technicalities. Article 88 describes the standardization and certification procedures for cultural human resources which are carried out through the following stages: 1) preparation of competency standards regarding professions in the field of culture, 2) provision of facilities for the establishment of professional associations in the field of culture; and 3) providing facilities for the professional association in the cultural field in an effort to establish an institution that will handle professional certification in the cultural field. Furthermore, in article 89 it is stated regarding increasing the governance capacity of cultural institutions through mentoring and developing a network of cultural institution.

Responses from artists regarding this policy presented mixed responses. There are also several articles written in the news which give different views regarding the certification and standardization of these artists, which is a program to bring Indonesian artists to the global market. Ministry of Education, Culture, Research, and Technology has yet to complete the certification module for artists from various professions. Even though the implementation of certification is an urgency of its own because it is intended to obtain quality improvement in the artist's competence. From this, it appears that there is a use for artist certification which will also have an impact on the artist's fee standard which will be classified when there is clear standardization. Due to the practice occurring due to the absence of clear standards, the fees given to artists depend on negotiations, not based on the artist's portfolio or class. This policy received pro and con responses from artists. The pro's response is that the plan is a form of government concern in an effort to protect it by guaranteeing the economic life of artists in their work. However, other opinions say the opposite because they assess that the effort will be in vain, due to the idea that certification is for work, not HR.

Meanwhile, the categorization of artists is still a long way to go. "*Seniman*" is a transliteration of the word artist, so it is categorized as a hyponym. The *hypernym* of the word artist is a profession, so that the use of artist terminology can be used in *hypernyms*. In the meaning of hyponym, the categorization of artists consists of artists who have *cohyponyms* as poets and singers for example, or other categories such as musicians who can write poetry so as to produce poetry *musicalization*, namely a combination of two different branches of art. In fact, the artist's title is often a justification from society, apart from the title obtained from the artist's process of honing several things related to his artistry, among others, skills, knowledge, experience, talent, works produced from a certain period of time which ultimately produce justifications or workmanship parameters inherent in the artist. So, this is what makes artist categorization complicated because there is multi-tagging, while the concept of profession is very special or in other words contains elements of specialization.

The debate that occurred was regarding the standardization of art which was quite complicated. If discussing the representation of art can mean an image that refers to reality, this view leads to an objective representation of art. Whereas in another view, artistic representation can be subjective, so value statements are a matter of like and dislike or a matter of taste. What makes art very subjective has been conveyed by Rondi, that works of art are created through interaction between artists and spectators, "*ars homo additus natura*" which gives meaning to art that comes from nature with the touch of human hands. So, what happens is a matter of belief, the artist as the one who is trusted to be the creator of the work, the audience is the person who entrusts the artist to make the work. Artist terminology is highly dependent on the cultural characteristics of a country's culture, such as in Japan, before the Meiji era, artists were described by the name of the medium, combined with a character for skill (*ko* or *takumi*, which can also mean a skilled person), the medium can also be followed by a character for the master (*shi*).

Another thing that is being debated is the issue if artists are categorized as a standardized and certified profession. In contemporary art that has entered the industrial realm, it will be easier to diversify, as in research, to better understand the conflict between working as an artist and working artistically, this research turns to the second professional group where many respondents work in design fields include commercial and industrial design, fashion, graphic and interior design, in addition to web design and digital games. Designers are sometimes seen as artists, making them an important group within limits to consider. Previous work has emphasized that these people work on a variety of projects and experience significant diversity in the nature of their work lives. From freelancing to long-term contracts in major corporations, designers experience the many types of jobs and contracts found in America.

The problem with human resource management, if the first requirement for managing human resources in the realm of traditional arts is to map potential, then this is a shortcoming of the artist certification and standardization policy. There has not been a proper inventory of artist data in Indonesia which should have been done first to map the potential of human resources and make a clear categorization. Apart from that, it is also necessary to make clear standardization regarding the artist profession before implementing this policy. So, it is necessary to create a simple certification system, first to make sure that the artist's competence leads to the industrial realm.

Then, developing capacity means carrying out development in the framework of development and control in the future, as has happened, namely global competition and even towards digitalization of art. This reflects a specific strategy in controlling and developing skills that are anticipatory in management and government, including the human resources who are assisted. As in the United Nations Development Program (UNDP), there is a definition of capacity building as a process of developing capabilities and skills in carrying out core work, solving problems, and setting and achieving goals based on an understanding of the context of sustainable and prolonged development (UNDP, 2022: 68). Meanwhile, the concept of capacity building has a more comprehensive definition, namely the ability to carry out government and management functions

that are future-oriented and anticipatory . In practice, the set that will be made for capacity building for arts human resources should also accommodate these capacity building indicators so that the arts have a bigger role in sustainable national development.

Therefore, it is important for artists who are just entering or working on the world or the art scene. In the competency test, there are administrative requirements, namely the artist must attach a list of works and experience in creating art or achievements that have been achieved. This was done in an effort to first map the competence of the artist in question, because his name may not be known because he is classified as a new artist. Then in the next stage, the artist needs to carry out demonstrations or practical exams in accordance with his field of art. After that, there is an exam stage in oral form to explore the ethical or other aspects of the artist who volunteered for the competency test. This is aimed at ensuring their competence, as well as mapping clusters of professions in the arts. Of course, a different competency test process is applied to artists who already have a portfolio. For these artists, it is enough to do an interview test without the need to go through a practice exam because in this category artists are usually well-known in the community.

Authorized institutions and instruments that are not yet ready, even though if follow the mandate of *Peraturan Pemerintah Nomor 87 Tahun 2021* has explained the procedures for standardization and certification of cultural HR which are carried out through several stages which in the aspect of improving the quality of artistic HR are still in the sampling stage. The preparation of the Competency Test material for the Arts was only carried out by Directorate of Arts, Director General of Culture, Ministry of Education and Culture in 2019, but until this writing was made there was no regulation in the form of a Ministerial Regulation, for example to explain technically related to certification and standardization of the artist profession, this preparation involved various academics and practitioners of Indonesian art.

## **E. CONCLUSION**

The thing that requires a solution for the standardization and certification system is for Indonesian artists, especially traditional arts, to be able to join the worlds market competition both in terms of the artwork as a product produced, as well as from their services or skills that are used not only by service users or local consumers in country but can also attract interest from abroad. Because globalization also creates free space for artists from abroad to influence or even make Indonesia their target market, it is feared that it will further erode and shift the existence of local arts. Therefore, resistance from the existence of art and artists is crucial. With the existence of standardization and certification, it is expected to be able to push towards global competition. Contemporary artists already have a target market that is more desirable than traditional arts, so the government needs to immediately develop a categorization module along with a holistic competency test and evaluation tool so that it can accommodate traditional arts which are the main contributors to the national cultural economy dimension.

In implementing government policies regarding standardization and certification, it can contribute to facilitating artists entering the global market. Although, there are a number of obstacles that can be mapped as follows. First, the weak condition of the existing institutions that is responsible for implementing the program. Second, the great potential for resistance from artists that the government must at any time handle. Moreover, in some areas, art institutions are still not well organized. This paper makes a contribution because there has never been a scientific paper that provides analysis and discussion regarding artist standardization and certification. So this article provides a new perspective because it reviews a new topic, namely the phenomenon of professional standardization and certification, especially artists, because this profession has become a hot topic of conversation among artists and art workers since the issuance of the *Undang-Undang Nomor 5 Tahun 2017* regarding Cultural Advancement, which contains a government mandate in carry out human resource quality improvement through certification and professional standardization in the field of culture, especially in this paper discussed is the arts.

The limitations in this paper include research that needs to be supplemented with more informant interviews so that it can become supporting data in seeing clearly the pros and cons of artist certification and standardization policies, contemporary and traditional artists. Therefore, further research is needed to discuss this topic, so that in the future the policy developed by the government will receive a lot of input for the perfect implementation of standardization and certification of cultural human resources, especially artists. In addition, the limited references to local research in Indonesia related to this topic have not been widely discussed, so it is hoped that this paper can be a trigger for further discussion.

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