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Creative Media Education: Navigating Legal Challenges and the Role of Audio Engineering

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ABSTRACT

Creative media education, rooted in technology, arts, and culture, has rapidly evolved alongside globalization and technological advancement. This field includes disciplines such as audio engineering, film production, interactive animation, and the music business. This study explores two main questions: the position of creative media education within the framework of Creative Industries 5.0 and the extent to which regulatory nomenclature hinders the development of new academic programs. A normative-empirical juridical approach was adopted to analyze legal frameworks, policy challenges, and industry demands related to creative media education in Indonesia. The integration of emerging technologies, particularly Artificial Intelligence (AI), is significantly transforming creative media education. AI enables automation, enhances learning experiences, and predicts learner needs, fostering adaptability and innovation. Additionally, the field promotes diversity and inclusivity by integrating multicultural perspectives, thereby increasing its relevance to global audiences. However, rigid and outdated nomenclature in Indonesian higher education has limited institutions' responsiveness to industry developments, creating a disconnect between academic programs and market needs. Overcoming nomenclature challenges requires active collaboration between academia and the creative sector. Proposed solutions include forging partnerships with media companies, upgrading educational infrastructure, providing hands-on learning opportunities, and reforming regulatory frameworks. These strategies aim to align curricula with industry expectations, improving graduates' employability and problem-solving skills. To strengthen the role of creative media education in the era of Creative Industries 5.0, Indonesian higher education must embrace technological integration and reform academic structures to align with industry trends.

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1. INTRODUCTION

In today's modern world, being able to communicate through different media platforms is essential. Creative media education teaches practical skills such as using technology, graphic design, video production, and social media strategy (Deuze, 2011). These skills help students adapt to the fast-changing job market. Learning how media works also helps students become smarter media users, able to spot fake news and avoid manipulation. More than that, creative media allows young people to express themselves, think creatively, and share new ideas. This kind of innovation is valuable in a world that increasingly values originality (Peppler & Solomou, 2011). It helps individuals explore their interests, find their voice, and contribute meaningfully to society.

The Indonesian government is paying close attention to how creative media connects with the goals of Industry 5.0. Government regulations are in place to guide and support the development of education in the country (Dananjaya, 2023). According to the 1945 Constitution of Indonesia, all citizens have the right to education. Article 31 highlights the government's duty to improve national education in line with strong morals, belief in God, and the goal of building a smarter nation. Article 28C ensures access to education, science, and culture to improve quality of life. Article 32 guarantees the freedom to grow and maintain national culture. These values are further reinforced in Law No. 20 of 2003, which states that education in Indonesia should work as a connected system to achieve national education goals (Wahono, 2018).

Astomo (2021) points out that Law No. 20 also emphasizes how education must keep up with the times. With globalization and rapid tech development, education must adapt. The role of technology is central. The national education system aims to improve the quality and relevance of education while ensuring equal access across the country. This includes the need for well-planned, sustainable educational reforms.

Creative media education supports these goals by helping students grow into skilled, independent, and responsible citizens (Izza, Falah, & Susilawati, 2020). For example, when students work on projects like short films, animations, or graphic designs, they develop both technical and creative skills. These projects also build critical thinking and problem-solving abilities. Students often work in teams, learning how to collaborate, share responsibilities, and give constructive feedback. These experiences help them respect different opinions, work democratically, and take ownership of group results—important skills for the workplace and everyday life.

Creative media education is an important part of the growing creative industry and a right that every Indonesian citizen deserves. It plays a key role in building a workforce that is creative, innovative, globally competitive, and ready to meet the demands of today's digital world. By integrating media and technology, creative media education contributes to the development of Indonesia's creative economy (Ali, 2009). In higher education, creative media refers to the use of modern tools and techniques to improve teaching and learning, making education more interactive and engaging for students (Muflihin & Warsito, 2024).

This research aims to explore the role of new technologies in shaping creative media education as part of the broader Creative Industry 5.0. It also examines the barriers to establishing new creative media study programs in Indonesian universities—particularly issues related to program naming (nomenclature)—and offers practical solutions to address these challenges. Creative media education fosters creativity, critical thinking, and technical skills essential for producing relevant content in today's digital age (Gretter & Yadav, 2016). In the context of Industry 5.0, where human creativity meets advanced technology, creative media acts as a bridge—connecting artistic expression with technological skills. For example, a designer who can use sophisticated software tools will be more innovative and efficient. Understanding industry trends is also crucial, and creative media education helps students develop this awareness.

A major challenge lies in determining the right nomenclature—or official names—for new

study programs. The Ministry of Education, Culture, Research, and Technology requires these names to clearly reflect the curriculum and competencies offered. Ambiguous or overly technical program names can confuse students and employers, affecting both enrollment and graduates' job prospects. If students don't understand what a program offers, they may hesitate to apply. Similarly, employers might struggle to identify the skills of graduates from programs with unclear names.

Another issue is the limited digital skills of teachers. According to a survey by the Ministry of Education and Culture (Kemendikbud), about 60% of teachers in Indonesia still struggle with using Information and Communication Technology (ICT). This lack of digital readiness hampers efforts to align education with future needs. The Director General of Early Childhood, Primary, and Secondary Education, Jumeri, emphasized the importance of developing strong human resources to meet Indonesia's 2045 development goals. In 2019, Pustekkom revealed that 42% of teachers scored below 60 on ICT proficiency tests, signaling the urgent need for teacher training programs focused on digital skills and Industry 5.0 integration.

In response, the government has launched programs to boost teacher competencies. For example, Minister of Education Nadiem Makarim aims to train 75,000 teachers in ICT through the PembaTIK program—an increase from the previous year. These efforts align with national policies like Presidential Decree No. 8 of 2012 concerning the Indonesian National Qualifications Framework (KKNI), which pushes universities to adapt their systems. The "Kampus Merdeka Belajar" (MBKM) program, launched in 2020, promotes flexibility in learning by allowing students to gain experience outside their main study program—through internships, research, or entrepreneurship (Wahyuningtyas et al., 2022). KKNI, introduced in 2012, ensures that education qualifications in Indonesia match global standards and meet industry needs (Hendrawan & Kandriasari, 2023).

Together, MBKM and KKNI aim to improve the quality and global competitiveness of Indonesian graduates. MBKM focuses on practical, flexible learning, while KKNI ensures that educational qualifications meet international benchmarks. The hope is that these initiatives will better prepare students to meet global job market demands.

However, challenges remain. According to Purwanti (2021), the Merdeka Campus must respond to the needs of the business and industrial world by producing graduates with up-to-date knowledge and skills in science and technology. Industry 5.0 focuses on integrating human creativity with technologies like AI, IoT, and big data to create innovative solutions. Yet, many Indonesian schools and universities lack access to such technologies. Curricula often fail to reflect the latest industry trends, leaving graduates unprepared for real-world challenges (Widiasanti et al., 2023).

This research addresses two main questions:

1. What is the role and impact of new technologies on creative media education in the context of Creative Industry 5.0?
2. What are the challenges related to the nomenclature of creative media study programs in higher education, and what innovative solutions can help overcome these barriers?

2. METHODS

This study employs a Normative-Empirical Legal Research approach, also known as applied legal research. This method combines normative legal analysis with empirical case studies to understand how legal norms operate in real-life settings. The focus is on legal behavior products, such as the implementation of credit agreements, which are studied to evaluate how legal provisions are applied in practice (Benuf & Azhar, 2020; Syahrum, 2022). Drawing from Soerjono Soekanto's legal theory, this research explores both the practical application and theoretical foundations of law, particularly in the context of creative media education. The aim is to examine

how existing legal norms function in real educational settings and to identify whether they align with current policies and technological advancements.

The study emphasizes the analysis of legal norms and principles related to education, media, and technology, especially under the evolving framework of Industry 5.0. Legal analysis in this research is not limited to abstract legal texts but extends to their practical enforcement and relevance in creative media education policies. This dual perspective enables a deeper understanding of how legal theory supports or challenges practical implementation.

The research relies on secondary data, which includes three types of legal materials. First, primary legal materials are the most authoritative sources, such as national laws, government and regional regulations, court decisions, and international treaties. These materials carry binding legal force and serve as the foundation for legal interpretation and decision-making. Second, secondary legal materials are documents that analyze, interpret, or provide commentary on primary legal sources. These include academic articles, research findings, seminar proceedings, legal expert opinions, and other scholarly publications. While not legally binding, they offer critical insight and help contextualize primary laws. Third, tertiary legal materials are reference tools that index or summarize primary and secondary sources. Examples include legal encyclopedias, directories, and indexes. These are useful for organizing information and improving the efficiency of legal research.

To collect the data, several techniques were employed. Document or library research was the main method used, involving the collection of legal documents such as laws, education policies, curricula, government regulations, court decisions, textbooks, and academic journals. This method provides the theoretical and legal framework necessary to analyze the issues at hand. Content analysis was also applied to examine the substance of legal documents, allowing researchers to interpret the meaning, intent, and implications of legal texts. This analysis helps identify recurring themes, legal interpretations, and practical applications of the law in the field of creative media education.

In addition to desk research, field observation was conducted to support empirical findings. Observations took place during a training session organized by the Informatics Engineering Study Program at the Faculty of Industrial Technology, Ahmad Dahlan University (FTI UAD) in Yogyakarta. The session, which was held in collaboration with the Umbulharjo Cooperation Agency (BKS), focused on training elementary school teachers to create animated video-based learning materials. The event was led by lecturers AP, S.Si., M.Cs., NA, S.T., M.Kom., and NR D.P.A., S.T., M.Kom., and was attended by 42 elementary school teachers. This observation offered practical insight into the implementation of digital education initiatives within the local school system.

Finally, once data from legal documents and observations were collected, the researchers carried out a coding process. This step involved identifying, categorizing, and organizing key information relevant to the study. Coding helped to streamline data analysis, highlight main legal themes, and clarify how legal norms intersect with educational practices and creative media policy development.

3. FINDINGS AND DISCUSSION

3.1 Innovative products and services

Industry 5.0 in the creative media sector is not solely focused on automation—it also aims to develop intelligent systems that understand and anticipate human needs, particularly in the field of education. This era is marked by advancements in Artificial Intelligence (AI) that enable machines to learn from human interaction, adapt functionalities, enhance productivity, and promote worker well-being. As a result, the influence of this new wave of technology is

significantly reshaping creative media education across various dimensions.

In Indonesia, the adoption of Industry 5.0 technologies brings both opportunities and challenges that affect how educational content is delivered and absorbed. Emerging technologies such as Augmented Reality (AR) and Virtual Reality (VR) are being integrated into creative media curricula. These immersive tools offer students more interactive learning experiences—for example, using AR to visualize artwork in three dimensions or VR to explore international virtual art galleries without leaving the classroom.

Industry 5.0 represents a fusion of advanced technologies like AI, the Internet of Things (IoT), and big data with human creativity to develop innovative products and services. Within this context, creative media education plays a pivotal role in preparing future professionals who can seamlessly combine technical expertise with creativity and innovation. Courses in this field equip students with essential skills in graphic design, animation, video production, and digital content creation—core components of today's digital economy.

Furthermore, creative media education fosters critical thinking and creative problem-solving through collaborative projects, case studies, and hands-on learning experiences. These pedagogical approaches encourage students to tackle real-world problems with innovative solutions. The sector also champions inclusivity and diversity by promoting participation from varied cultural and social backgrounds. This inclusiveness enhances creativity, introduces fresh perspectives, and ensures that products and services resonate with a broader audience.

Choosing a university is a strategic investment for prospective students. The expected return on this investment is a successful and rewarding career after graduation—an especially important consideration given the high cost and time commitment of higher education (Dharmawansyah, 2014).

In Indonesia, creative media education is categorized as vocational education, as defined by Law Number 2 of 2012 on Higher Education. This classification emphasizes practical skill development over theoretical instruction, aiming to prepare highly skilled human resources for the creative industry (Darsana & Koerniawati, 2021).

The creative industry itself is an economic sector focused on the production, distribution, and consumption of goods and services that merge artistic, intellectual, and cultural elements (Fiandra, Ganefri, & Yulastri, 2023). It encompasses a wide array of fields including art, design, media, music, film, television, advertising, architecture, fashion, and video games. The defining characteristic of the creative industry is the synergy between commercial viability and artistic expression (Firmansyah & Suchaina, 2023).

This industry demands a workforce proficient not only in technical skills but also in managerial and practical competencies (Wuryaningrat, 2020). Consequently, creative media higher education must focus on developing competitive human resources—individuals capable of meeting industry demands and providing innovative solutions. These programs aim to enhance the quality of human capital in Indonesia's creative media sector through targeted, practice-oriented education.

3.2 Industrial Revolution

Creative media education plays a critical role in supporting the growth of the creative industry, particularly in specialized fields such as audio engineering. This discipline is essential across music, film, and television—sectors that are integral to the modern creative economy. Given the accelerating development of the creative industry in the era of the Industrial Revolution, it is imperative for both public and private higher education institutions in Indonesia to establish dedicated audio engineering programs. These programs not only fulfill industry demands but also help prepare a technically competent and creatively adept workforce.

According to Supriya et al. (2024), the current state of education presents various challenges, prompting a shift from traditional Education 1.0 to more dynamic and technology-integrated

Education 4.0. The study further highlights the need to align Education 4.0 with the principles and technologies of Industry 5.0. Their research offers a comprehensive analysis of how Industry 5.0 is applied across various educational domains—including medical education, distance learning, engineering education, and hands-on vocational training. Seven case studies presented in the study demonstrate successful applications of Industry 5.0 in diverse sectors, underscoring its transformative potential. The paper concludes by outlining the challenges in integrating Industry 5.0 into education and offers suggestions for future research directions.

Botti and Baldi (2025) emphasize that successful Business Model Innovation (BMI) in the context of Industry 5.0 hinges on several key enablers: stakeholder involvement, customer engagement, a collaborative ecosystem, innovation management, and sustainability. These factors are facilitated—or hindered—by three critical elements: technology, available resources, and leadership. Their findings are particularly relevant for education, where similar dynamics play a vital role in adapting institutions to future-ready models.

The internet has significantly broadened access to global learning resources, which is especially valuable for students in creative media fields. Platforms like YouTube, Coursera, and Udemy provide access to world-class instruction, enabling Indonesian students to acquire new techniques, gain global insights, and draw inspiration from diverse cultures. Furthermore, tools such as Zoom and Google Meet facilitate real-time collaboration between Indonesian learners and their international peers, fostering cross-border projects and idea-sharing that enrich the educational experience.

Digital technologies have also empowered students to become more innovative. Creative tools like Adobe Creative Suite, Blender, and other 3D modeling software are now more accessible and user-friendly. These technologies allow students to produce high-quality, professional-grade work, pushing the boundaries of creativity and technical proficiency.

A notable example of technology-driven innovation in Indonesian education is the animation training initiative in Yogyakarta. Several institutions have incorporated advanced animation software and hardware into their curricula. In one program, 42 elementary school teachers participated in a training session held at the Informatics Engineering Laboratory of BKS Umbulharjo on August 31 and September 1, 2021. The training, supervised by four university students, focused on using Powtoon to create animated videos tailored to school subjects.

Following the training, participants received additional online guidance to refine their projects. According to Nur Rochmah, the animated videos produced were evaluated and deemed effective as classroom learning tools. Survey results confirmed that the training significantly enhanced participants' knowledge and skills in developing animated content for digital learning.

In summary, technological advancements are reshaping creative media education in Indonesia. By embracing these tools, educational institutions can create more engaging, inclusive, and future-relevant learning environments. However, it is crucial to address the existing disparities in digital infrastructure and access to ensure that the benefits of these innovations are equitably distributed across all regions.

The findings from Dewantara et al. (2024) demonstrate that innovation strategies—such as the development of new products and services, process innovation, and functional modifications—play a significant role in establishing sustainable competitive advantages for companies. In this context, students represent a valuable asset to the digital creative industry. As members of a tech-savvy, educated younger generation, they bring fresh perspectives, openness to innovation, and adaptability to change—qualities essential for driving forward creative industry transformation.

Similarly, Umam (2024) emphasizes the synergy between human creativity and Industry 5.0 technologies, suggesting this integration can lead to sustainable solutions, promote global collaboration, and foster a more inclusive and equitable future. The study concludes by underlining the creative economy's potential to act as a catalyst for sustainable development in the fast-paced

digital era.

Grech et al. (2023) explore how Artificial Intelligence (AI) and Virtual Reality (VR) can enhance creativity within engineering design. While existing literature establishes a strong connection between these technologies, their bibliometric analysis reveals a lack of integrated research applying both AI and VR in creative and engineering design contexts. To address this gap, the study proposes a novel framework that combines AI and VR in a brainstorming environment to support creative ideation and stimulate competitive product innovation.

The proposed framework categorizes the key areas of the creative ideation process based on their technological focus—whether predominantly AI-driven or VR-oriented. VR contributes significantly by immersing users in sensory-rich environments that inspire creativity. Meanwhile, AI facilitates effective group communication and is further enhanced through dynamic moderation, making collaborative idea generation more efficient and impactful.

3.3 The Nomenclature of Study Programs: Barriers to Opening New Creative Media for Higher Education Study Programs in Indonesia

A key challenge facing creative media education in Indonesia is the misalignment between academic study program nomenclature and the evolving needs of the creative industry. This issue is often intensified by the lack of collaboration between higher education institutions and industry stakeholders. According to Culot, Nassimbeni, Orzes, and Sartor (2020), program names and structures frequently fail to reflect current industry demands due to insufficient feedback from practitioners. To address this, academic institutions must actively engage with industry players in co-designing study programs that are relevant, innovative, and aligned with the dynamic growth of the creative economy. Such collaboration not only accelerates the process of launching new academic programs but also ensures that graduates are equipped with the skills and competencies required in the professional world.

Unclear or unfamiliar program nomenclature can hinder graduates' employability, as employers may struggle to understand the qualifications and skill sets associated with certain program titles. Baedowi (2015) notes that rigid naming conventions can limit curriculum innovation, as universities may hesitate to revise or add courses due to the lengthy process required to approve nomenclature changes. This challenge aligns with the broader educational reform under the "Merdeka Belajar – Kampus Merdeka" (Freedom to Learn – Independent Campus) policy, which seeks to grant institutions greater autonomy in academic program development.

Misleading or ambiguous program names can also result in misconceptions. For instance, a program containing the word "engineering" might be assumed to focus on technical skills, when it may actually center on management or creative practices. To overcome these barriers, coordinated efforts are needed between universities, government bodies, and accreditation agencies to develop naming systems that accurately reflect the educational content and objectives. This clarity enhances public trust and understanding of higher education programs in Indonesia.

Wang (2022) emphasizes that creative media education is inherently interdisciplinary, integrating media, arts, and education to foster innovation, creativity, and improved learning experiences. One key discipline within this field is audio engineering, which blends technical expertise with artistic expression. According to Whitaker and Benson (2001), audio engineering encompasses the recording, manipulation, and reproduction of sound, from studio sessions to live performances. It is an essential component of modern music, film, and television production, and is taught in numerous accredited programs worldwide, including Bachelor of Science degrees in audio production.

The importance of establishing audio engineering programs in Indonesia is supported by regulations such as Article 36, paragraph (2) of Minister of Education and Culture Regulation No. 7 of 2020. These regulations stipulate that institutions proposing new programs must meet minimum accreditation requirements and enter into partnerships with relevant organizations to support

learning outcomes. They must also demonstrate the ability to conduct tracer studies to assess the relevance and success of graduates in the workforce.

For institutions aiming to open a new study program with unique nomenclature, the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek) has outlined specific procedures (RISTEKDIKTI, 2019), which include:

1. Submission of a formal proposal containing:
   - A letter requesting program approval and nomenclature addition;
   - A recommendation from LLDIKTI;
   - Accreditation readiness documents;
   - Supporting documentation for nomenclature.
2. Evaluation by the Directorate General of Learning and Student Affairs.
3. If the nomenclature is not approved, institutions may revise and resubmit their proposal.
4. Review of faculty qualifications by the Directorate General of Institutional Science and Higher Education.
5. If qualifications are adequate, the proposal moves forward; if not, it must be revised and resubmitted.
6. Upon approval, a "Continued Process Approval" is issued to begin the next stage.
7. LLDIKTI evaluates non-faculty aspects, including facilities and curriculum.
8. If non-faculty criteria are met, field evaluations may be conducted.

This process aligns with Circular Letter No. 2/M/SE/IX/2016, which states that as of January 1, 2017:

- Establishment of new academic institutions is under a moratorium.
- New institutions may be established only as vocational or technical colleges.
- Undergraduate program proposals are limited to STEM fields unless the institution is located in underdeveloped or frontier regions or has special conditions.

To support innovation under the “Independent Campus” framework, proposals for merging or unifying private institutions can include both STEM and non-STEM programs. If accreditation requirements are met, new programs automatically receive a “Good” rating upon receiving a Ministerial Decree. Subsequently, the National Accreditation Board or LAM (Independent Accreditation Institutions) will monitor and evaluate the program's quality. Based on these evaluations, the Ministry may revise or withdraw implementation permissions to maintain quality assurance (Rustandi, 2020).

In response to these regulatory and nomenclature challenges, several strategic solutions can be implemented. First, institutions must engage in thorough reviews of applicable regulations, especially those outlined by Kemendikbudristek, to ensure compliance with national laws such as the 1945 Constitution. Second, collaborative efforts between universities, government bodies, and creative industry stakeholders are essential to develop accurate, industry-relevant nomenclature. Third, universities should prepare proposals that clearly define the competencies, outcomes, and justifications for new program names, meeting both accreditation and industry needs.

Most importantly, submitted proposals must undergo comprehensive evaluations, including faculty qualifications, facilities, curriculum relevance, and alignment with strategic educational goals. Approval results in formal recognition via a Ministerial Decree, securing the legal foundation for program implementation. Ensuring that each step aligns with national laws reinforces the legitimacy of the program and supports long-term educational development.

By implementing these innovative solutions, Indonesian higher education institutions can better address challenges in program naming and curriculum relevance, contributing to the broader advancement of the creative media industry under Industry 5.0. Furthermore, comparisons with international approaches to nomenclature alignment and accreditation can offer additional insights for policy refinement and academic collaboration.

3.4 Collaboration with Industry

Establishing strategic partnerships between higher education institutions and both local and international creative media companies is essential to aligning academic programs with real-world industry needs. Such collaborations support curriculum development, provide access to practice facilities, and create internship opportunities that offer students hands-on experience. Muchira (2023) emphasizes that success in the creative media industry requires several key enablers: investment in digital innovation, development of novel business models, partnerships with the private sector, and targeted government investment in high-potential creative sub-sectors. These pathways ensure that students are better prepared to meet the demands of a rapidly evolving digital economy.

A notable example is Praxis, a prominent digital agency in Indonesia known for its expertise in digital marketing and technology solutions. Higher education institutions can benefit from formal partnerships or memorandums of understanding (MOUs) with companies like Praxis to integrate real-world experience into academic settings. Praxis has supported clients across various sectors, including retail, hospitality, F&B, and technology. Their strength lies in their data-driven, audience-focused digital campaign strategies, which blend analytical precision with creative execution. With a strong focus on customer service and tailored solutions, Praxis demonstrates how industry involvement can enrich student learning by offering mentorship, internships, and exposure to current industry practices.

The findings of Yu and Jiang (2021) suggest that digital media art and design education must evolve to cultivate high-level, forward-thinking professionals capable of adapting to the transformation of the digital economy. Similarly, Subbarayalu (2022) outlines strategic steps for institutional branding and positioning, including the creation of compelling logos and slogans, highlighting unique competitive advantages, embedding brand identity within institutional culture, forming alliances with other universities, and leveraging digital platforms to increase visibility. These strategies can empower Higher Education Institutions (HEIs) to elevate their reputation and competitiveness in the global education market.

To ensure quality education in creative media, continuous professional development for educators is critical. Institutions should provide ongoing training in emerging technologies, promote international lecturer exchange programs, and organize seminars, workshops, and exhibitions to raise public awareness of career opportunities in the creative industries. Promoting new programs through digital platforms and social media can also boost visibility and student engagement.

Sukmawati et al. (2023) found that many academic communities have adopted the MBKM (*Merdeka Belajar–Kampus Merdeka*) framework, including curriculum alignment and entrepreneurial initiatives. However, challenges persist, such as limited funding, suboptimal academic information systems, and inadequate human resources. Nurhidayat et al. (2024) further argue that a comprehensive lecturer development strategy must address technical, academic, and socio-cultural dimensions. They stress the importance of integrating learning technology, fostering active student participation, and developing intercultural competencies. Supportive institutional leadership and partnerships with industry are also crucial for sustainable educator development. Their research recommends enhancing facilities, offering training programs, and encouraging innovation through closer university–industry collaboration.

Global examples highlight how different countries address similar challenges in creative education. In Canada, Michalski et al. (2017) emphasize the need for inclusive support systems to improve access and retention among underrepresented student groups. Canadian institutions often utilize open campus events and digital outreach to attract diverse applicants and promote creative study programs.

In Asia, Holroyd (2019) illustrates how Japan's digital content industry, despite its domestic success, has struggled internationally—prompting government strategies aimed at global promotion. Conversely, South Korea has successfully expanded its creative exports through K-pop and a booming gaming industry. Their government supports this growth through investment in start-up incubators

and public promotion of digital content. Countries like Singapore, Malaysia, Hong Kong, and Taiwan have similarly incorporated creative content into national innovation strategies, recognizing its potential as a driver of economic growth.

These international strategies provide valuable lessons for Indonesia. By adopting similar policies—such as investing in creative infrastructure, supporting startups, promoting public awareness, and integrating industry needs into education—Indonesia can strengthen its creative media education sector in alignment with Industry 5.0 objectives. Such efforts will help overcome current challenges in program development, lecturer competency, and industry relevance, positioning Indonesian higher education to meet both domestic and global demands.

4. CONCLUSION

This study concludes that emerging technologies within the framework of Creative Industry 5.0—such as Artificial Intelligence (AI), Augmented Reality (AR), Virtual Reality (VR), and digital platforms—are playing a transformative role in creative media education in Indonesia. These technologies enhance the learning process by promoting interactivity, supporting automation, and increasing access to global educational resources. Practical initiatives, such as the animation training programs in Yogyakarta, exemplify how advanced tools are being integrated into vocational learning environments to build competencies in digital content creation, graphic design, and 3D modeling. The research highlights that Indonesia's emphasis on vocational, practice-oriented education aligns effectively with industry demands for a workforce skilled in both technical execution and creative innovation. However, a key limitation of this study lies in the issue of rigid and outdated program nomenclature, which does not always reflect the current needs of the creative industry due to insufficient collaboration between academia and industry stakeholders. This disconnect limits curricular flexibility and affects the recognition of graduates' skills in the job market. Future research should delve deeper into the pedagogical impact of individual technological tools and assess the effectiveness of policy reforms aimed at enabling adaptive, industry-responsive curricula. Longitudinal studies examining the outcomes of academia–industry partnerships could offer valuable insights into their role in shaping graduate employability. Further exploration into interdisciplinary teaching models and sustained professional development for educators will also be essential to ensure creative media education remains relevant in an increasingly digital and dynamic global environment.

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