Strategies and techniques for crafting a scientific manuscript for artistic publication: a guide for academic artists in Indonesia

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ABSTRACT

Scientific publications in the field of art creation have sparked considerable debate within the academic community in Indonesia. Issues such as the validity of artworks, assessment criteria, publication formats, and the alignment of academic standards with artistic practice have generated discussions regarding the format of publication writing. This article aims to offer alternative guidance on techniques for writing scientific publication articles in the field of art creation, particularly tailored for academic artists in Indonesia. The guidance encompasses a literature review, the selection of an appropriate methodology, the provision of relevant examples and illustrations, the application of a reflective analytical approach, the clear presentation of data and results from art creation research, as well as the development of an appropriate writing structure and language. Through this study, academic artists in Indonesia stand to benefit significantly. First, they can enhance the quality of their publications by adhering to the provided writing technique guidelines. These guidelines will aid in fortifying the substance of their articles, organizing data in a structured manner, and conveying thoughts and ideas more clearly and effectively. Second, by employing this guide, academic artists can improve their ability to disseminate their thoughts, ideas, and artistic knowledge more widely. This will enable them to contribute to the global arts community through high-quality scientific publications. By enhancing the quality of publications and fostering more effective dissemination of ideas, this research will contribute to the development and recognition of Indonesian academic artists on the global stage. Through the enhancement of publication quality and the improved dissemination of artworks, Indonesian academic artists will be better positioned to make significant contributions.

1. Introduction

Scientific publications in the realm of art creation serve as a crucial strategy for academic artists to engage with and disseminate the findings of their work to the broader public. An academic artist, within this context, refers to an individual who undertakes artistic endeavors within an academic or educational setting [1]. These individuals are typically associated with academic institutions such as universities, colleges, or art schools, where they may hold teaching positions, conduct research, or

pursue advanced degrees in the arts. Academic artists frequently balance their artistic practice with scholarly pursuits, encompassing areas such as art theory, art history, or critical analysis [2]. They are capable of producing works of art while also contributing to the academic discourse surrounding art through publications, presentations, and participation in conferences or symposiums. Moreover, academic artists fulfill a significant role in shaping future generations of artists through their roles as educators and mentors. They provide instruction across various facets of the arts, including technique, concept development, and professional practice, and may also oversee students' creative projects or research endeavors. Positioned at the intersection of artistic creation and academic inquiry, academic artists seamlessly blend their creative output with scholarly rigor, thus enriching both the artistic and intellectual landscapes within their discipline. The involvement of academic artists in the landscape of scientific publication represents a parallel between art and science [3]. Consequently, academic artists must possess skills in publishing scientific works pertaining to artistic creation and integrating them with the latest paradigms of artistic knowledge. The process of creating art encompasses stages of observing natural surroundings and society, enabling academic artists to articulate their artistic experiences [4]. This approach entails gathering comprehensive data describing emotions, feelings, and bodily experiences [5], with the aim of satisfying individuals' aesthetic needs as a manifestation of the spirituality of beauty. Within the realm of art creation research, academic artists propose theories concerning creation, creativity, methods of artistic imagination, and problem-solving in art creation. They bear the responsibility of disseminating articles that introduce new theories, concepts, and methods in artistic creation, with the intention of advancing the field of art and fostering innovation in artistic expression. The challenge lies in conveying these creative ideas effectively through appropriate scientific publication papers. In the context of art production, artistic creation exhibits distinct characteristics compared to material production in the industrial world. As a unique form of production, artistic creation encompasses qualitative and ideological dimensions [6].

The art production process consistently adheres to the principle of beauty, which involves profound and expansive expression [7]. The depth and breadth of artistic expression depend significantly on a profound artistic understanding. Overall, the most recent research indicates that the brain's many regions are activated when people participate in creative activities, indicating that creativity cannot be restricted to one or a small number of brain regions [8]. This is what resulted in artistic knowledge continuing to evolve and discover new breakthroughs that impact scientific progress in the field of art creation, making the utilization of "creative writing" techniques as academic representation relevant for academic artists to explore their ideas. In the context of writing scientific publications, "creative writing" denotes the application of imaginative and innovative approaches to communicate research findings, theories, or concepts in the realm of artistic creation. According to Acheoah John Emike et al., writing conventions and individual creative abilities are necessary for creative writing to be successful and engaging [9]. Diverging from traditional scientific writing, which may prioritize technical precision and adherence to established conventions, creative writing in scientific publications encourages writers, particularly academic artists, to employ expressive and inventive language and presentation techniques. Incorporating creative writing in scholarly publications enables academic artists to explore unconventional means of expression, potentially enhancing the clarity, impact, and engagement of their work. This approach may encompass the use of metaphor, analogy, storytelling, or poetic language to convey complex ideas or evoke an emotional response from the reader. Additionally, creative writing techniques can facilitate the exploration of novel perspectives, interpretations, or interdisciplinary relationships within the realm of artistic creation [10], [11]. By embracing creativity in their writing, academic artists can unveil new insights, stimulate intellectual curiosity, and contribute to the ongoing evolution of knowledge and artistic discourse [12]. This paper also seeks to address the debate frequently encountered among academic artists concerning the significance of employing scientific methods in writing works of art. Scientific publications in the field of art creation yield substantial benefits in promoting education, advancing science and technology, and exchanging scientific and technological information within the domain of art creation. The dissemination of research work in artistic creation, encompassing both visual and performing arts, represents a pivotal step in introducing novel findings and innovations in the discipline. To substantiate the arguments presented, this paper is supported by various relevant scientific references, furnishing a robust theoretical and empirical foundation. These references encompass prior research, scientific publications in the field of art, as well as studies pertinent to the relationship between art and scientific methodologies. Hence, this paper presents arguments underpinned by credible literature and pertinent research.

Various related research can be elucidated here. Milena explores the influence of aesthetic values on scientists' reasoning and their connection to the utility of scientific theories. Milena also investigates the epistemic role of aesthetic values in scientific practice and the correlation between beauty and truth [13]. Weaknesses in Milena's research may include the utilization of a limited sample, a narrow research scope, or a lack of generalizability to other contexts. Alexander Bird delves into the relationship between epistemic approaches to scientific progress and the objectives of science. According to him, the epistemic approach regards scientific progress as the accumulation of knowledge, with the aim of enhancing our comprehension of the world. Therefore, as per Alexander Bird, the goal of scientific inquiry is to acquire knowledge and understanding of nature through systematic observation, experimentation, and analysis [14]. However, a weakness lies in Alexander Bird's use of the concept of verisimilitude as a measure of scientific progress, which may not be universally accepted or applicable across all scientific fields. Meanwhile, Born offers insights into the burgeoning field of art science and its potential for interdisciplinary practice at the intersection of art, science, and technology. Born concludes that the emerging arts field constitutes a heterogeneous domain of intersecting interdisciplinary practices within art, science, and technology [15]. Engaging with Born's research findings enhances comprehension of the role of art science in mobilizing society for science and holding science accountable to the public. A weakness in Born's study is its lack of a comprehensive analysis of the field and its practices. Moreover, the research primarily focuses on the UK context, potentially limiting its generalizability to other countries or regions.

Overall, the results of previous research make a significant contribution to enriching our understanding of the relationship between art, science, and scientific methods in the context of artistic creation. In Indonesia, three indicators are used to gauge the success of academic artists in the process of creating works of art: (1) The produced work; (2) The impact of the artwork on the broader community; (3) The academic artists' success in providing written documentation for their art through scientific publications [16], [17]. These three indicators are commonly employed by universities offering art creation study programs to evaluate the outcomes of final creative assignments. Among these indicators, one stands out as particularly challenging and frequently unsuccessful for academic artists—failure to prepare a scientific publication manuscript for their art creation research endeavors. Journal editors frequently identify weaknesses in these manuscripts, with the majority falling below standard publication criteria. Numerous efforts have been undertaken to address this issue; however, when it comes to publishing research findings on the creation of artworks, many academic researchers or artists often lose momentum or interest. The manuscripts they produce are often inadequately prepared, resulting in rejection from journal editors and potentially dampening their enthusiasm. The primary factor contributing to manuscript rejections by journal editors is the inability to articulate concepts of art creation in publication texts, inappropriate design of art research, compilation of irrelevant methodologies, errors in selecting inappropriate artistic approaches, and a lack of writing skills among academic artists [18]. This paper aims to address these challenges and provide guidance and strategies for compiling manuscripts on the creation of artworks into scientific papers for publication. Meanwhile, an illustration of the weaknesses in compiling scientific publications on art creation for academic artists is presented in Fig. 1.

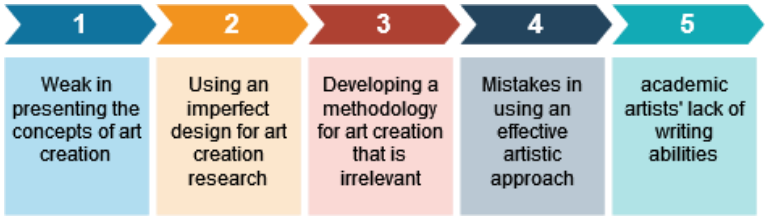

Fig. 1. The weaknesses of academic artists in compiling manuscripts for art creation publications.

2. The publication of art creation in Indonesia

Scientific writing in the field of visual and performing arts in Indonesia, particularly in the domain of art creation, is scarcely represented in reputable journals. This can be verified using the Scopus database, within the subject area of Arts and Humanities, employing keywords such as Arts, Article, Publication, Review, and Research. Upon examination, it was revealed that from 1978 to 2023, there were no published manuscripts on art creation by Indonesian researchers indexed in the Scopus

database. Through this search, countries that have contributed to scientific works on art creation were identified, including Australia, France, the USA, Colombia, Canada, Argentina, Italy, and New Zealand. This is illustrated in Fig. 2. Fig. 2 illustrates that globally, there is not yet a prevailing trend in publishing art creation. Despite the absence of a global trend, regulations have been established in Indonesia concerning the requirement for all art creation students at the undergraduate, master's, and doctoral levels to publish scientific art creations. The pressure to write scientific papers and the mandate to publish various findings in the field of artistic creation is anticipated to swiftly rejuvenate the spirit of scientific publications. However, this endeavor is not devoid of challenges. In addition to lacking an understanding of research methodology, academic artists often struggle with creating artistic research designs, and the scientific publications they produce frequently fall short of the standards for publishing scientific papers. On average, academic artists prioritize the completion of a thesis or dissertation, often resorting to rehashing old topics in a new format. This practice represents a detrimental form of publication accumulation within the scientific community and has the potential to give rise to issues such as plagiarism, ethical violations, and conflicts of interest. The pressing need for academic artists is to prepare publication papers that meet the qualifications of publication standards by adhering to the appropriate steps. This concerted effort aims to elevate the number of publications in the field of art creation in Indonesia while steadfastly upholding scientific principles and ethical standards in scientific publications.

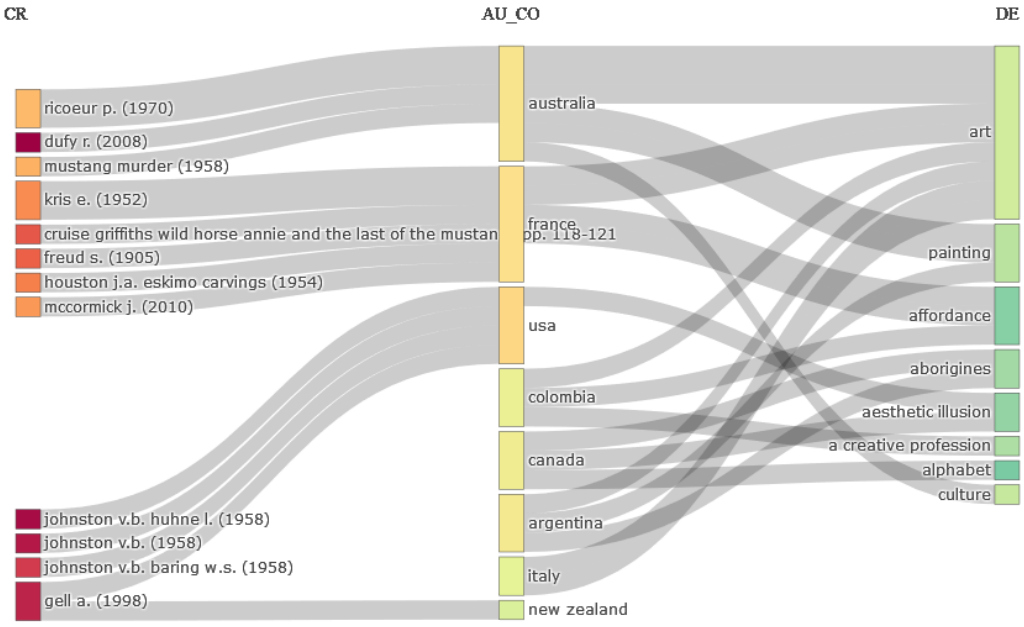

Fig. 2. Countries that publish articles on the topic of publication of works of art.

3. Preparing publication papers in the field of arts

Writing scientific publications in the field of art creation involves several stages, including planning, writing, revising, and determining the purpose of the journal. The planning stage encompasses conceptualizing the research project, defining its scope and objectives, and outlining the publication's structure. Academic artists must identify a research topic or question, conduct a literature review to assess existing knowledge and develop a clear research plan outlining the methods and approaches to be utilized. Once the research plan is established, the academic artist proceeds to draft the manuscript in accordance with the guidelines and conventions of scientific writing. They articulate their research findings, interpretations, and insights clearly, coherently, and systematically, ensuring alignment with the research objectives and intended audience. Revision is a critical stage in the writing process, involving reviewing and refining the manuscript to enhance clarity, coherence, and accuracy [19]. Academic artists meticulously evaluate the content, organization, and flow of the manuscript, addressing any inconsistencies, ambiguities, or logical gaps. They may seek feedback from colleagues, mentors, or collaborators to identify areas for improvement and incorporate constructive criticism into their revisions. Before submitting a manuscript for publication, academic artists carefully consider the goals, scope, and audience of the target journal, ensuring compliance with its

editorial policies, thematic coverage, and readership. Additionally, they tailor the manuscript to meet the journal's specific formatting and style requirements, adhering to guidelines for manuscript length, citation style, and supplementary material.

Prior to commencing the writing process, academic artists undertake steps such as conducting a literature review. By reviewing existing literature, academic artists gain a comprehensive understanding of the current state of research and scholarship in their field. This enables them to identify gaps, trends, and emerging topics that can inform their research. Literature reviews assist academic artists in pinpointing areas requiring further research or where existing knowledge remains incomplete. By identifying research gaps, academic artists can formulate research questions and goals more effectively. A literature review provides insight into the methodologies, approaches, and techniques employed by other researchers in similar studies, aiding academic artists in making informed decisions about the most appropriate methods for their research. Familiarizing themselves with existing literature helps academic artists avoid duplicating previous research or unintentionally replicating existing findings, ensuring their research contributes novel and meaningful insights to the field. Literature reviews contextualize research findings within the broader scientific discourse, allowing academic artists to draw connections between their findings and previous research, enriching their analysis and discussion [20]. The literature review must adopt an objective approach to the art creation process conducted by academic artists. This literature review process is valuable for minimizing bias and preventing repetition or replication of art creation in the future [21]. While a literature review in the field of art creation is highly beneficial, academic artists continue to encounter difficulties and have not yet found effective strategies, highlighting the need for steps to be taken to enable academic artists to work more efficiently and systematically. These steps include: (1) Formulating questions while considering the art creation research paradigm employed; (2) identifying the significant relationships among art creation research; (3) examining the results attained by previous researchers in art creation research as comparative material. These steps form the foundation of the literature review process. See Fig. 3.

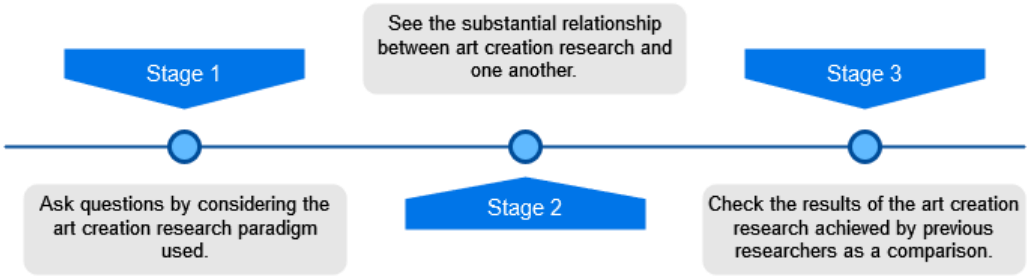

Fig. 3. The stages in conducting the literature review process in art creation research

Literature searches can be conducted using academic databases such as Scopus, Dimensions, and Web of Science. Articles in the field of art creation obtained from these sources are then filtered and retrieved based on the relevance of the title, abstract, and full text, utilizing limiting criteria determined by keywords related to the paradigm or approach of art creation research. This step is crucial for generating original ideas and ensuring novelty while also serving as initial groundwork to prevent knowledge gaps. It is imperative for academic artists to have a comprehensive and clear understanding of the hypothesis of art creation research and to grasp the data requirements during the preparation of a publication paper. The subsequent step involves selecting the appropriate journal for manuscript submission. Manuscripts must be prepared in accordance with the specifications of the target journal. Careful consideration should be given to the aim and scope of the journal, as well as adherence to the article writing guidelines. Presently, there is no committee of editors for art creation journals in Indonesia that has reached a consensus on compiling guidelines for writing scientific articles in this field, resulting in the absence of a definitive format for such guidelines. This presents an opportunity for editors of art journals in Indonesia to develop guidelines for writing scientific publications on art creation. Although specific guidelines are currently lacking, this paper aims to offer an alternative guide for academic artists in preparing manuscripts for scientific publications on art creation in Indonesia.

4. Title and abstract of an art creation publication manuscript

The title serves as the initial information read by the public, thereby forming the first impression regarding the article's level of interest. A good title should provide comprehensive information, including a clear artistic research subject, easily understandable objectives, and brief methodological details. This component of the title holds significant influence as it can convey the novelty of artistic research from the outset. Regarding abstract writing, academic artists must possess a thorough understanding of abstract writing techniques. The abstract constitutes one of the most crucial parts of a manuscript, yet it is often overlooked. Poorly written abstracts are frequently encountered, failing to offer a comprehensive overview of the article. The abstract should be concise and capable of presenting a summary of the entire article. A well-constructed abstract should include the following elements: (1) Background and objectives of the art creation research; (2) a brief and measurable explanation of the art creation research methodology; (3) the ability of academic artists to showcase the research findings in artistic creation while emphasizing their artistic discoveries; (4) a concise conclusion consisting of one or two sentences, clearly stating the research findings and the contribution of artistic research. Superfluous discussion and repetition should be avoided in this section.

5. The introductory section of the publication manuscript on art creation

The introduction is a section that should encompass comprehensive information, including background, objectives, current conditions, obtained by reviewing similar articles to identify gaps in art creation research and the contribution of art creation. Additionally, the introduction should furnish background information on the study topic within the context of artistic creation. This may encompass historical context, theoretical frameworks, and relevant findings from previous research. By providing background information, the introduction helps orient the reader and establishes a foundation for understanding the research's significance. Clearly stating the research objectives is crucial in the introduction. This entails articulating the specific aims or objectives that the research seeks to achieve. By delineating the purpose, the introduction sets expectations regarding the research's intended outcomes and guides the reader in understanding its purpose and scope. The introduction should offer an overview of the current state of research in the field of artistic creation. This involves conducting a review of existing literature, including similar articles, to identify gaps, trends, and areas requiring further investigation. By scrutinizing the current state of art creation research, the introduction contextualizes the research within the broader scientific landscape and underscores the rationale for conducting the research. Moreover, the introduction should elucidate the potential contribution of the research to the field of artistic creation. This entails identifying how the research addresses gaps or deficiencies in the existing literature, enhances theoretical understanding, or offers practical insights that contribute to the advancement of knowledge in the discipline. By emphasizing the contribution of artistic creation, the introduction underscores the research's importance and relevance to the broader academic community. Academic artists must delineate why they are interested in researching a particular topic as an idea or as a basis for artistic creation. In the introduction, academic artists must also explicitly indicate the purpose of creating art. Providing a concise review of previous research and demonstrating the gap between previous research and the art creation research conducted by academic artists is essential for determining novelty. Finally, the contribution to research on art creation is usually presented. Journal editors typically assess the suitability of publication at the preliminary stage. If an academic artist fails to clearly provide information about the problem's background and demonstrate the current situation regarding the proposed art creation research topic, editors may provide feedback. If an academic artist makes a debatable statement, it is essential to support it with related references. While there is no word limit for the introductory section, it is advisable for academic artists to limit it to less than 10% to 15% of the total word count of the paper [22].

6. Materials and methods for art creation

Similar to science, art serves as a tool for arranging materials and organizing artistic concepts [23], making a scientific approach a common method for exploring the conception of academic artists' work. Social, political, and cultural issues often serve as fundamental concepts for creating artworks.

Academic artists utilize these issues as foundational concepts or themes that shape the content, meaning, and message of their art. These issues inspire or serve as subject matter for artistic expression, providing a framework for exploring and interpreting complex societal dynamics and human experiences. In this context, academic artists serve as agents of social commentary, cultural criticism, and political expression, engaging with and responding to pressing issues and the dynamics of the world around them through their creative practice. By grounding their artwork in these fundamental concepts, artists can stimulate dialogue, provoke thought, and promote awareness and understanding of the complexity of human experience within broader social, political, and cultural contexts. This understanding undoubtedly influences the methods used. Arts-based methods can be employed independently or in combination with other research methods to generate rich narratives and a deeper understanding of phenomena that may be challenging to discuss due to surrounding stigma [24].

The research methodology should be presented in a structured, constructive, and clear manner. In this section, academic artists are expected to proficiently explain artistic data analysis techniques. They are required to articulate their research methods in a logical and organized manner, systematically outlining the steps, procedures, and techniques employed in the research process to enable readers to follow its development from data collection to analysis. Ambiguity or confusion should be avoided by clearly defining key terms, concepts, and procedures related to artistic data analysis. Moreover, academic artists should explain the techniques used for analyzing artistic data effectively. This may encompass specific methods for interpreting and evaluating artworks, such as visual analysis, thematic coding, stylistic analysis, comparative analysis, or other qualitative and quantitative approaches tailored to the nature of artistic research [25]. Methodologically, research in art creation tends to be quite conventional, reflecting the emotional experiences of academic artists that they seek to convey to their audiences [26]. Academic artists draw on their personal feelings, perceptions, and sensations as sources of inspiration or motivation for their research [27]. These emotional experiences can influence the selection of research topics, data interpretation, and the overall creative process [28]. Academic artists employ various artistic media, techniques, and forms of expression to effectively communicate their emotions to their audiences. This underscores that academic artists utilize both conventional research practices and personal experiences to explore and convey the complexities of artistic creation, aiming to connect with their audiences emotionally through their artworks.

By integrating personal experience into their research process, academic artists imbue their work with authenticity, depth, and emotional resonance. In doing so, they seek to establish a connection with their audience by evoking an emotional response and involving them personally through their art. Incorporating their personal experiences and insights into their artistic practice, academic artists create works that capture the viewer's attention, evoking empathy, contemplation, and reflection [29]. Typically, academic artists utilize story-based concepts, including basic information about the background of art creation. This artistic experience forms the database of academic artists' artistic experiences. In addition to this database, academic artists need to gather as many relevant scientific references in the field of art creation as possible [30]. This helps in understanding the fundamental concepts of art creation. Therefore, academic artists must have a solid understanding of the types of artistic data being collected, how the data is stored, how it will be used, and where there are potential errors with the data [31]. It is crucial to understand and articulate the conceptual model of the artistic data ecosystem well because the more creative the works of art created, the more complex the data ecosystem becomes. This opens up opportunities for discovering new methods, each requiring a unique investigative framework [32]. The novelty of this methodological concept and the artistic data ecosystem model must be narrated effectively as a success in terms of writing the discovery of artistic creation methods.

The term "artistic data ecosystem" refers to a network of interconnected data, information, and resources relevant to the field of art. It encompasses various elements, including: (1) Artistic creations: This includes visual arts, literature, music, performing arts, and other forms of artistic expression. Each artwork contains inherent data, such as medium, dimensions, techniques used, and historical context; (2) Art institutions: Museums, galleries, libraries, and art academies are part of the artistic data ecosystem. They house and curate works of art, archives, and collections, providing access to valuable resources for researchers, artists, and the public; (3) Artistic research: Academic studies, scientific publications, and research projects contribute to the body of knowledge in the field of arts.

Research findings, methodology, and analysis are important data in the artistic data ecosystem; (4) Art markets and transactions: Data related to the purchase, sale, and valuation of works of art are an essential part of the artistic data ecosystem. Auction records, sales figures, and market trends provide insight into the commercial aspects of the art world; (5) Digital platforms and technologies: Online galleries, art databases, social media platforms, and digital archives facilitate the dissemination and exchange of art data. These platforms serve as hubs for artists, collectors, scholars, and fans to interact and engage with art-related content. As a whole, the artistic data ecosystem represents a complex interaction between artistic creation, scholarship, curation, commerce, and technology, see Fig. 4. By understanding and leveraging this ecosystem, stakeholders in the art world can better analyze trends, preserve cultural heritage, support artistic innovation, and encourage broader access to art and related data.

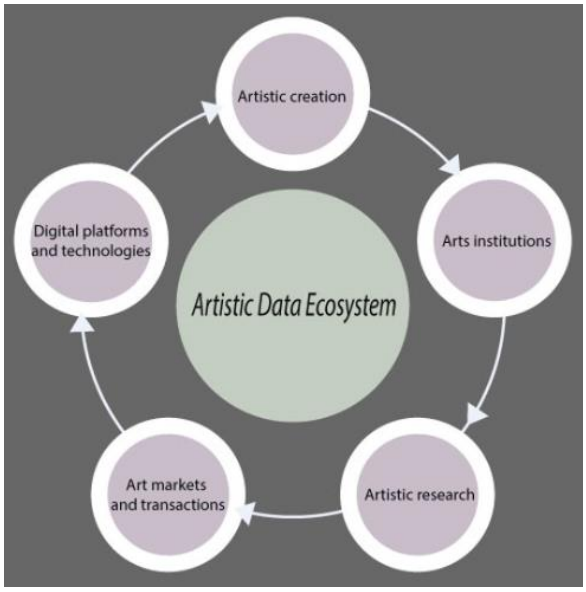

Fig. 4. The artistic data ecosystem

There are three main concerns regarding art creation methods: (1) Determining the selection of materials used; (2) Implementing techniques for arranging materials into a complete structure for the entire work of art creation; (3) Employing techniques for presenting works of art creation. The preparation of a robust method can provide comprehensive information about artistic research design, methodology, and the feasibility of research into artistic creation. In this section, the journal editor will assess whether the method used is adequate to address the specific objectives of the art creation being undertaken. At this stage, the methodological criteria must be clearly defined in accordance with the concept of a scientific approach to artistic creation, ensuring that the data can be validated correctly and supported by an artistic concept. Academic artists must establish clear and precise methodological criteria outlining the procedures, techniques, and protocols that will be employed in their research. This includes determining how data will be collected, analyzed, and interpreted to effectively address the research question or objective. Despite the subjectivity and creativity inherent in artistic practice, academic artists are encouraged to adopt a scientific approach in their research. This entails applying rigorous and systematic investigative methods adhering to established principles of scientific inquiry, such as objectivity, reliability, and validity. Academic artists must ensure that the data collected during their research can be accurately and reliably validated, employing appropriate research methods and techniques to yield reliable and credible data, thereby enhancing the reliability and robustness of their findings. While adhering to scientific principles, academic artists must also ensure that their research is grounded in a strong artistic concept or theoretical framework, integrating artistic theory, aesthetics, and conceptual frameworks into the design, analysis, and interpretation of research to enrich the artistic significance and relevance of research results. Academic artists must also be able to explain analytical procedures in detail and provide rational justifications for the analytical procedures they select. If academic artists lack sufficient knowledge of a particular methodological choice, they should avoid that method. To ensure that the methodology steps are easily understood, academic artists can visually depict methodology charts, as drawings can effectively illustrate important procedures,

simplify detailed data, and present the basic methodology. This technique allows for the easy, engaging, and informative reading of the methodological thinking framework.

7. Results and Discussion Section of Art Creation Publication Manuscript

The results of art creation research manifest in artistic products, complemented by the authorship of academic texts to disseminate ideas within the global art creation research community. These products serve as tangible evidence of the hypotheses posited during the research process, supported by robust evidence. Artistic data analysis necessitates a critical and responsible approach, with the option to include subtitles for more specific elucidation. Subtitles are typically organized in the order of analysis outlined in the methods section, with a preference for a progression from general to specific descriptors. All findings from the analysis of artistic creations should be articulated clearly, devoid of bias or misinterpretation. A hallmark of successful art creation research lies in its capacity to address inquiries and offer recommendations for future studies in the field. Within the results section, image information frequently supplements textual content. However, editors often find discrepancies in image quality and relevance, underscoring the need to ensure that images depict pertinent features aligning with both the methods and results [33]. Academic artists should meticulously assess the quality and placement of images, ensuring they serve their intended purpose and convey their significance effectively. Images should be positioned such that readers can comprehend them autonomously, without constant reference to the accompanying text. An oft-committed error by inexperienced academic artists is the omission of crucial information that complements their findings in the displayed images [34]. The efficacy of images lies in their ability to convey information more readily than words or numbers, thus necessitating the creation of compelling visuals, which are integral to academic literature [35]. While evaluating images, attention should be given to their readability, as poor resolution or incomplete visuals impede proper comprehension. Additionally, academic artists must employ effective writing techniques to seamlessly integrate image references within the text, thereby enhancing the manuscript's overall quality and accessibility to readers.

Apart from images, another method to visualize data is through the use of tables. It should be emphasized that data visualization plays a crucial role in presenting and communicating artistic data in art creation. Academic artists can harness this potential when drafting publication manuscripts. Through data visualization, academic artists can condense vast amounts of data into concise and effective tables [36]. Tables facilitate the identification of data ambiguities in a clear and easily accessible manner. They serve as essential tools for communicating data and experimental results in artistic creation. The primary objective of data visualization via tables is to convey information efficiently. Well-designed tables can illustrate complex data and relationships, making them more interpretable and comprehensible [37]. The purpose of tables is to summarize data, enhance data comprehension, and highlight important comparisons. Academic artists should ensure that table numbering aligns with their placement and that tables adequately summarize the data. It is crucial for academic artists to scrutinize tables meticulously as they occupy valuable journal space. Academic artists must create tables in accordance with the journal's requirements, taking into consideration technical formatting and ensuring there is no duplication of data between the text and tables. In this regard, academic artists must choose to present data either in the text or in tables, not both [34]. The function of tables is highly efficient and effective, allowing academic artists to convey study findings through data visualization techniques. However, awareness among academic artists regarding the creation of high-quality tables remains relatively low. Sometimes, tables fail to display the overall distribution of data [38]. Presenting data in detail through tables is essential for convincing readers of the validity of conclusions and ensuring that data are not merely sensationalized. Additionally, academic artists should pay attention to writing style, ensuring that tables are referenced in paragraphs to demonstrate the editing quality of the art creation article. Including tables within paragraphs aids readers in locating the information provided by the author through the tables. The maximum number of tables and figures permitted typically cannot exceed six. If images or tables contain color, there may be an additional fee determined by the journal editor [39].

8. Conclusion and reference section of art creation publication articles

Academic artists must ensure that the conclusion section summarizes the main points of the research results. They should present the conclusions briefly and simply, avoiding repetition of the

discussion in this section. Additionally, the conclusion section can provide insight into potential implications for future research or practical applications in the field of art creation. Like the abstract, the conclusion section should be free of references. Academic artists must ensure that their summary of findings aligns with the data in the field. In conclusion, academic artists can make an important statement to facilitate easy recollection by readers. Furthermore, academic artists are advised to use up-to-date references from the last five years, sourced from journals and/or proceedings. The field of art, like many other disciplines, experiences continuous evolution and development. Utilizing current references ensures that academic artists incorporate the latest research findings, methodologies, and theoretical perspectives into their work. This helps maintain the relevance and timeliness of their contributions to the field. Using up-to-date references from leading journals and proceedings will enhance the credibility and rigor of academic artists' work, demonstrating their commitment to scholarly standards and practices. By referring to current publications, academic artists demonstrate their awareness of current trends, debates, and advances in their field. This signals to readers and colleagues that they are actively engaging with current developments and contributing to ongoing scientific discussions. Additionally, it can foster innovation, creativity, and originality in their research and artistic practice, thereby pushing the boundaries of knowledge and artistic expression.

9. Conclusion

This article provides invaluable guidance for academic artists who wish to navigate the intricacies of writing scientific publications in the Indonesian context. Through a comprehensive exploration of essential components such as title formulation, abstract construction, introduction, method, and conclusion drafting, this guide equips academic artists with the tools necessary to effectively communicate their research findings and artistic contributions to a broader audience. By adhering to the principles outlined in this practical guide, academic artists can improve the quality, clarity, and impact of their scholarly publications, ultimately advancing the recognition and dissemination of Indonesian art research on the global stage. As the Indonesian arts community continues to develop and innovate, the insights provided in this guide will be a valuable resource for academic artists seeking to increase the visibility and significance of their work within the scholarly community.

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Declarations

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