

Management of Art Assets in Traditional Arts Organizations: A Case Study of Sanggar Cahaya Art, Denpasar, Bali

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ABSTRACT

Art empowers the perception of artists, art, and society as valuable resources that foster critical thinking, emotional engagement, and the reevaluation of issues. Artists, art, and society are interconnected art assets that have not been recognized as significant components, particularly within traditional art organizations. This study aims to enhance art assets to achieve comprehensive and sustainable art management inside traditional art organizations. Data were gathered through comprehensive monitoring of the management of art assets within the studio. Comprehensive interviews were performed to gather primary data from individuals knowledgeable and active in the art sector. Furthermore, the evidence was corroborated and reinforced by prior research. The findings indicate the existence of an art studio institution that offers artistic activities, including

training, development of artworks, and performances of traditional art. Moreover, this traditional art institution features active public engagement within the artistic environment.

Keywords : *arts governance, traditional arts, arts assets*

INTRODUCTION

Art asset management encompasses the provision, facilitation, production, sustainability, development, maintenance, protection, and utilization of art. Management entails sustaining public engagement through the organization, development, and maintenance of partners as supportive artistic resources. Rohidi (2014) explains that art, as a cultural phenomenon, fundamentally represents a dynamic interplay among its components: artists, artworks, and the audience, situated within a context of spatial (both physical and conceptual) and temporal (historical) dimensions. Bandem (2013:15) describes that public engagement in artistic venues commenced when society, particularly traditional groups, employed art within religious ceremonial contexts. Ambarwangi (2013) asserts that public engagement is present in art education activities. Rondhi (2017) articulates that art education encompasses artists as spectators of works produced by their peers. Erawati (2019) states in her article that art is showcased in cultural tourism venues as a tourist attraction, engaging visitors as its audience. Nevertheless, none of these studies have addressed the challenges of managing art assets within traditional art organizations.

Consequently, it is essential to perform a comprehensive examination of the management of the upkeep and utilization of art assets.

Edu and Tarsan (2019) highlight the cultural assets of ethnic communities require preservation. The local-level preservation method involves the implementation of real initiatives. Arizal (2021) asserts that art, as an artistic asset, requires development. Arifardhani (2022) discusses that art assets can be safeguarded by the issuing of copyrights. The creation of learning media can help facilitate the management of art assets (Rohidi, 2014). Conservation and regeneration are implemented as tangible methods of asset management, as presented by Lim et al. (2022) in their study. Assets can be enhanced through talent development, artistic inquiry, cooperation, and sustaining audience engagement by continually disseminating information about art or organizations (Ardiyasa, 2018). According to these study assertions, there has been no investigation into art studios in either physical or virtual environments for the administration of art assets. In both physical and non-physical realms concerning the management of art assets, there exist individuals who sway those in positions of authority to formulate

and modify political policies that can affect the sustainability of art, including traditional arts that inherently thrive within community spaces, utilized in religious ceremonies, harvest celebrations, and traditional festivals. Aswoyo and Sularso (2020) revealed in their research that cultural festivals promote community engagement in the roles of speakers, vendors, and production teams. The Five Mountains Festival (*Festival Lima Gunung*) occurs annually, rotating across villages and mountains, organized by the local farming community in collaboration with the artistic community situated on the mountain slopes (Aswoyo & Sularso, 2020). The evaluation of the success of organizing an arts event or festival, as articulated in the notes on Ngayog Jazz, is determined by the satisfaction of festival attendees (Arohmi, 2019). Setiarini (2015) perceives community involvement as a means to promote the event through the development of a robust marketing plan. Furthermore, cultural festival venues orchestrated by the government and private sector, as noted by Aswoyo and Sularso, directly enhance and cultivate the capabilities of artists or traditional art communities in rural areas.

Management methods are used at multiple levels of the art sector,

encompassing numerous functional activities that are fundamental to art management, specifically communication, documentation, and administration. In communication practices, a link is formed between artists and the community in disseminating artistic conceptions and philosophical principles in art. Conversely, communication is established between artists and art in the generation of ideas, the formulation of concepts, and the expression of these notions during their creative process.

Documentation and administrative practices can be conducted conventionally by printed media, as well as through the increasingly prevalent digital media.

Nevertheless, in contemporary practice, such utilitarian activities are infrequently conducted by art collectives, one example being the Cahaya Art studio in this research. Historically, art has been transmitted from generation to generation through an informal and organic learning system, devoid of recording and documentation. The artists solely convey the history of art growth in Cahaya art through verbal accounts, lacking supporting paperwork and administrative data.

The artistic influences in Cahaya art are inextricably linked to the contributions

of the artist I Ketut Lanus, who composed numerous works including Tabuh Gong Kebyar, Semarandana, Pengarjan, and other gending. A further issue pertains to the technique of inheriting art, which has been propelled by the studio through community involvement, spanning from children to adults; nevertheless, there exists minimal record of figures and cultural activities in Cahaya art that is accessible to the general public.

This study examines the management of art assets, specifically Artists, Arts, and art supporters, including costumes and accompanying music, which collectively and comprehensively strive to maintain, protect, develop, and utilize art items. This study focuses on the art studio organization known as Cahaya Art in Denpasar, Bali. This paper analyzes the relationship between individual assets and develops a strategy for asset management in traditional businesses. This research also seeks to examine the issue of empowering artists, art, and art supporters, including costumes and accompanying music, with respect to coordination.

METHODOLOGY

This research employs a qualitative methodology with a case study of the Cahaya Art Studio in Denpasar, Bali. Qualitative approaches are employed to get comprehensive data through an extensive

study of the research subject. Creswell (2016: 4-5) states that this strategy is employed to investigate and comprehend the significance attributed by various individuals or groups to social and humanitarian issues. An art studio is an organizational space that unites the youth from a town or region to collaboratively engage in artistic endeavors. This art studio regularly administers training programs and performances in dance and percussion, specifically Balinese Gamelan. Information regarding this organization was obtained through comprehensive observations of Cahaya Art. Researchers conducted comprehensive interviews with key informants, specialists in traditional arts, and various populations that advocate for these arts. The data was subsequently assessed for validity by the triangulation process, followed by content analysis and data display.

RESULTS

1. History of Sanggar Cahaya Art The Sanggar Cahaya Art Group was established in 1998 by various artists, lacking a definitive name at the time. Nevertheless, artistic innovation persisted with a small membership, utilizing limited gamelan and second-hand musical instruments. This group was originally called Second Hand Music

due to our initial focus on innovative music utilizing second-hand instruments. However, upon the recommendation of friends, the name was changed to Sanggar Cahaya Art, expanding our scope to include dance, theater, and other artistic disciplines. On August 18, 2003, we established the Sanggar Cahaya Art, initially including 12 permanent members. By 2005, we sought authorization from the Denpasar City Culture Office, at which point membership had expanded to 30 individuals. The art movement of Sanggar Cahaya Art, also referred to as CA, focuses on the preservation and growth of traditional arts, alongside new discoveries inspired by Nusantara art and other artistic inspirations, while maintaining the foundational elements of Balinese culture. There are 30 permanent members, and we typically cooperate with other artists as required.

2. Art Assets of Traditional Arts Organizations

a. The Artists

This study demonstrates that artists have a crucial role in influencing the culture and identity of society. The artworks exhibited by the artists serve not only as aesthetic and ritualistic creations but also as reflections of societal values, perspectives, and issues.

b. The Art Forms

The arts cultivated in studios significantly impact individuals' attitudes, perceptions, and emotions. Artworks can shape public opinion on diverse problems, catalyze social change, and enhance individuals' aesthetic experiences.

c. The Audience & The Supporters

In the realm of art asset management, active community engagement in supporting artists and valuing artworks is a crucial element. Community engagement can enhance understanding of the significance of sustainably protecting and utilizing artistic assets.

d. Artistic Assistance Including Costumes and Complementary Music

In the realm of art, costume denotes the attire or equipment donned by artists, including actors, dancers, or musicians, intended to enhance the character or topic of a performance. Costumes serve not just as bodily covers but also as visual components that assist the audience in comprehending the character, setting, and ambiance of the artwork. In dance, theater, or opera, clothing frequently serve as emblems of an individual's identity, status, or role within the narrative being presented. Accompanying music is a genre

utilized to enhance, augment, or intensify the presentation of emotions and ambiance in an artistic performance. This music frequently functions as a backdrop that complements movement, conversation, or other visual representations, enhancing the artwork's depth. Accompanying music can augment the audience's comprehension of the narrative or theme presented and impart a nuance that enriches the aesthetic experience.



Figure 1. Dance accompaniment practice process at Sanggar Cahaya Art

Costumes and accompanying music significantly enhance characterization and comprehension of the narrative. Costumes may explain the role and identity of a character in a performance. The color, form, and material of a costume might signify a character's social rank, age, or personality. Accompanying music enhances the mood and conflict of the narrative, facilitating the audience's comprehension of the plot's progression and the character's emotional experiences.



Figure 2. Costume Production, the costumes are finished and ready to be worn by the dancers, and the dancers wear complete costumes during the performance.

Costumes offer a visual component that enhances the ambiance in a performance. Meticulously crafted costumes can represent a specific era, location, or topic, offering a visual framework that enhances the audience's experience. Accompanying music significantly contributes to establishing a specific atmosphere, including tension, excitement, grief, or romance. Music, through melody, rhythm, and harmony, can affect the audience's emotions and enhance the creative experience.

Costumes offer a compelling visual component, ensuring that the performance depends not solely on the narrative or movement, but also on aesthetic features that engage the audience's attention. Accompanying music provides an audio layer that enhances the visual components in the performing arts. Harmonious or contrasting sounds can augment the depth of expression and elevate the overall impact of the performance.

Costumes can express profound symbolism pertinent to the issues

presented in the artwork. In theater or film, clothes may symbolize strength, vulnerability, or character transformation. Accompanying music can enhance specific themes in the performance, such as employing fast-paced music to illustrate dynamic action or mournful music to convey the sense of loss.

Costumes that are engaging and pertinent to the narrative will enhance the audience's immersion in the world depicted in the artistic performance. Accompanying music can enhance emotional depth, fostering a stronger connection between the audience and the narrative, so influencing their emotional responses during the performance. Consequently, clothes and corresponding music are pivotal in crafting a comprehensive and immersive artistic experience, serving not just as supplementary aspects but as essential components that enhance the narrative, characters, and ambiance in the performing arts.

3. Methodology of Functional Practice in Art Asset Management

This section examines the significance of effective communication, accurate documentation, and proficient administration in the management of art assets. The principal conclusions of this research encompass:

a. Communication Among Stakeholders

This study revealed that there is continuous and transparent communication among all stakeholders, including artists, curators, sponsors, and the community, involved in the management of art assets. Effective communication can enhance the interchange of ideas, interests, and expectations, so promoting improved decision-making. The head of the studio closely coordinates with the community and studio members during the processes of (1) value inheritance; (2) development; and (3) art preservation. The outcomes of the coordination will be integrated into the program implementation process, which can facilitate the three aforementioned procedures.

b. Documentation of Art Assets

The study's findings demonstrate that precise and thorough recording of creative assets is crucial. This documentation encompasses details regarding the artwork, its historical context, physical condition, and cultural and artistic significance. Comprehensive documentation facilitates the upkeep, evaluation, and safeguarding of artistic treasures. Documentation serves to preserve and convey value to the community. Documentation may be

manifested in written format or as digital documentation, including e-books, websites, blogs, audio, and videos that encompass art object content.

c. Management of Art Assets

The administration of art assets necessitates meticulous management, encompassing budgetary planning, licensing, and pertinent rules. The study's findings indicate that effective administration can guarantee the efficient and transparent utilization of available resources. The Cahya Art studio documents the processes and mediums of training, preservation, and artistic development, utilizing both traditional methods (such as palm leaves and notebooks) and digital formats. The documents encompass a detailed account of the group's activities and financial administration.

4. The Role of Management in Art Asset Management

Effective strategy analysis is conducted in enhancing the role of management for the maintenance, development, and utilization of sustainable art assets in the long term. The main findings of this study include:

a. Physical and Aesthetic Preservation Conventional arts institutions

Comprehend and execute maintenance strategies for physical and artistic art assets. Consistent and expert upkeep can prolong the lifespan of artworks, safeguard their artistic integrity, and preserve their investment value for owners.

b. Advancement and Innovation Conventional arts institutions

Facilitate the advancement and invention of art assets that yield lasting advantages. These activities may encompass an in-depth examination of cultural values, interdisciplinary collaboration, and the application of contemporary technologies to enhance the dissemination and influence of artworks. The outcomes of progress and innovation are showcased at numerous events.

c. Sustainable Utilization of the Organization

Traditional arts underscore the significance of sustainable use of artistic resources. This encompasses strategies for the judicious presentation or exhibition of artworks, educational initiatives and community engagement, as well as the creation of derivative

products that can facilitate sustained funding for art organizations, specifically through the utilization of financial resources for art performances and/or exhibitions.



Diagram 1. Diagram of art asset management in traditional arts organizations

The management of art assets, which transpires in both spatial and temporal contexts, actively engages three components: artists, art, and society, through the empowerment of management functions. Cahya Art Studios administer their assets organically by conventional village management practices. The transmission of art occurs through a compulsory training regimen initiated with elementary school children, whose endeavors are consolidated within a singular art training forum. I Made Widana, commonly known as Rai, an artist at Cahya Art, asserted that the artistic environment at Cahya Art has

evolved since its inception, particularly during the era of I Ketut Lanus. This period fostered the development of various dances, including the Maha Puja Dance, Joged Pong Dance, and Wirapsari Dance, thereby sustaining the artistic climate to the present day (I Made Widana, artist at Cahya Art interview, October 7, 2024, at Cahya Art). Furthermore, as stated by the studio's Treasurer and dance instructor, members of Cahya Art have been instructed in both gamelan performance and dance from the outset, as music and dance are intrinsically linked. Proficiency in music enhances a dancer's performance, while a musician's understanding of dance facilitates the creation of artistic works. This dual expertise can also enable artists to evolve into theater and other artistic disciplines.

The subsequent figure elucidates the management executed by the Cahya Art studio, demonstrating that the Art Studio has evolved into an art laboratory that cultivates artistic assets. Artists at the studio use their skills to serve as robust resources, so sustaining the continuity and sustainability of the art environment at Cahya Art. This explanation indicates that in traditional art organizations, the management of art assets is executed by fully empowering art, artists, and the community through

various methods, including exploration, involvement, and connection. Initially, endeavors to investigate concepts are conducted through the Creative Process between artists and the artwork to be created. Secondly, the engagement process is conducted to engage the community in the presentation of art. This action is executed by the studio through the enhancement of the coordinating function. Third, initiatives aim to bridge the community and art through the appreciation of performances performed on stage or within the community in conventional, barrier-free venues. The figure below illustrates the activities involved in art asset management.

interaction among art, artists, and society; the functions of communication and administration in the management of art assets; and solutions for the preservation, development, and sustainable utilization of art assets. These findings offer significant insights for decision-makers, specifically the government and the private sector as collaborators, as well as practitioners in the professional management of art assets. Managers collaborate with artists to facilitate the creative process of producing work and engaging viewers. Moreover, artists create art for appreciation to foster wellness and sustainable management.



Diagram 2. Diagram of art asset management in traditional arts organizations

CONCLUSION

This study discusses the

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