

# Management Adaptation Strategy for Arts Exhibition during COVID-19

Egis Rachmawati<sup>1</sup> Tri Karyono<sup>1,\*</sup> Juju Masunah<sup>1</sup>

<sup>1</sup> Universitas Pendidikan Indonesia, Bandung, Indonesia

\*Corresponding author. Email: [tri3karyono@upi.edu](mailto:tri3karyono@upi.edu)

## ABSTRACT

The habits of people who are used to attending art exhibitions are hampered by the COVID-19 pandemic. In addition, curators, artists and academics are also affected. A different situation requires an appropriate art exhibition management adaptation strategy. The aim of the research is to describe the management adaptation strategy of art exhibition during the COVID-19 pandemic. The research was conducted with descriptive analysis. The results of the research show that actors can adapt strategies for art exhibition management by utilizing social media as a means of art exhibitions, utilizing technology by creating a virtual exhibition based on Augmented Reality and exhibition based on Virtual Reality. Virtual exhibitions are a new breakthrough in a new era that makes art exhibitions run well. This will certainly be a new hope for artists to adaptation time to time.

**Keywords:** Management, Adaptation, Strategy, Art exhibition, COVID-19.

## 1. INTRODUCTION

Art can be interpreted as the result of human work that contains beauty and can be expressed through the media of sound, motion, painting, and other art media. How to express art can use various media such as the opinion of Koentjaraningrat "Art has many types seen from the method / media including sound art (vocals), painting, dance, drama and sculpture" [1]. Fine art is a branch of art that forms work of art with media that can be caught by the eye and felt by touch [2]. In fine art, the expression of the artist is applied in every work they make. For artists, it is necessary to have a place to exhibit the results of the work that has been made, one of which is in an actor. Exhibition is a place to express and present the works of art by artists. Myers B explained that an exhibition is an activity that involves one room, usually a gallery or council and exhibits works of art such as paintings, paintings, prints, statues, carvings, photographs and ready-made works, while Aardi Irwanto explains that exhibitions are a way to present the results. works of art, both visually two-dimensional and three-dimensional [3]. There are various purposes in the exhibition including for social purposes, commercial purposes, humanitarian purposes, educational purposes all depending on the main purpose of the exhibition was held [4]. In an art exhibition, of course, there are appreciators, namely the general public

and art connoisseurs. Appreciation is an appreciation that is preceded by a process of recognizing and understanding the value of art, and then being able to interpret the meaning contained in the work of art [5]. Furthermore, this appreciation process can be explained in more detail that the appreciation process, especially in fine arts, is preceded by visual or visible observations. Those observed include ideoplastic and physioplastic elements in the form of ideas, creativity, technical style, visualization of lines, colors, fields, textures and others [6].

Exhibition is an activity of presenting works of art so that they can be communicated and appreciated by the public. Exhibition is also an activity carried out to convey an idea or ideas to the wider community through the media of works of art. In this activity, it is hoped that communication will occur between the artists represented by their works of art and the appreciators. And the exhibition not only manages the elements, objects or works that are exhibited in the exhibition room, but also all elements outside the exhibition room, such as artists, curators, and the audience. In its development, exhibitions are not only a place for artists to exist. However, in every exhibition, sometimes the implementation is weak regarding the exhibition management system and the success of an exhibition, it can't be measured simply by the number of works exhibited and how many works are sold, but how the

public appreciates the response to the exhibition. Thus, exhibition management plays an important role in managing art exhibition activities.

To organize every activity that will be carried out in an exhibition, in order to achieve the successful implementation of activities that are effective and efficient by an experienced person called a curator. A curator can be more detailed and comprehensive in his level of skill and knowledge for the exhibition management process, even experienced in exhibiting works that are suitable for exhibition, because the curator knows how to properly manage exhibitions and to produce works of art that will be exhibited in the Galleries through a planning process., organizing, directing, and controlling based on the situation and condition of an art environment itself [7].

Thus the exhibition is not as elements, objects or works that are exhibited in the exhibition room but also a form of work to organize and engineer elements outside the exhibition room, namely artists (producers of works), curator/team/organizer. (the presenter of the exhibition, where the artist can also be in this position), and the need for the work [8]. Finally, in general, the exhibition can be considered as a bond and connector of various things and various elements that exist in a large space for certain purposes and purposes.

And usually art exhibition management is a process or framework that involves the guidance or direction of a group of people towards certain organizational goals and objectives [9]. In general, the exhibition management process cannot be separated from the management model in several cases in other fields, especially in the business management process, which consists of the planning, organizing, motivating and controlling processes.

From a series of planning, implementation, and closing of the exhibition, several teams were formed and each team prepared an agenda of activities so that what was planned could run according to the expected activity plan and mobilize all their capabilities to make the exhibition a success [10]. The exhibition provides space for every student and visitor (appreciator) to add insight in the form of appreciation of the work on display. With the insight that is owned, it will be a provision for students when they are already in the wider community. The management of the implementation of an art exhibition will not go according to plan without the hard work and support of various parties regarding the planning, implementation and closing. Therefore, it is hoped that all parties will take part in this exhibition. With regard to works in the field of art, it is interesting to analyze the existence of artists so that they can continue to work in this era of the COVID- 19 pandemic.

Organizing art exhibitions in Indonesia has always been of interest to the public as art connoisseurs and especially artists and academics as well as domestic and foreign tourists. one of which is Yogyakarta is listed as the most reckoned art city in Indonesia above other artistic/creative cities such as: Bandung, Jakarta and Denpasar [11]. In addition, the city of Bandung, especially in the ITB art market, has become a bustling art exhibition in Indonesia. This art market often raises a theme that is very close to social life. The event was quite attractive to many visitors and art connoisseurs [12].

Since the COVID-19 pandemic, art exhibitions have experienced a decline in visitors and many have had to close and be delayed. The absence of activities and income as well as publications causes every organizer to think again about holding art exhibitions [13]. The number of arts activities canceled from January to early April reached at least 135 including 14 film productions, 69 concerts, 14 art exhibitions, eight dance performances, 29 theater performances, pantomimes, puppets, puppets and fairy tales. The pandemic has left at least 38,000 art workers increasingly experiencing income uncertainty [13]. In organizing an art exhibition, it is necessary to have a management adaptation strategy in the COVID-19 pandemic. Adaptation strategy is a process of sensitivity of organisms to conditions or circumstances, whether carried out or studied and the concept of adaptation strategies leads to a plan of action at a certain period of time, by a certain group or the whole of humans as efforts or steps with the capabilities that exist in the environment. and beyond them [14]. So the adaptation strategy is an effort or planned action taken by individuals or groups to be able to overcome the problems faced by the state of the physical environment around with the aim of meeting needs and achieving the expected goals.

Based on the description above, it is necessary to have an appropriate management adaptation strategy which will later be used to make an appropriate action plan in an effort to deal with the COVID-19 pandemic on the sustainability of art exhibitions.

## **2. METHODS**

The research paradigm is qualitative research. The approach used is descriptive analysis with the aim of looking at the complete picture in a systematic way regarding the problems to be studied [15], namely the adaptation strategy of art exhibition management during the COVID-19 pandemic. These participants were taken from informants who came from appreciators, and art exhibition management strategies. Data collection techniques through interviews, observation, documentation and literature review. Data analysis was triangulated to describe the background and adaptation strategies of art exhibition management.

### **3. RESULTS AND DISCUSSION**

#### ***3.1. The Impact of the Pandemic on Exhibitions and Art Performers***

From observations and research, the implementation of art exhibitions during the COVID-19 period has decreased. This research was conducted on the basis of the concerns of the artists about the continuity of art exhibitions in the present and in the future. Especially now that life has changed since the COVID-19 pandemic. Various sectors were affected and almost died, including the fine arts industry. Performers of arts and culture are required to rethink what efforts can be made to maintain the continuity of art which is their main livelihood. The government's policy in the economic sector to guarantee art workers has not actually targeted artists. The most felt impact from all galleries and exhibitions declaring closure during the COVID-19 pandemic is the absence of activities and income and publications. The organizers of exhibitions and galleries must think again so that the wheels of the creative economy can still support the art workers under the auspices of the exhibition. Activities that have been scheduled have been postponed indefinitely. It was as if the exhibition halls were silent from the hustle and bustle of exhibitions, as well as discussions about works of art, talk artists and others.

#### ***3.2. New Era of Fine Art Exhibition***

The emergence of a pandemic outbreak has caused a new habit for people all over the world, art performers, and art exhibition entrepreneurs. A new habit emerges when a pandemic outbreak requires everyone to stay at home, not to travel/out of the house, not to gather a lot to do activities in crowds, this is done to avoid new symptoms [16]. Everyone has to impose new habits from those who previously met often, interacting directly must shift to utilizing the virtual world online. This seems to be a new norm and culture which in the future will become a new era, especially in terms of art exhibitions. People's habits of new habits with the virtual world will certainly affect the implementation of art exhibitions in the future. If the exhibition is held offline, even though it has entered the new normal era, it is certainly not good because the people themselves are appreciators/visitors and art connoisseurs of all kinds of things that are used to instant and virtual which will have an impact on the lack of exhibitions if held. This of course will cost money, time and energy. Thus, the new era of art exhibitions requires a new adaptation strategy both from management by utilizing technology, be it social media, digital platforms.

#### ***3.3. Technology Utilization***

Currently in dire need of a technology impact from the closing of several exhibition events both in Indonesia and abroad. The pandemic outbreak has caused many artists to think by creating a new strategy with the emergence of initiatives such as online exhibitions. The online exhibition in question is the ability to create something in a relatively faster and better time. The transfer of data and reality media to mobile application platforms, websites, Augmented Reality (AR), also facilitates the flow of data, information and education distribution. This situation is now where the tagline #dirumahaja has become a new space, especially for the public as visitors, art connoisseurs, appreciators, and can access exhibition galleries online. In the future, the existing platform can become a supporting media/support system for the non-digital art infrastructure.

Based on the results of the researcher's interview with the Founder of Gajah Gallery, Jasdeep Sandhu said that in a chaotic condition like now, art actors need to find new steps to provide convenience and ensure the continuity of art. Especially how to facilitate access to existing infrastructure in each area such as Art Jakarta and SEA Focus. Problems with access, such as a lockdown, will limit the development of the art industry and turn it into a dry gallery. Ease of access will encourage every artist not to be skeptical in the face of a pandemic. What can be done at this time is to develop a lot of art through the internet/online without reducing the information provided. It is also necessary to enrich the history of the artist's work so as to provide complete information when art is presented in online media.

Furthermore, the Founder of Titian Artspace from Bali, Soemantri Widagdo explained about emerging artists and the use of digital platforms. Titian Artspace is one of the liaisons between emerging artists who do not have a specific market and collectors/buyers. During the Covid-19 pandemic, there were almost no sales of works from emerging artist groups and established artists. The use of digital platforms will be a new method to be able to connect artists with buyers. It is also important to add value to a work by reinforcing the original story telling. Not only exhibiting works and stories, through short films that provide more interesting depictions and stories of works will add value to the exhibition itself. This will be very relevant to be applied during the current pandemic and the upcoming Covid-19 period.

#### ***3.4. Social Media Utilization***

Social media has become a new alternative media in art exhibition activities where things can be done interactively, whether it be in online surgical art activities, virtual interview sessions with figures in the

art industry, or simple workshop tutorial sessions and online exhibition rooms. [17]. Since 2017, David Zwierner has realized that the creative economy wheel can be carried out by a gallery through online previews before art exhibitions in virtual spaces [18]. David seems to have experience with virtual spaces both in planning and implementation. With the existence of virtual space, large-sized works of art that require transportation from the artist's house to the gallery or from one country to another, maybe this is no longer done considering that virtual space only really makes the continuity of the exhibition more interesting. The internet network can certainly facilitate communicative social media which is considered important by many people. Especially in the sustainability of virtual exhibitions by utilizing social media as a forum to accommodate the continuity of art exhibitions. The pandemic has made artists to really realize and attach importance to the function of the virtual tour platform or online viewing experience. Utilization of social media such as YouTube, Facebook, Instagram, Twitter is used by the art community in Bandung. IG is a social media that is often used because almost 90% displays visuals, this is of course in line with art which displays a lot of visuals. In Instagram, both post photos for painting exhibitions, there is a live Instagram feature as a means of dialogue between art connoisseurs and art performers. In addition, works of art can be shown on Instagram TV.

The researcher interviewed Oei Hong Djien where he was the Art Promoter, collector and owner of the museum. Oei Hong Djien said that in this pandemic situation, artists must face it positively and with hope. Looking at the past history in 1998 during the economic crisis, the Auction Hall was actually crowded with collectors and even the price of works at that time was still quite high compared to 1997. Similar to dealing with Covid-19, gallery owners have more time to recover their works. works that have not been preserved for a long time and rearranging the exhibition space so that it is more comfortable. The existence of social restrictions and gathering at this time will restore the essence of enjoying a work.

### ***3.5. New Strategy for Art Exhibition***

The strategy for adapting art exhibition management in the new era now requires a new management system, how to organize exhibitions properly in carrying out new adaptations, namely virtual exhibitions. Design is one of the important things before carrying out an activity for performing arts. In addition, it can also minimize risks such as losses that will be experienced later. There are three main points in the exhibition design including: theme, time and place, technical [18]. In terms of designing online exhibitions, artists can save time and space. Where starting from the preparation of

building costs which include electricity, parking, strategic building locations, etc. In this section, the author will describe the strategy for adapting art exhibitions including: Augmented Reality-based virtual exhibitions, Virtual Reality-based virtual exhibitions.

### ***3.6. Augmented Reality Based Virtual Exhibition***

Augmented reality is a digital technology that is by adding digital elements into the real world [19]. AR can be understood as a system that combines the real world with virtual elements (3D) to allow interaction between real and virtual objects instantly [19]. AR is often used in social media such as filters on Instagram stories, Snapchat. AR is used to read faces and add digital elements such as giving hats, glasses, making smooth faces that look real but are digital. In the world of art exhibitions, Augmented Reality can be used, for example by using the camera feature to show the walls of the room by adding an exhibition painting. With Augmented Reality art connoisseurs can see directly whether it's paintings, sculptures, other works of art through this digital technology. This will certainly look real because the use of Augmented reality itself is to scan the surrounding room by using a camera and displaying the work digitally into the real world. This is certainly something that should be done for the exhibition strategy for now and in the future.

### ***3.7. Virtual Reality Based Exhibition***

Virtual Reality (VR) is a technology that allows users to interact with an environment that is simulated by a computer [20]. In VR devices, computers can simulate an environment that exists in the real world into a virtual world or even an environment that never existed in the real world. In virtual space art exhibitions using VR exhibitions can be created in a digital virtual world. In its implementation can save costs. In organizing fine arts using virtual reality, several designs are needed with the following stages: (a) Concept (b) Design (c) Material collection (d) Making (e) Trial. The end result is a visual form where the exhibition can be accessed by anyone online using a smartphone in their respective homes. The development of technology is now heading towards the creation of a new reality, one of which is using virtual reality without any boundaries of space and time. This technology is used to create showrooms in digital form with the creation of this showroom that can be more interesting and interactive for both creation and art lovers. In addition, it can be a new adaptation strategy in an effort to deal with the COVID-19 pandemic.

In digital art exhibition management. Of course, income from visitors is the main capital for holding the exhibition. Although there are some exhibitions that are

funded and subsidized by the government so there is no entry fee. But in art exhibitions that depend on entrance tickets, this used to be a key factor when visitors would enter an exhibition. In the case of digital exhibitions, a website can be used as a forum later in organizing digital exhibitions. On the website, we as organizers can create an entry page and open participant registration. Participants can register using their email or mobile number and enter a password along with the amount of the fee to enter the digital art exhibition. On the website there are Augmented Reality and Virtual Reality to see the works on display in the digital exhibition.

#### 4. CONCLUSION

The impact of the Covid-19 pandemic has become a major problem in ensuring the sustainability of artists in their lives, which has caused a new era to emerge in the world of art exhibitions. For this reason, an appropriate management adaptation strategy is needed so that the creation of an art exhibition that can be realized properly includes utilizing social media as a means of art exhibitions, utilizing technology by creating a virtual exhibition based on Augmented Reality and virtual exhibition based on Virtual Reality. Virtual exhibition as a new breakthrough in a new era that makes art exhibitions run well. This will certainly be a new hope for artists to continue to adapt to changing times from time to time.

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