



ANCER Lab 05

Yogyakarta

24-26 February 2024



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INTRODUCTION

The Asia Pacific Network for Cultural Education and Research (ANCER) is a network that aims to connect and bring together research and practice through discussions on pertinent issues and developments in arts management and cultural policy in Asia. One of its two main initiatives is the ANCER Lab, a platform for critical conversations that happen each year in one city in Southeast Asia, organised by LASALLE College of the Arts, University of the Arts Singapore together with a partner from that city. Each Lab incorporates a day-long symposium or dialogue with arts practitioners and researchers in the city, and meetings with arts and cultural organisations and artists.

The fifth iteration of the ANCER Lab platform was held in Yogyakarta, Indonesia, from 24 to 26 February 2024 in collaboration with independent arts manager Theodora Agni and various institutions, initiatives and individuals from the Yogyakarta arts community. Together with students from the BA (Hons) Arts Management and MA Arts & Cultural Leadership programmes of LASALLE College of the Arts, we visited the studios of Mella Jaarsma (co-founder of Cemeti Arts House) and veteran artist FX Harsono; met with the collectives Krack! Printmaking Studio and Gallery, ACE House Collective, and KUNCI Study Forum & Collective; and were introduced to the work of the Indonesian Visual Art Archive.

The ANCER Lab Conversation was held on Sunday, 25 March, on the theme of New Managerialism, a concept introduced by Theodore Agni. Invited as presenters from Jogja were Ladija Triana Dewi, an arts manager, arts researcher and member of the collective Taring Padi, and a writer, community organiser, curator and member of KUNCI, Syafiatudina (Dina). Guest speakers invited from the Southeast Asian region were: Alain Zedrick Camiling, Chair of the BA Creative Industries Management Programme, De La Salle- College of Saint Benilde, as well as an arts writer and curator based in Manila, the Philippines; independent curator and arts manager Meta Moeng who currently lives and works between Phnom Penh and Siem Reap, Cambodia; and cultural manager, systems thinker and educator Shireen Marican from Singapore.

The ANCER Lab Conversations was co-moderated by Audrey Wong and Sunitha Janamohanam of LASALLE College of the Arts, together with Agni, and with English-Bahasa Indonesia interpretation by Fiky Daulay.

This report focuses on the ANCER Lab Conversations, written by MA Arts and Cultural Leadership student and arts manager, Rica Estrada. We precede it with the concept note written by Theodora Agni and a photo essay by MA Arts and Cultural Leadership student Janine Michelle Cabato.

CONCEPT NOTE

by Theodore Agni

Background and context

The history of contemporary art in Yogyakarta from the 1990s to the early 2000s has been characterised by several artistic developments that have influenced the practice of managing arts and shaped the local arts ecosystem. One of the milestones was the Binal Experimental Arts exhibition (1992), initiated by a group of young artists. The exhibition showcased experimental art forms, including performances in public spaces and installations in artists' studios. It was independently organised through personal funds and participant donations.

During this period, artists' collectives, arts organisations and alternative spaces were established through individual and group initiatives. These entities played a crucial role in promoting experimental works, organising exhibitions, and encouraging artistic dialogue. Some notable initiatives include Cemeti Art House (1988), Kedai Kebun Forum (1996), Cemeti Art Foundation/Indonesian Visual Art Archive (1995), and Taring Padi (1998). At the same time, issues related to identity, politics and social change have become increasingly important in contemporary arts practice. Artworks with sociopolitical themes have formed the identity of Indonesian contemporary arts.

When discussing the relationship between the development of artistic practice and arts management in Indonesia, it is important to consider the political repression that occurred during the New Order era (1966-1998) under the regime of the second Indonesian President Suharto. The ideological censorship raised concerns about control if the arts were government-funded, making it crucial to maintain artistic freedom and independence. To safeguard the freedom and sustainability of artistic practices from the political influence of the New Order administration, artists and alternative spaces adopted entrepreneurial approaches. This involved exploring market potentials and experimenting with different ways of selling artworks. Other strategy was to work with international cultural centers that set up offices in the country to finance local art activities. For example, the Institut Français d'Indonésie (France), the Erasmus Huis (Netherlands), the Japan Foundation (Japan), the British Council (UK), the Italian Cultural Institute and the Czech Cultural Centre have all contributed to this effort. Since the 1990s, Indonesian artists and curators have become active in the global art scene through international art exhibits like the Asia Pacific Triennial of Contemporary Art (1993) and residency programs, resulting in increased foreign support for local art activities.

These changes have prompted the local arts community to organise themselves into certain structures to receive and manage arts grants from international institutions. As a result, a new class of workers emerged: arts managers, who hold positions such as director, program manager, administrator, or treasurer. With the increased demand for artworks and collaborative projects, new professions and roles evolved, including art handlers, artisans, and volunteers for exhibitions or festivals.

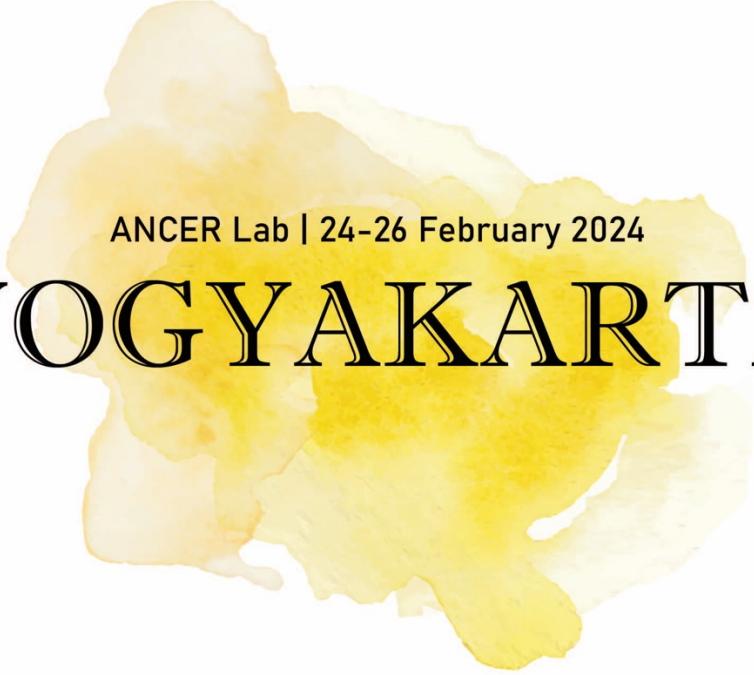
New Managerialism in the arts

The 1990s marked the beginning of a new era of managerialism in the arts, which can be characterised by the use of narrative reports as the benchmark for assessing and evaluating arts projects. The next wave of new managerialism emerged after the passing of the Law on the Development of Culture by the Indonesian government in 2017. This law serves as the first legal-formal reference for managing cultural heritage. Since then, young arts managers have taken steps to collaborate with the government. In the process, art is produced according to government standards that follow auditing principles, which can be challenging as it involves the use of public funds and requires accountability. All aspects of art making, including production costs and wages, must be taken into account in the budget. While seemingly rigid and highly bureaucratic, this new managerial practice allows what was formerly voluntary, unpaid behind-the-scenes work to get remunerated. It also allows artists who work outside the traditional economic model of the art market to be compensated for their artistic initiatives and projects through artist fees.

With the establishment of the Yogyakarta government's arts funding program through the Privileged Fund in 2012, followed by the Indonesian government's Cultural Endowment Fund platform in 2022, the arts community and universities in Yogyakarta have begun to develop capacity-building programs for arts workers to support the central government's ambition to promote Indonesian culture. However, there are concerns that this new period could stifle the growth of artistic practice and discourse, as everything needs to be quantified, planned and even certified. In addition, government funding systems and programmes are seen as unsustainable due to their vulnerability to national and global sociopolitical situations. In 2010, budget cuts for the arts in the Netherlands, following the election of a right-wing coalition, had a global impact on artistic practices, including those in Yogyakarta.

**

New managerialism is a term coined by St. Sunardi (2016) in his essay "Surplus of Report, Deficit of Change: Higher Education Dilemmas in Managerial Authoritarianism." The essay examines managerial practices in Indonesian universities. The author defines new managerialism as the excessive use of management, both qualitatively and quantitatively. This management practice emphasizes the principles of auditing in the implementation of education in college and university settings, which departs from the ideology of the free market and contradicts the ideals of the education reform movement in Indonesia. The author notes that this phenomenon also applies to almost all areas of life.

A large, irregular yellow watercolor splash serves as a background for the title and date text.

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YOGYAKARTA

Photo Essay by
Janine Michelle Cabato



Asia Pacific Network for Cultural Education and Research

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DAY 1

1st stop at Mella
Jaarsma's Art Studio



“ We started the art space, Cemeti. In that time, there were so many interesting artists we studied with... but there was no space for exhibitions. We thought why not try to rent a house and our front room. We tried to make it sort of like an exhibition space, like a gallery. It was just a very small idea to start in the middle of 1988. That was how Cemeti started. ”

Mella Jaarsma
Co-Founder
Cemeti Art House



Group photo with
Mella Jaarsma

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DAY 1

2nd stop at
Krack! Printmaking
Studio and Gallery



Krack! Art Manager Sukma Smita (center) welcomed us to the gallery and introduced us to some members of the art collective. They gave us a tour of the printmaking studio at the 2nd floor.



We tried out some handmade 3D glasses to appreciate the 3D prints.



Theodora Agni, independent arts manager and Jogja partner for the ANCER Lab, gave us a glimpse of her work. In particular, she talked about After-Hours Care Club, a monthly gathering, where discussion partners shared art management practices and perspectives to fellow colleagues and artists.

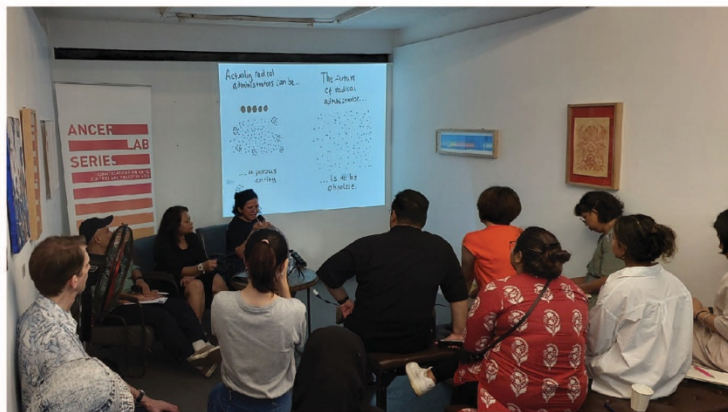
ANCER Lab | 25 Feb 2024

DAY 2

ANCER Lab Conversations



Ladija Triana Dewi, Project Manager of Taring Padi, posed a question whether art management should be standardised.



“If everyone has the skills to be an administrator, then everyone can be an artist.”

Syafiatudina
KUNCI Study Forum & Collective

Syafiatudina of KUNCI Study Forum & Collective shared her perspective about what it means to be a “Radical Administrator” in the arts in just 5 slides. She advocated for a leadership that rotates so that everyone has the chance to acquire knowledge, skills, and opportunities that come with the position. She explained that “the future of radical administrators is to be obsolete.”

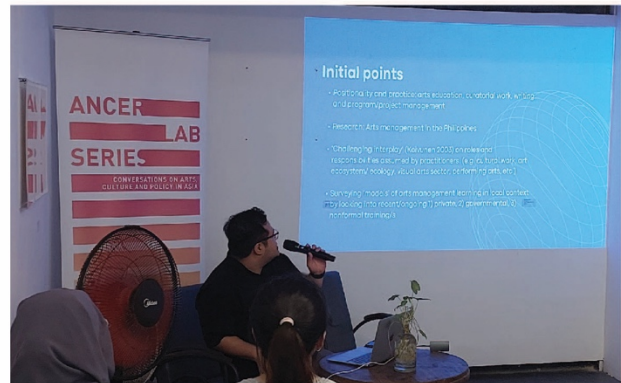


Meta Moeng talked about her experience as an arts manager and curator in Cambodia. She shared how she had to move her practice from Phnom Penh to Siem Reap. It's fascinating to learn that her practice is currently being sustained by one art patron who is supportive of local artists and their works.

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DAY 2

ANCER Lab Conversations



Alain Camiling, Chair of the Arts Management Programme at the De La Salle-College of Saint Benilde discussed his research on arts management in the Philippines.



After Shireen Marican's sharing about systems thinking in Singapore, we had a panel discussion on the independent arts manager moderated by Sunitha Janamohanam, lecturer in Arts Management at LASALLE College of the Arts.



Final discussions were moderated by Audrey Wong, Programme Leader, MA Arts & Cultural Leadership at LASALLE College of the Arts. Participants shared issues and challenges that were quite similar despite the various contexts particular to Southeast Asia and our relationship between civil society and governments. In a lighthearted moment, Kharuniissa (Nisa) of Bakudapan Food Study Group voiced her opinion that for the love of art, we could all be miserable together. Everyone was laughing in empathy and solidarity!

ANCER Lab | 25 Feb 2024

DAY 2

Closing the day with the presenters of the ANCER Lab conversation at the Tannoor Restaurant.



The owner gave us a history of The Tannoor Restaurant. We learned that he is an Afghan refugee who has lived in Yogyakarta for 10 years already. His Indonesian wife owns the restaurant business following Afghan heirloom recipes.



ANCER Lab | 26 Feb 2024

DAY 3



We started Day 3 with a visit at Ace House Collective & Broken White Project.



MA students admiring the work of Sulung Widya Prasasta "Head On!" which was part of Persona Space Exhibition.

Listening to Gintani Swastika, one of the collective founding members, at the open air lounge.



ANCER Lab | 26 Feb 2024

DAY 3

Indonesian Visual Art Archive (IVAA)

IVAA is a non-profit organization that serves as a library and archive that documents art practices. It is a vital resource for arts managers, curators, visual artists, and researchers.



Some snaps of the library at the second floor of IVAA. It's interesting to know that their archive collection has reached millions already. They started in 2007.



Listening to the Director of IVAA Sita Sari Trikusumawardani, talk about the collection and the challenges that go with conservation and operations.

ANCER Lab | 26 Feb 2024

DAY 3

FX Harsono



FX Harsono is a highly esteemed contemporary artist renowned for his significant contributions to the Indonesian art scene spanning four decades. His artworks take a multi-layered approach of research based on Indonesia's socio-political history and a personal reflection on his ethnic Chinese identity and family history.



Harsono was telling us why he transferred to Jogja from Jakarta. First is the simplicity of life in Jogja. With much less traffic, he could have five meetings in a day. Second is the lower cost of living and cost of land as his studio in Jogja could store bigger works.



Harsono showed us a presentation of his artworks that delved into his Chinese roots and heritage.

ANCER Lab | 26 Feb 2024

DAY 3

KUNCI Study Forum & Collective

Our final stop by sunset was visiting KUNCI. We got to see how this 10-member collective worked.



Members of KUNCI discussed their work and their vision. They also disclosed how their operations are set for a number of years with paid salaries for operations.



ANCER Lab gave me the opportunity to listen to various experiences of arts managers in different parts of Southeast Asia. The shared concerns and challenges made me understand that we are all on the same boat. It was an eye-opening experience also to meet, listen, and visit Harsono, IVAA, and KUNCI. The creative spirit in Jogja has really sparked community effort to practice, promote, and pursue the arts.

ANCER Lab Conversations | *Percakapan ANCER Lab*

YOGYAKARTA

Date: Sunday, 25 February 2024

Venue: Krack! Printmaking Studio and Gallery

SCHEDULE

10:00 - 11:00 am	Registration opens with coffee.
11:00 – 11:15 am	<u>Welcome and introduction</u> By Audrey Wong, Programme Leader, MA Arts & Cultural Leadership, LASALLE College of the Arts, University of the Arts Singapore
11:15 – 12:45 am	Panel 1: “New managerialism” in Yogyakarta Introduced and moderated by Theodora Agni, Independent Arts Manager <ul style="list-style-type: none">• Ladija Triana Dewi, Project Manager, Taring Padi (via zoom)• Syafiatudina, writer, curator, and member of KUNCI Study Forum & Collective
12:45 – 1:30 pm	Q&A
1:30 – 2:30 pm	Lunch break
2:30 – 4:00 pm	Panel 2: The independent arts manager – perspectives from Singapore, Cambodia and The Philippines Moderated by Sunitha Janamohan, Lecturer, Arts Management, LASALLE College of the Arts, University of the Arts Singapore <ul style="list-style-type: none">• Shireen Marican, Independent curator and arts manager (Singapore)• Meta Moeng, Independent curator and arts manager (Cambodia)• Alain Zedrick Camiling, Curator and Arts Management Educator (The Philippines)
4:00 – 4:45pm	Q&A
4:45 – 5:30 pm	Coffee break
5:30 – 6:30 pm	Final discussion, moderated by Audrey Wong. *End*

Presenters' Biographies

Alain Zedrick Camiling is currently Chair of the BA Creative Industries Management (formerly Arts Management) Programme at De La Salle- College of Saint Benilde and Consultant-Curator at Museo Pambata (Children's Museum). In 2018, he pioneered Bank of the Philippine Islands' Arts Education Programme managing its collections and museums. He was curator for Philippine Embassy's exhibition in Rabat, Morocco (2022); co-curator of Philippine entry for Prague Quadrennial of Performance Space and Design in Czech Republic (2023); and a travel grant beneficiary of the International Committee for Museums and Collections of Modern Art (CIMAM) Conference in Buenos Aires, Argentina (2023).



Ladija Triana Dewi is an arts manager and arts researcher. Currently pursuing a master's degree in Arts and Culture Management at the Pascasarjana ISI Yogyakarta, she is studying arts management with a focus on literacy and reflections on issues behind the scenes of arts events. Since 2021, Ladija has been a member of the collective Taring Padi and is also their project manager. She co-founded the Kantin Kurasi collective in 2018 and is active in curatorial practice and multidisciplinary arts initiatives.



Meta Moeng is an independent curator and lives and works between Phnom Penh and Siem Reap, Cambodia. She is the founder of two experimental community spaces, dambaul (Phnom Penh, 2019), an arts resource home, focusing on building Cambodian Contemporary Art Archives, and Kon Len Khnhom (Phnom Penh, 2017), an independent art space, focusing on building networks and audience development. She was previously Community Projects Manager at SA BASSAC from 2013-2016. She has been a participant in several curatorial programmes in Southeast Asia including *Terms and Conditions of Writing and Publishing Art in Southeast Asia*, convened by Afterall and Southeast of Now (2021).



Shireen Marican is a cultural manager, systems thinker and educator motivated to advance the engagement of culture with people, institutions and organisations for a just and equitable environment and society. She engages deeply with community and contemporary discourses for projects and research to co-create strategy and practice across diverse stakeholders through her work as a Consultant with Desire Lines and an Adjunct Lecturer with LASALLE College of the Arts. She is passionate about weaving intercultural and interdisciplinary perspectives and building resilience towards global critical and social issues.



Syafiatudina or Dina, currently works as a writer, community organiser, and curator. Her artistic practice has been influenced by her exploration of various topics including social movements, collectivity, the formation of political subjects, and critical pedagogy. Dina is a member of KUNCI (kunci.or.id), a collective focused on study, research-action, and publishing in Yogyakarta.



Moderators

Audrey Wong is Programme Leader of the MA Arts and Cultural Leadership course at LASALLE College of the Arts. The first Nominated Member of Parliament for the Arts in Singapore (2009 – 2011), Audrey was also previously Artistic Co-director of The Substation and served on boards of institutions like the National Arts Council, Singapore Art Museum and Nine Years Theatre.



Sunitha Janamohanan has worked in the arts since 1999 with a portfolio that covers a range of art forms and creative industries. She has been an arts manager, curator, producer, venue manager and heritage manager in Kuala Lumpur and Penang, Malaysia. She has an MA in Arts Administration from Columbia University, New York, and lectures at LASALLE College of the Arts. Her research interests reside at the intersections of social practice, labour, organisational behaviour and cultural leadership.



Theodora Agni is an independent arts manager and residency manager, based in Yogyakarta, Indonesia. Her practice is inspired by the role of the dramaturg as an intermediary and multitasker. In 2020, she initiated 'Shifting Realities', a platform aimed at building a discursive space for critical perspectives and practices of arts management in Indonesia. The first iteration consisted of a series of workshops looking at arts management from an interdisciplinary perspective, funded by the Indonesian Ministry of Education and Culture, Directorate General of Culture. She received a Kelola Arts grant for the National Internship program, which acted as an important impetus for her practice as an arts manager.



Interpreter/translator

Fiky Daulay has been involved with members of KUNCI since 2016 during the initiation of the experimental School of Improper Education. Apart from his main interests in documentary and sound studies, he works with Yogyakarta-based electronics study group bonbontronix.

REPORT

INTRODUCTION

Yogyakarta is characterised by a rich ecosystem of independent art organisations and spaces, most of which were founded by individuals or art collectives. In the concept note of ANCER Lab Yogyakarta, Agni explained how the early 1990s brought about a number of important milestones that shaped the arts ecosystem in Yogyakarta. It was also during this period that censorship by the government during the New Order Era (1966-1998) led artists to value artistic freedom and independence above all things, and to develop alternative approaches to arts funding and collaboration. These included more support from international cultural institutions as well as participation in the global art market. These developments allowed for an expansion of artistic dialogue and arts management practices, as well as the flourishing of socially relevant art. These led to the need for and the rise of new roles in the practice of art, such as the arts manager who often served as “director, program manager, administrator or treasurer” for organisations or projects, as well as “art handlers, artisans and volunteers.”¹

Agni also highlighted the impact of recent developments in Indonesian government cultural policy on the arts, such the establishment of an arts funding program in Yogyakarta through the 2012 Privileged Fund, alongside national policies such as the 2017 Law on the Development of Culture and the 2022 Cultural Endowment Fund platform. Agni discussed how these developments led to the rise of “new managerialism,” a concept coined by Indonesian academic Dr. Stanislaus Sunardi in 2016². This paradigm shift offers alternative funding mechanisms, however, concerns persist about the sustainability of government funding systems and there is apprehension that this era of new managerialism may impede the organic growth of artistic practice and discourse.

ANCER Lab Conversations

Panel 1: ‘New Managerialism’ in Yogyakarta

Session presented in Bahasa Indonesia with English interpretation by Fiky Daulay

The first panel for the day was titled “‘New Managerialism’ in Yogyakarta” and was presided over by Theodore Agni. The speakers for the morning session were Ladija Triana Dewi, Project Manager of the art collective Taring Padi (est. 1998); followed by Syafiatudina, a writer, curator, and member of KUNCI Study Forum & Collective (est. 1999), both based in Yogyakarta.

¹Theodore, Agni. 2024. ANCER Lab Conversations CONCEPT NOTE.

² Sunardi, Stanislaus. 2016. “Surplus of Report, Deficit of Change: Higher Education Dilemmas in Managerial Authoritarianism.” Published in Bahasa as “*Surplus Laporan, Defisit Perubahan Dilema Perguruan Tinggi dalam Otoritarianisme Manajerial*” in *RETORIKA | Jurnal Ilmu Humaniora Baru* | VOL.4 - No.1, Januari 2016.

Agni introduced the morning session by referencing the Sunardi essay, saying how after reading it, she and a few other arts managers got together to discuss how it relates to their own industry and community, especially given the increase in government support for the arts in Yogyakarta. She shared how in the arts, administrative or managerial work is often separated from or outside of the actual product being created, that being the art object or activity itself. She also talked about how funding often does not include or leaves out the payment for arts managers, with allocations often only for professional fees of the participating artists. To close, Agni reflected on how she herself was a product of new managerialism in Yogyakarta.



Theodore Agni introducing the concept of New Managerialism and setting up the first panel for ANCER Lab Conversations Jogja.

Ladija Triana Dewi | *The Relation Between Expectation and Reality in Arts Management*

Ladija Triana Dewi's presentation, "The Relation Between Expectation and Reality in Arts Management," drew from her experiences as an arts manager and university lecturer at the Yogyakarta Indonesian Arts Institute (ISI Yogyakarta). Delivered remotely from Brisbane, Australia, the presentation explored four key sections specific to Yogyakarta's context: entry points into arts management, values inherent in the practice, sources of support and pathways, and the benefits of collectivity and sustainability.

Ladija expounded on the dual avenues through which arts managers in Yogyakarta can enter the field—either through formal education (institutional) or via experiential learning (organic). Institutional arts managers encompass individuals who have formally studied arts management in academic institutions or work in organisations such as galleries, museums, foundations, or governmental bodies. Conversely, those within the organic movement acquire their skills through artist studios, independent initiatives, or collectives. Ladija delineated the distinctions in work characteristics between institutional and independent settings. Ladija spoke about the perception of the organic movement as “unprofessional” due to its informal recruitment processes and reliance on existing networks. She also highlights how organic movement embodies greater independence and skill-based learning, in contrast to institutional settings where administrative culture plays a pivotal role, tied to a specific organisational ethos. However, Ladija also asserted that despite the perceived flexibility or openness of the

organic movement, it also somehow harbours hierarchical structures akin to institutional frameworks.

Addressing the inclination to standardise entry points, Ladija argued that Yogyakarta's diverse starting points contribute to its distinctive arts management landscape. Shared methodologies in organising work, securing funding, and facilitating regeneration or sustainability emerge despite the dichotomy between formal education and experiential learning. Ultimately, she posits that both pathways are interdependent and complementary in shaping a comprehensive and resilient arts management ecosystem.

Ladija's second part focused on the values inherent in the practice of arts management in Yogyakarta, distinguishing between tangible and intangible values that mirrored institutional and organic arts management. Organic managers prioritise relationships, relying on gentlemen's agreements. Contracts, if eventually made, are created collectively. Good performance, networking and solidarity are the characteristics that lead to other projects in the future. Ladija emphasised that institutional managers are seen as professionals or specialists while organic arts managers are generalists or jacks of all trades. Administrative intervention forces institutional arts managers to prioritise stakeholders or funders above all. Organic arts managers rely on the concept of "Bandung Bondowoso" or making the impossible happen, through whatever means and resources available.

These complexities lead to both types of arts managers being exposed to risk, having overlapping work, being burnt out, and eventually to less appreciation of the practice and departure from the project or even the industry. Ladija argued that this type of cause and effect can eventually lead to art programs that are run solely by those who have more resources or power.

Ladija's final words included recommendations for advancing arts management in Yogyakarta, advocating for tailored residences, mentorships, and solidarity. She emphasised collective learning initiatives, confidence-building, acknowledgment of individual significance, and the implementation of safety procedures. Stressing collaboration between organic and institutional managers, Ladija called for active policy participation and encouraged a culture of sharing practical knowledge. She underscored the importance of learning, working, sharing, and caring together to enhance resilience and efficacy, anticipating positive outcomes in regeneration and funding opportunities.

Agni responded to Ladija's presentation by framing how new managerialism in the arts is rooted in Indonesia's lack of cultural strategy. The notion of cultural strategy, both in terms of a country's lack of and abundance of one, would be elucidated more on in the afternoon discussions.

Syafiatudina | *Radical Administrator in five slides*

Syafiatudina (Dina) delivered a presentation on the role of a “Radical Administrator”, a speculative discourse encapsulated within five hand-drawn slides. Informed by her experiences within collectives and solidarity projects, she expounded on the concept of the radical administrator. The presentation drew inspiration from discussions with Kate Rich, who coined the term “feral trade” to describe administrators circumventing rules and bureaucracy. The term was also used in the context of the Lumbung Kiosk in Documenta Fifteen³ and its experimentation with the Feral Trade model, endeavouring to distribute products through an existing mobility network, exemplifying a method of slow trade.



Dina articulated radicalism as an approach to disentangling programmes at their roots and as a means of collectively navigating complexity or challenges. Depicting arts administrators as empty circles in her presentation, she characterised them as vessels filled with ideas, plans, strategies, methods, supplies, and individuals, situated in the middle, accountable to those with resources. She underscored the “objects” of administration, encompassing workers, staff, artists, ideas, and relations, emphasising the art managers’ movement and provision of resources within this framework.

She further contextualised the flow of artistic production and presentation within the class and colonial divisions prevalent in Indonesia, elucidating the role of the middle-class art administrator in facilitating resource flow towards the ruling class, without ownership of the means of production. She highlighted the historical influence of Dutch colonial education in creating a new class of art administrators, capable of navigating the complexities of social hierarchies influenced by factors such as ethnicity and patriarchal systems.

The presentation envisioned radical administrators as porous entities, depicted with a permeable border, symbolising openness to new knowledge and methods. Syafiatudina advocated for arts managers in Indonesia to adopt this practice, encouraging audience members to explore its applicability in their respective contexts. Drawing on the example of a union with rotational leadership, she illustrated how this approach dissolves hierarchical structures, granting equal access to networks, knowledge, and opportunities. The concept of

³ Documenta Fifteen, held in Kassel, Germany, from June-September 2022, was curated by the Jakarta-based collective ruangrupa, who introduced the concept of *lumbung* (communal rice barn) as an alternative economy of collectivity, shared resource building and equitable distribution. See <https://documenta-fifteen.de/en/lumbung/> for more.

rotational leadership was presented as a form of regeneration, fostering education, empowerment, and agency among personnel.

Dina concluded her presentation by forecasting the potential demise of radical administration in the future, envisaging a landscape where all participants become administrators while retaining the capacity to function as artists. She highlighted the current challenges faced by art managers in Yogyakarta, who often find themselves preoccupied with administrative tasks and lack the time to engage in artistic pursuits.

Open Forum

Subsequent to the morning panel presentations, an open forum was held to provide the audience with an opportunity to pose questions to the panellists. Noteworthy discussions emanated from the audience, encompassing various themes. Firstly, there was an exploration of the significance of imagination in administration. Additionally, a participant who had studied art management and presently serves as an art management educator expressed concerns about the application of Planning, Organising, Actuating, and Controlling (POAC) management principles in the arts sector. POAC is widely acknowledged as the de facto international standard for successful management and project implementation;

however, it was asserted that its unilateral application may pose challenges in the context of the arts, prompting a call for a more nuanced, two-way approach. Further contributions included a personal reflection on the unconventional path to becoming an arts manager, raising questions about the compatibility of standardisation with the principles of convenience and freedom of expression in the arts.

Finally, Syafiatudina introduced the metaphor of "re-tuning" to elucidate the process of harmonising theoretical concepts with practical implementation. Emphasising the need for a gradual re-tuning process, she underscored its role in avoiding intimidation, fostering opportunities, and establishing a safe space conducive to continuous learning within the arts management domain.





Participants mingling at Krack! during the lunch break

Panel 2: The independent arts manager – perspectives from Singapore, Cambodia and The Philippines

Session presented in English with Indonesian interpretation

The afternoon session was moderated by Sunitha Janamohan, arts management lecturer at Lasalle College of the Arts Singapore and ANCER Coordinator. Janamohan welcomed the audience by sharing ANCER's immersive learning ethos. Its pedagogical approach involves not only an in-depth exploration of the host country or city's arts management practices but also draws insights from diverse contexts through the inclusion of guest speakers from neighbouring countries in Southeast Asia. The afternoon session featured presentations by Meta Moeng, an Independent Curator and Arts Manager from Cambodia; Alain Zedrick Camiling, a Curator and Arts Management Educator from the Philippines; and Shireen Marican, an Independent Curator, Arts Manager, and systems thinker from Singapore.

Meta Moeng | *Experimental project: Space and people*

Meta Moeng's curatorial practice is characterised by a collaborative and dialogical approach with artists, where her artistic process delves into the exploration of urban form and the intricate dimensions of urban development, unveiling alternative perspectives and modes of contemplation. Her presentation centred on sharing her experiences as an independent curator in Cambodia, a trajectory shaped by her background as someone who got into the arts organically, to echo Ladija's term.

Meta embarked on an exploration of the Southeast Asian art landscape beyond Cambodia, eventually working part-time at SA SA BASSAC, a gallery in Phnom Penh. Recognising the limited engagement of regular Cambodians in the gallery, she conceived the idea of developing a broader audience through public programmes. After departing from SA SA BASSAC in 2016, Meta founded Kon Len Khnhom, an independent art space dedicated to audience-building and networking, sustained through external funding sources. Housed within a traditional Khmer stilted house, Kon Len Khnhom provided a platform for architectural students to engage in long-term projects, fostering a residency environment. The space

facilitated interactions between overseas curators, writers, and local students, transforming it into a nexus for diverse creative and scholarly pursuits.

Reflecting on the need to support artists, Meta conceptualised Dambaul, an arts resource home for artists, meaning "rooftop." Functioning as a reading room, art archive, and a space for knowledge-sharing, Dambaul evolved into a library, fueled by donations from institutions, including a substantial contribution from the National Gallery Singapore Resource Center in 2019. Meta also curated exhibitions of books, such as "Folding Concrete," an exhibition on Cambodian modern architecture and urbanism, illustrating the dynamic interplay between curatorial practice and literature.

Meta recently relocated to Siem Reap, where she is currently engaged with a local gallery to create exhibitions and showcase art by local artists. Her involvement with the gallery enabled her to closely collaborate with local artists and to educate the gallery owner, a local businessman, on contemporary art, and leveraging artistic endeavours to benefit the local community. She also started Bookshop, a weekend initiative that allows her to foster connections in her new community. Overall, Meta's curatorial practice is steadfast belief in the societal significance of art beyond its traditional gallery confines. She also emphasised the importance of working with living artists for meaningful communication.

Alain Zedrick Camiling | *Arts management learning in the Philippine context*

Alain Zedrick Camiling's presentation centred on the evolution of arts management in the Philippines, specifically through an examination of arts management education programmes. His research, a component of a broader investigation entitled "Arts Management in the Philippines: Knowledge, Circulation, Pedagogy, and Practice," is deeply informed by his experiential insights and professional practice in curatorial work, writing, and project management. Currently serving as the Chair of the Creative Industries Management program at De La Salle - College of Saint Benilde in Manila, Alain started his discussion by delving into the concept of a "challenging interplay" (Koivunen, 2003) that characterises the roles and responsibilities of arts management practitioners. He also examined key terms such as cultural work, art ecosystem and ecology, and network relationships.

Alain proceeded to provide an overview of arts management education programmes in the Philippines, spanning from the inception of such programmes in 1987 to the most recent establishment of an MA programme in 2014, primarily designed for arts education. He delineated the evolving landscape and definitions of arts management in the Philippines, highlighting its contextual nuances and diverse professional orientations. Furthermore, Alain expounded upon the cultural policies of the Philippine government, spotlighting the recent enactment of Republic Act 11904, known as the Philippine Creative Industries Development Act of 2022, which influenced his own institution's transition from Arts Management to Creative Industries Management.

Utilising his institution's programme as a case study, Alain elucidated the development and core courses of the Creative Industries Management curriculum, demonstrating the adaptation

to changing industry demands and legislative frameworks. Additionally, he examined the curriculum of the MA programme in Arts Management initiated by the National Commission of Culture and the Arts, housed in the Bulacan Arts, Culture, and History Institute. This programme's offerings encompassed critical aspects of arts management, including fundraising, budgeting, governance, arts entrepreneurship, grant writing, and technology transfer. He also included as a case study the informal learning programme, "Upskilling on Performance and Visual Arts Curation," presented by the Cultural Center of the Philippines' Visual Arts and Museum Division. Funded by Congressman Christopher De Venecia, the programme targeted independent cultural workers and arts management practitioners, emphasising topics such as curatorial roles and the inclusion of care in cultural practice.

Alain concluded his presentation by advocating for specific educational policies for arts management, the establishment of a union dedicated to arts management development, and the promotion of inter-institutional collaborations and a dynamic research culture in arts management.

Shireen Marican | *Systems Navigation & Independent Arts and Cultural Practice in Singapore's Context*

Shireen Marican's presentation discussed the contextual framing, practical application, and the characteristics defining professional arts management within the specific context of Singapore. As an independent curator, Shireen articulated her practice's common threads and themes, such as ecological thinking, global critical issues, just and equitable futures, and cultural reframing. She shared how her decision to take on projects is influenced by their alignment with these thematic areas, in addition to considerations of time, collaboration, interest, and remuneration.

Shireen emphasised that her peers in Singapore's independent arts community also possess a clear framework guiding their practice, including well-defined affiliations, associations, and relationships between resource and knowledge models.

Singapore has diverse funding structures, spanning arts businesses, cross-sectoral grant schemes, private sector institutions with art functions, and engaged business stakeholders in arts and culture. The funding landscape is further complemented by community partnerships, strategic re-allocation efforts, and advisory roles for systems transformation in arts organisations. Highlighting Singapore's abundant resources, including a strategic plan, templates, and capability development support, Shireen emphasised the need for content to align with objectives in theory and practice. She also raised questions about the inclusivity and participatory nature of Singaporean opportunities in the arts, particularly for those without access to funding.

Shireen concluded her presentation by recommending systems learning to attain desired states, resilience to emergencies, thriving within the context, and ensuring accessibility and applicability. She delineated three types of systems learning: systems change or transformation, systems development, and systems navigation. Acknowledging the work of

earlier generations of arts managers, Shireen advocated for a current focus on systems navigation, which can aim to liberate the arts profession from outdated economic models, to recognise the value of emergence in practice, and to embody the principles of the commons.



Left to right:
Alain Zedrick
Camiling,
Meta Moeng,
Shireen
Marican

Open Forum

The afternoon's open forum was moderated by Sunitha, who underscored the different contextual considerations and opportunities delineated in the afternoon presentations. She noted the semblance between the current Cambodian experience and its resonance with the Indonesian audience members, particularly concerning independent and collaborative artistic practices. She further directed attention to the trajectory of arts management education, elucidating its inception within the domain of artists and its subsequent evolution driven by the imperative to ensure sustainability, prompting the infusion of business-oriented paradigms. However, she underscored the nuanced deviations observed in the Cambodian milieu, or in Meta practice in particular.

During the Q+A Camiling was asked about the motivations underpinning his research endeavours and the anticipated discoveries therein. In response, he expounded on the imperative to generate localised research outputs and foster indigenous knowledge. Furthermore, he emphasised the exigency to standardise arts management education, thereby encompassing a broader spectrum of core competencies essential for the professional development of arts managers. This articulated perspective stood in stark contrast to the morning session's discourse, where sentiments within the Yogyakarta arts community leaned towards resistance against standardisation.

Roundtable Discussion

Session conducted in English with Indonesian interpretation

The culminating session of the day featured a roundtable discussion facilitated by Audrey Wong, which provided a platform for participants to engage in a collective dialogue, reflect on previous conversations, extend thematic considerations, and introduce additional queries. The central theme revolved around the challenging task of reconciling the dichotomy inherent in art and management, where the intangible values intrinsic to art contrast with the tangible structures fashioned by management. Key issues addressed included the quest for spaces conducive to articulating and resolving dilemmas inherent in arts management practice, and a nuanced exploration of the multifaceted concept of "value." Pertinent to the discussion were considerations of systems, strategies for challenging and effecting change, and the potential limitations when operating outside established systems. Agni underscored the systemic nature of arts management, highlighting its role in shaping hierarchies and contributing to inequality, prompting Dina's response that focused on the acknowledgment, rather than erasure, of hierarchies and the ongoing effort to make them visible and functional. Additionally, the imperative for arts managers to be accountable to their ecosystems was emphasised, akin to the accountability maintained with funders or institutions. The discussion further delved into the challenges of navigating the often precarious and evolving political landscapes in Southeast Asia, where collaborative efforts can serve as a means to collectively address the potential hardships associated with such contextual dynamics.



CONCLUSION

The day's programme encompassed diverse presentations, ranging from practice-based and research-based to speculative approaches. Similarly, the presenters exhibited a spectrum of backgrounds, with some being self-taught or organically engaged arts managers, while others received formal training in arts management through educational institutions. Their

professional affiliations were equally varied, spanning academia, independent practice, and collective endeavours. The audience composition also reflected a commendable diversity, evidenced by the multifaceted questions and feedback generated after both the morning and afternoon sessions.

In sum, ANCER Lab Yogyakarta provided a substantial overview of the current state of arts management practices in Southeast Asia. The presentations shed light on prevalent concerns, challenges, and opportunities encountered by practitioners, educators, and researchers within the field.

Arts managers face a myriad of concerns and challenges within their professional domain. The absence of a dedicated platform outside the context of ANCER hinders their ability to congregate and exchange insights, impeding the development of a supportive community. Additionally, the lack of established programmes for networking or collaboration further exacerbates the isolation felt by arts managers. Issues related to the nomenclature and awareness of arts management as a practice pose significant hurdles, contributing to the existing dichotomies between theoretical frameworks and practical applications. Furthermore, a pronounced divide persists between institutional structures and independent entities. The pervasive struggle with financial compensation underscores the precarious nature of this profession, while the inherent openness to risk and the persistent state of being overworked compound the challenges faced by arts managers in their multifaceted roles. Addressing these multifarious concerns is imperative for fostering a resilient and thriving community of arts management professionals.

ANCER Lab Yogyakarta highlighted the potential for strengthened bonds and knowledge-sharing and how there exists an opportunity for arts managers to cultivate collaboration within their community. The prospect of sector solidarity and regional unity, as emphasised and discussed by almost all of the speakers, offers a pathway for collective learning, advocacy, and heightened awareness. A key opportunity lies in the affirmation of values intrinsic to the practice, a sentiment underscored by Ladija, who posited that when utilised judiciously, these values can yield returns surpassing mere monetary compensation. Shireen further advocated for the empowerment of individual agency, encouraging arts managers to define their professional practice autonomously. By capitalising on these opportunities, arts managers can navigate the multifaceted landscape of their field with a strategic and purposeful approach.

Session report by Rica Estrada, March 2024

Edited by

Sunitha Janamohan



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RESOURCES

Yogyakarta

Indonesian Visual Art Archive (IVAA) <http://archive.ivaa-online.org>

Krack! Printmaking Studio and Gallery <https://krackstudio.com/>

KUNCI Study Forum & Collective <https://www.kunci.or.id/>

Taring Padi <https://www.taringpadi.com/?lang=en>

The Graduate Program of the Yogyakarta Indonesia Institute of the Arts (ISI), Arts Management <https://pasca.isi.ac.id/tentang-kami/sejarah/>

Mella Jaarsma: <https://mellajaarsma.com/biography-concept/>

FX Harsono: <https://fxharsono.art/>

Cambodia

Kon Len Khnhom Project <https://www.instagram.com/konlenkhnhom/?hl=en>

2018 article about Meta Moeng and the Cambodian art scene:

<https://artsequator.com/meta-moeng/>

The Philippines

BA Creative Industries Management (formerly Arts Management) Programme at De La Salle- College of Saint Benilde <https://www.benilde.edu.ph/undergraduate-arts-management/>

National Commission for Culture and the Arts <https://ncca.gov.ph>

Ayala Foundation <https://www.ayalafoundation.org>

Singapore

LASALLE College of the Arts: <https://www.lasalle.edu.sg>

ANCER: <https://www.ancernetwork.org>

Art Galleries Association Singapore <https://agas.org.sg/about/>

Desire Lines - strategic consultancy for environmental, cultural and social-impact organisations and initiatives <https://desire-lines.com>