

COLLABORATION STRATEGY AND IMPLEMENTATION OF ARTS EDUCATION BY KORAKRIT ARUNANONDCHAI AT MUSEUM MACAN

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Abstract

This study analyzes the innovative arts education management model of the Museum MACAN (Modern and Contemporary Art in Nusantara) through a collaboration with contemporary artist Korakrit Arunanondchai, focusing on the integration of strategic management and participatory pedagogical approaches. The study reveals that the active involvement of artists as co-educators, as seen in the exhibition "Sing Dance Cry Breathe" as their worlds collide on screen, has enriched the learning experience through interdisciplinary methods that combine art, cultural narratives, and contemporary creative processes. This research employed a qualitative case study approach, with data obtained through observation and documentation. The relational aesthetics (Bourriaud) and experiential learning (Kolb) approaches strengthen the model's effectiveness in transforming the museum into a dynamic learning space. The study demonstrates that the program's success depends on adaptive spatial design for participatory activities, flexible management that addresses budget challenges through strategic partnerships, and ongoing staff training. This study offers a blueprint for Indonesian arts institutions in developing arts education relevant to the contemporary context.

Keywords: art education, museum MACAN management, artist collaboration, contemporary art

Introduction

Amidst the growing discourse on the importance of arts literacy in holistic human development, conventional arts education in formal institutions is often considered too structured and lacking in direct experience. This creates space for alternative institutions such as museums to take on a strategic role as dynamic educational spaces. Contemporary museums are no longer simply places for preserving works of art; they have evolved into interactive learning laboratories that bridge artists, artworks, and society. Globally, this trend is reflected in the practices of institutions like the Tate Modern, which integrate artist residency programs with educational curricula. In

Indonesia, Museum MACAN has emerged as a pioneer with its progressive approach.

This transformation in the role of museums is inseparable from the demands of the times, where contemporary art offers a fluid medium for discussing social, technological, and identity issues aspects often absent from traditional arts education. Therefore, collaborations between museums and contemporary artists like Korakrit Arunanondchai are not only curatorial initiatives but also pedagogical breakthroughs relevant to the needs of modern society.

As the first modern and contemporary art museum in Indonesia, Museum MACAN has positioned itself as a pioneer in integrating arts education into contemporary museum management

models. Since its opening in 2017, the institution has functioned not only as an exhibition space but also actively developed participatory and collaborative educational programs. Unlike conventional museums, which tend to be passive in their educational approach, Museum MACAN designs programs such as workshops with artists, interactive curatorial tours, and educational residencies that directly engage the public.

The museum's collection, featuring works by local and international artists, coupled with temporary exhibitions such as Korakrit Arunanondchai's, provides a vibrant learning environment for all ages. This approach reflects the museum's vision as a democratic space for art learning, where the boundaries between artists, curators, educators, and visitors are intentionally fluid to foster a more meaningful learning experience. With supporting infrastructure such as dedicated educational spaces and an experienced curatorial team, Museum MACAN demonstrates how an art institution can function as a dynamic educational platform while maintaining its relevance to developments in global contemporary art.



Figure 1. Media Preview of the Exhibition Opening Korakrit Arunanondchai at Museum MACAN

Museum MACAN's collaboration with Thai contemporary artist Korakrit Arunanondchai represents an ideal model of collaboration between an art institution

and an artist in the context of art education. Known for his multidisciplinary approach, the artist brings a fresh perspective through works that integrate video, performance, and installation with narratives of pop culture and contemporary spirituality. Arunanondchai's involvement in Museum MACAN's educational programs, particularly through workshops and artist discussions, creates a unique dialogue between creators, curators, and participants.

His artistic practice, which often involves active audience participation, aligns with the museum's vision of creating immersive learning experiences. A concrete example is seen in his exhibition, "Sing Dance Cry Breathe as Their Worlds Collide on the Screen," where Arunanondchai invites participants to explore themes of cultural identity through mixed media, while demonstrating how curatorial concepts can be articulated into meaningful learning activities. This type of collaboration not only enriches the museum's educational programs but also broadens the public's understanding of the potential of contemporary art as an educational medium relevant to contemporary issues.



Figure 2. The Dance of Earthly Delights (2024)

This research aims to examine the management of art education at Museum MACAN through its collaboration with Korakrit Arunanondchai, highlighting three main dimensions. First, the paper will outline the design and implementation model for collaborative-based education programs, including the mechanism for selecting artists and developing learning

content. Second, the paper will examine Arunanondchai's unique contribution to shaping educational experiences through his multidisciplinary artistic approach, while also measuring its impact on program effectiveness. Third, the paper will identify the operational challenges faced by museums in implementing such programs, including financial, technical, and sustainability aspects. With an analytical approach that combines literature review, observation of existing programs, and a critical review of activity documentation, this paper is expected to provide a comprehensive overview of best practices and challenges in managing collaborative-based art education programs. The findings in this paper are also expected to provide material for reflection for museum practitioners and art education activists in developing more inclusive and relevant educational models.



Figure 3. Sing (2024)

Method

This research uses a qualitative approach with an intrinsic case study design. The case study approach was chosen because the research seeks to understand in-depth the collaborative practices between Museum MACAN and artist Korakrit Arunanondchai in organizing arts education programs that are contextual, unique, and tied to specific situations. Case studies allow researchers to explore the process of planning, implementation, and evaluation of educational programs that take place within a contemporary art institution

environment holistically (Yin, 2023; Harrison et al., 2024). The focus of the research is directed at the educational program accompanying the exhibition *Sing Dance Cry Breathe as Their Worlds Collide on the Screen* held at Museum MACAN, Jakarta. Data collection was carried out during the exhibition period and supporting educational activities from 2024 to early 2025. The location selection is based on Museum MACAN's position as the first modern and contemporary art museum in Indonesia that actively develops a collaborative learning model between the museum, artists, curators, and the community.

The research subjects consisted of various stakeholders involved in the educational program, including the Museum MACAN education team, exhibition curators, museum education facilitators, education program participants, and parties involved in the development of the Education Resource Kit (ERK). Informants were selected using a purposive sampling technique with the following criteria: (1) having direct involvement in the planning or implementation of the educational program; (2) understanding the collaboration process between the museum and artists; and (3) being willing to provide in-depth information regarding their experiences and perceptions. To obtain more comprehensive information, the study also employed snowball sampling, which involved requesting recommendations for additional informants from key informants deemed to have relevant knowledge regarding the collaboration process and program implementation. This strategy enabled the researchers to obtain rich data and reach important actors not identified in the initial stages of the study (Campbell et al., 2020).

Data collection was conducted through a combination of semi-structured interviews, moderated participant observation, and documentation studies. Semi-structured interviews were used to explore the

experiences, perspectives, and strategies for managing the educational program from key informants. Participatory observation was conducted during the educational program implementation, public discussions, workshop activities, and the use of the Artworks (ERK) to understand the interaction patterns between participants, facilitators, and artworks. Furthermore, documentation studies were conducted on exhibition materials, educational guides, ERK, activity reports, museum publications, digital archives, activity photos, and audiovisual materials related to the Korakrit Arunanondchai exhibition. The use of various data collection techniques aimed to generate a comprehensive understanding of the dynamics of collaborative arts education at Museum MACAN and to increase the depth of interpretation of the phenomena studied (Merriam & Tisdell, 2024).

Data validity was maintained through several validation strategies. First, source triangulation was conducted by comparing information obtained from curators, the education team, program participants, and institutional documents. Second, method triangulation was conducted by comparing interview results, observations, and documentation. Third, member checking was conducted by asking several key informants to review the interview summary to ensure the researcher's interpretations aligned with their shared experiences. Furthermore, the study implemented an audit trail through systematic recording of the data collection process, analytical decision-making, field notes, and documentation of the research process to ensure transparency and traceability of the research. This approach aligns with the principles of trustworthiness, which encompass credibility, dependability, confirmability, and transferability in qualitative research (Nowell et al., 2024).

Data analysis was conducted using the interactive model of Miles, Huberman, and

Saldaña, which includes four main stages: data collection, data condensation, data presentation, and conclusion drawing/verification. In the initial stage, all interview data was transcribed and compiled along with observation notes and research documents. Next, an open coding process was carried out to identify initial themes related to collaboration strategies, educational program implementation, the role of artists as educators, the use of ERK, and program management challenges. These themes were then grouped into broader categories through a thematic analysis process, resulting in patterns of relationships between concepts. The final stage was carried out by verifying the findings through cross-data source comparisons and a review of the conceptual frameworks used, namely relational aesthetics and experiential learning. This analysis process enabled the formation of a systematic understanding of the collaborative art education model developed by Museum MACAN and its implications for the management of contemporary art education in Indonesia.

Findings and Discussion

Korakrit Arunanondchai's work in 'Sing Dance Cry Breathe'

Born in Bangkok, Thailand in 1986 and practicing primarily in Bangkok and New York, Korakrit Arunanondchai often draws on cultural contexts rooted in his personal experiences, as well as spaces marked by postcolonial trauma. Using an essayistic and experimental approach, the artist works with numerous collaborators to gather audio and visual materials from diverse sources. Drawing on philosophy and myth, Korakrit Arunanondchai's narratives intertwine questions of consciousness, empathy, and community.

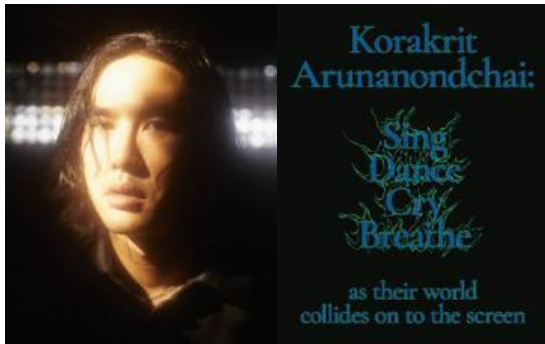


Figure 4. Arunanondchai's Korakrit and Exhibition Title

Korakrit Arunanondchai has exhibited internationally and is also the co-founder and organizer of Ghost, a Bangkok-based art and performance festival. Korakrit Arunanondchai's work focuses on the transformative potential of storytelling. Through each project, he develops a cosmos of interwoven stories, which he tells through video installations, paintings, objects, and expansive performative works. In his videos, he processes his personal experiences as he digests political and historical events, as well as questions about our increasingly crisis-ridden present.

In his exhibition, *Sing Dance Cry Breathe as their world collides onto the screen*, Korakrit Arunanondchai presents a range of artistic practices, from his best-known video installations and paintings to his most recent site-specific installations. The exhibition can be imagined as a stage for non-human entities that embody anthropomorphic forms and appear through light, sound, and image.

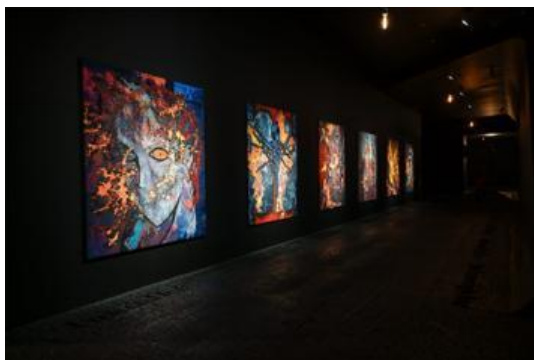


Figure 5. Works by Korakrit Arunanondchai

Known for his storytelling approach, Korakrit Arunanondchai's works explore our need for stories while questioning and reimagining those that no longer help us understand the world today. Driven by feelings of loss, fear, and uncertainty, Korakrit Arunanondchai combines ideas from animism and science fiction to create artworks that focus on human emotions.

In the exhibition, titled "*Sing Dance Cry Breathe as their world collides onto the screen*," Korakrit Arunanondchai also highlights the symbols of birds and snakes, common in myths around the world. He uses these symbols as metaphors to explore how humans connect social systems with nature, beyond their physical appearance or stories. The exhibition features works in a mixture of earthenware with cracked surfaces across the gallery floor.

Museum Education Management with Artistic Collaborative Actions

The concept of art education management in museums evolved from a new paradigm in museology that emphasizes the role of art institutions as active learning spaces (Hooper-Greenhill, 2007). Unlike the traditional one-way approach (museum → visitor), the contemporary model integrates the principles of strategic management, participatory curation, and experiential learning. Falk and Dierking (2013) in *Museum Experience Revisited* assert that the effectiveness of museum education programs depends on three pillars:

1. **Physical Context:** Designing spaces that support interaction with the exhibited artworks.
2. **Social Context:** Collaborating with stakeholders, including artists, schools, and communities, to create learning materials tailored to the needs of exhibitions.
3. **Personal Context:** Adapting content to the diverse needs of art lovers.

Collaborative action in contemporary art has become a crucial paradigm shifting art practice from individual production to collective creation. This concept is rooted in Nicolas Bourriaud's (2002) thinking on relational aesthetics, where art creates a participatory social space, and human interaction becomes the medium of the work itself. In this context, collaboration is not merely a method but a political strategy for constructing traditional hierarchies between artists, institutions, and the public (Bishop, 2012).

Collaborative action in contemporary art also offers an innovative educational management model for museums, combining the principles of relational aesthetics (Bourriaud, 2002) with the theory of collaborative governance (Ansell & Gash, 2008). This approach transforms museums from hierarchical institutions into co-creative platforms involving three key elements: artists as co-educators, the Museum MACAN education team bridging artistic vision with pedagogical needs, and art connoisseurs as active subjects.

In practice, arts education management also adopts an artist-led pedagogy approach (Bishop, 2012), where artists are not only producers of works but also catalysts for the learning process. This approach is evident in the Museum MACAN program, which directly involves artists in the development of educational modules, creating a dialogue between artistic practice and the learning curriculum.



Figure 6. No History in a Room Filled with People Funny Names 5 (2018)

Korakrit Arunanondchai's involvement in Museum MACAN's educational program serves as an ideal case study to explore the potential of contemporary art as an educational medium. Arunanondchai's interdisciplinary artistic style, combining video, performance, painting, and digital technology, offers a fluid and multidimensional learning framework.

His works, such as "No History in a Room Filled with People with Funny Names 5" (2018), not only address social issues such as cultural identity and colonial trauma but are also designed to encourage active audience participation. For example, his interactive installations often invite visitors to touch, respond to, or even complete the work's narrative, transforming passive experiences into collective learning processes. This approach aligns with constructivist educational theory, which emphasizes learning through direct interaction with materials.

In the context of Museum MACAN, Arunanondchai's work serves as a dynamic pedagogical tool; the social themes within his work stimulate critical discussion, while the interactive elements train participants' visual and analytical skills. His collaboration with the museum also demonstrates how contemporary art practice can be articulated into educational modules that invite participants to explore the concept of identity through mixed media, reflecting the artist's creative methods. In doing so, Arunanondchai not only brings works to the exhibition space, but also reframes the role of the artist as an educator who facilitates the exchange of knowledge.

Analysis of the MACAN Museum Education Program

Museum MACAN presents a series of programs designed to enrich the experience of visitors of all ages and backgrounds. Through the Artist Commission & Exhibition Project, the museum supports

the creativity of artists while presenting inspiring exhibitions.

To enhance public interaction, Museum MACAN provides Audience Engagement and Public Resources, ensuring an inclusive experience of art. Visitors can explore each exhibition with the help of Exhibition Guides, including Audio Guides that guide them through the artworks.

Specifically for children, the museum provides a Children's Label and a Children's Art Space, an interactive area that encourages creative expression. The Education Engagement and Education Resource Kit (ERK) programs are designed to integrate learning with art, while the Museum Guide for Children helps young people understand art in a fun way. Through Exhibition Publications, Museum MACAN also documents and shares knowledge about exhibitions with a wider audience. Through these various programs, the museum becomes not only an exhibition space, but also a center of education and inspiration for the community.



Figure 7. Program of Museum MACAN

In designing its educational programs, Museum MACAN applies a systematic management approach, focusing on identifying audience needs and strategically selecting artists. The planning stage begins with rigorous participant segmentation, dividing the target audience into three main groups: school students, local community members, and general visitors.

The artist selection process was conducted using measurable criteria, including theme relevance, educational competence, and

commitment to collaboration. Korakrit Arunanondchai was selected as a partner based on his unique interdisciplinary style, his work combining traditional Thai painting with technology, which aligns with audience interests, the museum's vision for arts education, and his track record of participatory practices. Previous works, such as "Ghosts in the Machine" at ARTJOG 2019, demonstrate his ability to design installations that actively engage the public.

Museum MACAN's educational programs include: Educator Forums, twice-yearly meetings for art educators at various levels, aimed at providing a forum for discussion on teaching art in the classroom. These discussion groups discuss current exhibitions at the museum and provide access to museum curators, artists, and collections; School Visits, which accommodate students' needs for direct experience with museum artworks; Integrated Educational Resources are activities provided for students, not only observing works of art alone, but also various other activities aimed at increasing experience and knowledge about the works of art on display.

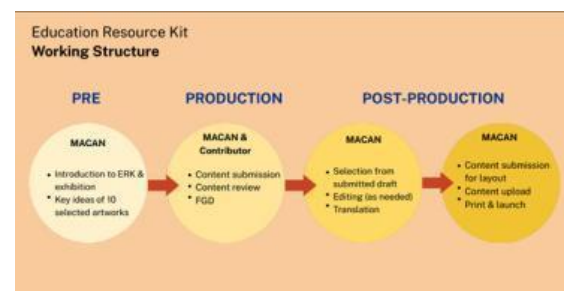


Figure 9. Stages of Museum MACAN Education Resource Kit (ERK) Production Process

The Education Resource Kit (ERK) developed by the MACAN Museum is a document intended for educators to support collaborative learning activities with students from elementary to higher education. The Education Resource Kit (ERK) was developed based on an ongoing exhibition at the MACAN Museum. Collaboratively developed by the MACAN

Museum education team and educational practitioners at various levels, this document expands the concept of artists' practices and works and connects them to learning competencies in formal schools.



Figure 8. School Visit to the Museum MACAN

Museum MACAN developed the Education Resource Kit (ERK) through a structured process divided into three main stages, involving collaboration between internal teams and external contributors. In the pre-production stage, Museum MACAN's education team introduced the ERK framework and exhibition theme to contributors, including an in-depth explanation of the 10 selected artworks that would be the focus of the educational materials. The production stage then involved a collaborative review process through Focus Group Discussions (FGDs) to evaluate and refine the content, ensuring its alignment with the museum's educational objectives.

Museum MACAN's education team was responsible for rigorously selecting submitted drafts, editing the content, including translation if necessary, and finalizing the material before it moved to the final stage. In the post-production stage,

the approved content was further processed for visual layout before being uploaded to digital platforms or printed for the official launch. This ERK development process exemplifies the museum's approach, combining the creativity of external contributors with the quality standards of the internal team, creating educational materials that are not only informative but also engaging for a variety of audiences. This structured collaboration enabled the creation of comprehensive learning resources while ensuring consistency of message and quality of the resulting materials.



Figure 10. Focus Group Discussion of the Education Team with Educators



Figure 11. Museum MACAN Education Resource Kit Material

In developing the Education Resource Kit (ERK) at Museum MACAN, collaboration between curators, educators, and artists creates a holistic approach that bridges artistic value, pedagogy, and public engagement. Curators act as content experts, selecting key artworks and crafting curatorial narratives, ensuring that the ERK materials accurately reflect the exhibition's themes while highlighting relevant historical or conceptual contexts. Educators translate these narratives into learning activities that meet the needs of diverse audiences. Meanwhile, artists provide unique perspectives on their creative

processes, whether through interviews or through participatory ideas that inspire the ERK activities. This three-way collaboration is strengthened through Focus Group Discussions (FGDs), where curators validate the depth of the artworks' analysis, educators test the materials' suitability for learning objectives, and artists ensure the conceptual integrity of their works is not distorted. As a result, the ERK serves not only as an educational tool but also as an extension of the exhibition experience, enabling the public to understand contemporary art multidimensionally, from artistic techniques to its social relevance. This synergy reflects Museum MACAN's commitment to making art education a dynamic process involving all stakeholders.

Museum MACAN utilizes the Education Resource Kit (ERK) as an interactive learning tool that connects visitors with artworks in a deeper way. This tool is specifically designed to help the public understand contemporary art through various approaches, from artwork descriptions and probing questions to hands-on activities. For example, in the Korakrit Arunanondchai exhibition, the ERK features a QR code containing a recording of the artist's narrative, a guide to creating a digital moodboard, and thematic discussion materials. The ERK can be used individually or in groups, including a special module for educational institutions that has been aligned with curricular needs. Various supporting technologies, such as augmented reality (AR) and documentary videos of the creative process, contribute to a more dynamic learning experience.

Besides serving as a learning tool, the ERK also serves as an assessment tool through evaluation sheets that measure visitors' levels of understanding and participation. More than just a source of information, the ERK also triggers practical activities such as coding workshops inspired by the exhibition's theme. This approach successfully transforms the museum visit from passive observation to a participatory

educational experience. ERK's flexibility in adapting to diverse age groups and backgrounds makes it a vital component of Museum MACAN's educational strategy, which prioritizes inclusivity and sustainability.

Korakrit Arunanondchai's involvement in Museum MACAN's educational program brings a new dimension to contemporary art learning. Through live dialogue sessions, the Thai artist developed a unique facilitation technique that blurs the lines between formal presentations and intimate performances. Using a captivating storytelling style, Arunanondchai unpacked his creative process, from inspirations from Thai mythology to the use of glitch technology, as seen in the discussion "Myth vs. Technology," where he demonstrated how the Naga legend was reincarnated in the form of a digital video artifact. This personal approach not only revealed the conceptual layers of the work but also sparked critical conversations among participants about cultural identity in the digital age.

Its pedagogical impact was measured through a 15% increase in attendance for young participants in its technology-based programs (data from Museum MACAN), and was also recognized by educators. An art teacher from Jakarta stated in a testimonial: "Arunanondchai's workshop provided a concrete framework for teaching digital art; students not only learned the tools but also understood how technology can become a medium for cultural narrative." Her contribution demonstrated the potential of the artist-as-educator model, where art practices are not simply exhibited but become a living curriculum that evolves through direct interaction. This success confirms that authentic collaboration between museums and artists can transcend conventional educational experiences into organic and transformative knowledge exchanges.

The implementation of technology-based educational programs at Museum MACAN

faced several significant managerial challenges, particularly in terms of budget, logistics, and sustainability. One major obstacle was the high cost of interactive technologies, such as the development of augmented reality (AR) and supporting equipment for digital workshops. To address this, the museum established strategic partnerships with technology companies as sponsors, which provided not only financial support but also technical expertise. On the logistical side, adapting a conventional exhibition space into a participatory space that supports interactive activities required infrastructure adjustments, such as installing a high-speed Wi-Fi network and rearranging the layout to facilitate participant mobility.

Another challenge lay in program sustainability, where internal staff training was key to ensuring program replication without over-reliance on artists or external contributors. The museum responded by conducting regular training for educational and technical staff and developing standard guidelines that could be used for similar programs in the future. While these challenges were complex, the solutions implemented demonstrated Museum MACAN's commitment to creating innovative and sustainable educational programs, while balancing creative aspects with limited resources.



Figure 12. Museum MACAN Education Team with Educators

Synergy of Management and Education in the MACAN Museum Collaborative Model

Museum MACAN's educational program has successfully created a new paradigm in combining contemporary art curation with modern pedagogical principles. This success is reflected in the museum's ability to transform a conventional exhibition space into a living learning laboratory, where every curatorial element, from the arrangement of works to the exhibition narrative, is designed with in-depth educational considerations. This approach not only enriches the visitor experience but also demonstrates that artistic value and learning objectives can coexist without sacrificing the conceptual complexity of the artwork.

The uniqueness of Museum MACAN's collaborative model with international artists like Korakrit Arunanondchai lies in its commitment to an equal co-creation process. Unlike traditional models where the artist serves solely as a content provider, this collaboration positions the artist as an active partner in designing the educational curriculum, from the development of the Educational Resource Kit (ERK) to its evaluation. Arunanondchai's involvement in his exhibition program, *Sing Dance Cry Breathe as Their World Collides on Screen*, for example, went beyond the presentation of the works but also included the development of educational activities based on the exhibition's theme, creating an organic connection between artistic practice and learning.

This synergy has a dual effect: a deeper educational dimension through direct access to artists' creative processes and managerial innovation in the form of a sustainable partnership model with global artists.

Challenges faced, such as technology budgets and space adaptation, have actually become catalysts for creative solutions, such as partnerships with technology companies and cross-disciplinary staff training. Thus, Museum MACAN's experience offers a valuable blueprint for other arts institutions in building a dynamic

educational ecosystem without compromising artistic integrity.

Museum MACAN's experience in developing collaborative educational programs offers a model that can be adapted by other museums and art galleries in Indonesia, with several practical recommendations relevant to the local context. First, strategic partnerships with artists and technology companies can be a solution to overcome budget constraints, particularly in the procurement of interactive tools such as augmented reality (AR) or virtual reality (VR). For example, small museums can collaborate with local universities or startups to develop digital content based on artworks at a more affordable cost. Second, ongoing staff training is key to success; arts institutions can hold regular workshops with artists and technology experts to increase internal capacity in managing participatory programs. Third, flexible space design that can be easily adapted for various educational activities should be considered in the museum's physical planning.

Furthermore, systematically documenting collaborations with artists and evaluating programs will help other museums learn from their successes and potential challenges. For example, sharing a step-by-step guide to involving artists in the design of educational materials, as Museum MACAN did with Korakrit Arunanondchai, could be helpful. Finally, engaging local communities as active partners, not just audiences, can strengthen the program's relevance and ensure its sustainability. By implementing these recommendations, arts institutions in Indonesia can create innovative, participatory, and sustainable educational programs, while strengthening the museum's role as an inclusive and dynamic center for arts learning.

Conclusions

Based on an analysis of Museum MACAN's educational program, it can be concluded that active collaboration with contemporary artists such as Korakrit Arunanondchai has significantly enhanced the quality and appeal of arts learning. The artist's involvement not only brings authentic artistic perspectives but also creates a space for experimentation where participants can directly engage with the creative process, as seen in his exhibition, "Sing Dance Cry Breathe as Their World Collides on Screen," which combines art and technology. Another key finding confirms that flexible management, capable of adapting to technical needs, budget, and audience participation, is a key factor in the success of the program.

For future development, two key recommendations can be implemented: expanding access by reaching a more diverse audience, including marginalized communities and remote areas, through hybrid programs (offline and online) or touring. A structured documentation system can track long-term impacts, such as the program's influence on participants' interest in learning arts or the career development of inspired young artists.

Museum MACAN's experience offers valuable lessons that contemporary art education requires a collaborative approach, adaptive management, and continuous evaluation. By expanding its reach and strengthening its evaluation system, this model can not only be replicated by other arts institutions in Indonesia, but also contribute to the development of a more inclusive and sustainable arts ecosystem.

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