

# CANVAS MODEL BUSINESS AS A REFERENCE DEVICE IN THE CREATION OF ART WORKS

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## Abstrak

Perkembangan industri kreatif yang sangat pesat saat ini tidak hanya membuka peluang bagi para praktisi kreatif tetapi juga memaksa mereka untuk berani melakukan terobosan-terobosan agar mampu beradaptasi lintas disiplin ilmu dan berperan aktif di bidangnya. Pelaku kreatif saat ini tidak hanya terbatas pada satu profesi saja tetapi juga dapat memainkan peran ganda di bidang seni dan industri kreatif. Tujuan dari penelitian ini adalah untuk mengetahui tantangan, peluang, dan peran mahasiswa sebagai calon praktisi seni di bidang seni rupa global agar mampu mengolah atau menata karir profesionalnya secara jelas setelah lulus. Penelitian ini menggunakan metode partisipatif dengan mengirimkan mahasiswa untuk terlibat aktif dalam berbagai peran, seperti ruang produksi, museum, galeri, pengusaha seni, dan lembaga seni yang memiliki kredibilitas di bidang seni profesional. Output dari kegiatan ini berupa karya ilmiah artikel jurnal nasional terakreditasi dan karya / produk kreatif dalam berbagai bentuk dan fungsi yang akan dipamerkan dalam acara yang dibawakan oleh tim yang terdiri dari peneliti dan mahasiswa sesuai peran atau peran yang dipilihnya. profesi.

Kata kunci: seni, bisnis, galeri, model, karya

## Abstract

The very rapid development of the creative industry at the present not only creates opportunities for creative practitioners but also forces them to dare to make breakthroughs in order to be able to adapt across disciplines and play an active role in the area. Today's creative actors are not only limited to one profession but can also play a dual role in the field of art and the creative industry. The purpose of this research is to find out the challenges, opportunities, and roles of students as potential art practitioners in the global art field in order to be able to make or organize their professional career clearly after they graduate. This research uses a participatory method by sending students to be actively involved in several different roles, such as production spaces, museums, galleries, art entrepreneur, and art institutions that have credibility in the professional art field. The output of this activity is in the form of scientific papers accredited national journal articles and creative works / products in various forms and functions which will be exhibited in an event which presented by a team that consist of researchers and students according to their chosen role or profession.

Keywords : art ,business, galleries, models,works

## INTRODUCTION

This research is motivated by an ongoing phenomenon in the field of art today, where the development and credibility of the active Indonesian art field is very attractive to art business people. Major events like Art Jakarta, Biennale Jogja, ArtJog, have attracted world-class galleries and artists. Even more recently, an event like Documenta is now officially engaging the Jakarta “Ruang Rupa” group as their curation team, this can be very valid evidence about the current position of the Indonesian art scene.

On the otherhand in every year, young artists are born, most of whom are graduates of art colleges, especially those with the Faculty of Art and Design. In the last ten years since the Art and Design Booming Volume 2 of 2008, actors in the art industry are not only filled with fine arts and design graduates. The creative industry has become an attractive business area, especially for the established young generation.

This study aims to determine the challenges, opportunities, and roles of students as prospective art practitioners in the global art field.

The main problem in this research is that graduates of the fine arts study program lack of ability to make creative works or products in accordance with the needs of the art market and also lack of ability to read challenges and opportunities, as well as their roles in the global art field.

In order to solve this problem, career mapping was carried out through a participatory method using the canvas business model as a reference by sending students directly involved in several different roles, such as production spaces, museums, galleries, art entrepreneur, and art institutions that have high credibility in the professional art field.

## RESULT AND DISCUSSION

### 1.1 Business Model Canvas

Some sources of reading related to research topics regarding the development of Art Market & Management as a basis for professional development and works of art include: Lisa Congdon “Art Inc, The Essential Guide for Building Your Career as an Artist” [1]. In her book, Lisa Congdon explains that today it is commonplace for an artist to carry out two professions to support the continuation of their artistic career, as long as the two professions are still in the circle of the fine arts and creative industries. She also shared how an aspiring artist can survive by building their business, while still being correlated with their artistic career management process. Lisa provides an understanding that in building an artistic career it is important to be able to provide targets at each stage. Starting from making a portfolio to making a contract agreement with the gallery. It was also explained in great detail that with the increasingly rapid and free development of the times, all lines were interconnected.

The gallery does not only function as an exhibition place and sells the works displayed in the exhibition room. Now the gallery also functions as a “marketer” for projects that involve requests for works of art in public spaces or known as Commission Work. Things like this have never happened before, but on the other hand it also has benefits for the artist, so their not only depend on the purchase of works by the collector, but also through corporations or companies and the like, adjusting space requirements.

Mike Susanto “Considering Space Arranging Forms” [2]. Describe in detail what to prepare to make an exhibition. It is undeniable that in the global art scene, galleries have always been in a very strategic position, at least until now. For an aspiring artist or “young” artist to claim to be an

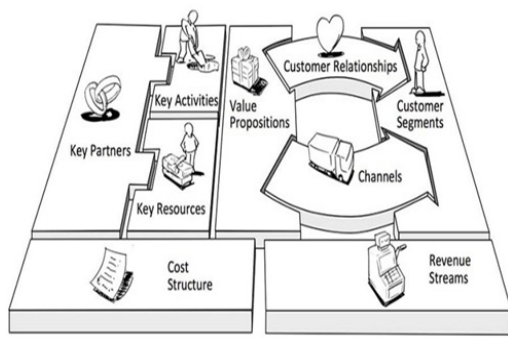


Fig. 1. Example of a business model canvas (Source: Alexander Osterwalder & Yves Pigneur, 2010)

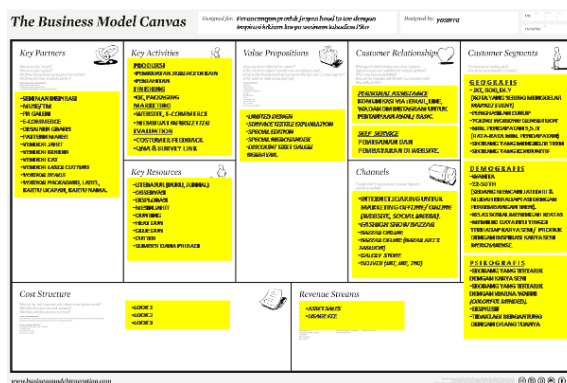


Fig. 2. Example of a Canvas Business Model on a fashion product (Source: Yoshara Eltyar Syahida et al., 2018)

artist, it is almost certain that the benchmark is having exhibited in an art gallery. Indirectly, galleries have legitimacy whether someone is worthy of being said to be an artist or not, by the way their art work is exhibited, and responded to by the public and the market. On the other hand, galleries (together with curators) also have a vital role in filtering and forming a forecasting trend in the art field over a certain period of time. However, to measure whether an exhibition is capable of having a significant impact requires a very comprehensive management from pre-exhibition to post-exhibition. In exhibition management, aspects that need to be prepared in advance include the theme, moments and location of the exhibition. Technically, the exhibition’s technical strategy is about curation, proposal, catalog, publication, sponsorship, packaging, work maintenance, displays, events,

contracts, and exhibition control.

Alexander Osterwalder & Yves Pigneur in the book “Business Model Generation” [3] discusses this canvas business model consisting of 9 main pillars that summarize business processes ranging from company value, customer segments, to financial structure. With these nine blocks, we can actually validate whether a business idea is potential or not, and we can create works that are more structured and more strategic, without neglecting the role of intuition and spontaneity in the process of creation.

Canvas model business can be a reference for prospective artist to prepare and mapping their career even before their graduates. The next question is how to make a good canvas business model? The simple answer, of course, is to analyze and create your own canvas business model scheme. Another more effective way is to learn to map and understand in depth each element of BMC directly from the current actors.

### 1.2 Business Model Canvas Implementation

This research in its implementation will use participatory research methods. According to FAO, one of the participatory notions is community involvement in the development of themselves, their lives and their environment [4]. In this effort, the research will involve students who will be apprenticed to several stakeholders such as galleries, workshops and artist studios that are selected as partners. As for the process of creating creative works or products and increasing competence in the field of management, the canvas model business method is used. This method is to create a work of art that can be appreciated by galleries and can also be accepted by the market, through the

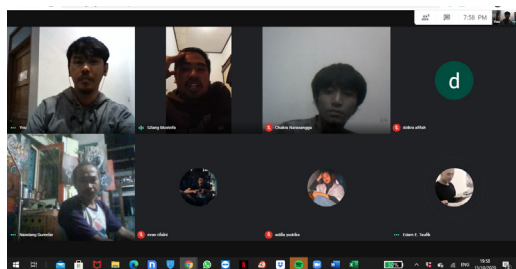


**Fig. 3. Discussion of the implementation team, gallery owners, artists with students.**  
(Source: Gabriel Aries Setiadi, 2020)

arrangement, combination, integration or merging of elements in the canvas business model, namely: Offering (Value Proposition), Customer (Customer Segments), Channels, Customer Relationship); Infrastructure (Key activities, Key Resources, Key Partnership); Finance (Revenue Stream, Cost Structure). To be able to understand a professional flow that will be involved with all the opportunities and challenges, a student must be able to mapping and understand the business model of a company or in this case it can be analogized as a gallery or the artist himself.

By sending students as a participatory to be actively involved in art production spaces, museums, galleries and art institutions, which have high credibility in the national art field, we hoped that students will be able to understand, mapping and practice the business model of each house this internship they attended.

Through this method, students are expected to be able to read and understand the map or business canvas model of the art space or artists related to



**Fig. 4. Initial coordination of the Research Team with gallery owners, artists and students**  
(Source: Gabriel Aries Setiadi, 2020)

involve in the art industry .The study of the canvas business model in the art field can be started from observing the entire composition of the art field itself. Some of the elements that in data collection are by analyzing the changes in the mapping of the global art field, and especially in Indonesia, we hoped that we can imagine a canvas business model that can be used for their career in the next 3 (three) years.

In stage 1, the research activity will identify problems through data collection using observation, documentation and interviews with creative industry players, in this case artists, organizations and art entrepreneurs. From this field study, it can be identified the development of business models, potentials and challenges in this digital era. Furthermore, the data is analyzed in order to find the possibility of theoretical and practical development as a solution to the problem, both visually and in business models.

In stage 2 the activity will be more focused on the application of sketches / designs of sculptures, paintings, or ceramics and model making (Mock Up) to the exhibition of works / products as the output of research activities. In this 2nd stage, the Implementing Team according to their respective competencies will create creative works or products based on painting, sculpture and ceramics.

In the implementation of phase 1 research, identification has been carried out through socialization and initial coordination and discussion of the implementing team, gallery owners, artists and students involved in carrying out activities in order to discuss creative industry problems in the field of fine arts, analysis of market potential and types of creative products to be developed. in addition to the exhibition concept that will be offered. This type of industry or creative product becomes a reference in the sketch / design development process



Fig. 5. Examples of sketches / designs and works / products

(Source: Dzika & Yudrika, 2020)

at a later stage.

Due to the Covid-19 pandemic conditions, many identification activities through socialization and coordination were carried out online.

From the identification process regarding on-going phenomena in the development of art globally referring to the canvas business model through socialization, coordination and discussion as well as study of library data, the following data are obtained:

The profession of an artist is a unique profession, because it is almost indistinguishable from ordinary hobbies, such as painting or drawing. Therefore jobs are rarely formal in nature, unless you find the right gallery that is able to get you into the right market, then you will be contracted and have regular financial support. Apart from that, every individual who takes art as a profession is required to be independent and must be familiar with the multiple jobs that must be done to support himself financially in order to continue working.

The lack of links, the tendency for the mindset of art workers to rely on themselves as the center of their creativity, actually hinders another line of support that is no less important in building a career in the global art field, namely connections. In the field of global art, market access in the mainstream circles tends to be exclusive and closed. Therefore, the artist is required to be able to bring

himself into this exclusive social circle. But also on the other hand, have to search for other gaps so as not to depend on this exclusive circle.

Apart from the existing challenges, the potential for the global art market is showing positive symptoms. The general public is now able to appreciate works of art, art is no longer an exclusive item that only a few people can reach. Easy access to information and media to showcase that are not limited to galleries, make it easier for artists to exhibit their works and carry out direct selling. Although the practice of direct selling has a negative impact on the positioning of artists in the eyes of galleries and auction houses, it is now commonplace.

Apart from the potential in just one segment of the fine arts market, other opportunities are also very wide open, namely the practice of collaboration with other professions in this era is getting bigger, especially with the presence of supporting technology. Also the awareness of corporates to present aesthetic objects in their space, or other needs related to design. With the echo of “collaboration not competition”, a collaborative spirit is deeply felt in the dynamics of the local and global creative economy.

The realm of art in general is included in the category of the creative industry, although in it we can divide it into mainstream and side stream. Mainstream is an exclusive circle that usually includes galleries, auction houses and collectors, residency halls, critics, historians. Outside the mainstream circle, there is a side stream that we know as the creative industry, where cross-disciplinary science that is still related to creativity meet and work together.

The development of multidisciplinary collaborations in the creative industry continues to grow and expand, so that the types of products they pro-



duce are no longer limited to paintings and sculptures in fine arts and crafts.

After the data on the creative industry in the field of fine arts is quite complete, a sketch / design development process is carried out on the basis of development on the types of creative products based on the canvas model business method.

The following are some examples of sketches / designs and works / products that have been developed by students.

After completion of phase 1 research which includes identification, analysis and design development, the next stage is a sketch / design application in the field in collaboration with studio and gallery owners through the process of making a model (mock up), which then the creative product of this research development will be exhibited at The Bandung Ruang Segi Empat Room Gallery in November 2020 in accordance with the promised activity output.

In addition to exhibiting creative products / works from research activities, scientific articles for accredited national journals will also be prepared to be published in 2020. Then to improve the quality of lectures, especially in the Art Management course in the Fine Arts Study Program FSRD ISBI Bandung, teaching materials will be compiled. for these courses.

## CONCLUSION

Sending students to be actively involved in several different roles, working with some professional artist and creative industry through this research, give a high expectation for the result, students will be able to mapping and discovering new possibilities and opportunities as a fresh graduate, before becoming a professional artist.

All students who involves in this research have specific characteristic, since they are living in

digital culture. They have very update on present information and trend. They tend to be more digitally literate and creating a new culture in which they communicate more efficiently online than they do in person. But somehow without preparation they will lost in excessive digital information.

In order to solve this problem, career mapping was carried out through a participatory method using the canvas business model as a reference. The sustainability of this research and periodically individual target evaluation will be helpful to make a new model of Art Business Canvas that can be a model reference for every art student to plan their future career even before graduate.

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