Systematic Literature Review of Art Archive Management in Indonesia

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ABSTRACT: Several studies on the management of art archives in Indonesia have been carried out in line with the discourse, awareness, and practice of art archiving which have also become increasingly visible in the last one and a half decades. Seeing these developments, this study aims to explore studies of actors, processes, and conditions for managing art archives that have been running in Indonesia, using the Systematic Literature Review method. The results show that archiving actors can be categorized into government institutions, non-governmental organizations, as well as individual and community initiatives. The archive management processes studied cover a series of stages from upstream to downstream, or focus on certain stages such as acquisition, preservation, and dissemination. In the process, several obstacles were encountered; high utilization of digital technology and internet; and emphasized the importance of collaboration, creativity, and public involvement and interaction in the art archive itself. Based on the results of the discussion, it can be said that there is a need for further research on art archives in order to help improve the quality of their management.

KEYWORDS: art archive; art archiving actors; archives management; art preservation; systematic literature review

INTRODUCTION

Archiving awareness in the field of arts in Indonesia has become increasingly visible over the past decade and a half. This awareness of art archiving, especially for modern and contemporary art, is mostly the result of initiatives by non-governmental organizations, which in the Law of the Republic of Indonesia Number 43 of 2009 concerning Archives (Archives Law) is categorized as a form of Community Participation (article 71). However, some of these archiving efforts are also supported and involve government institutions in various forms of cooperation and collaboration.

These initiatives focus on collecting, storing, maintaining and repairing arts archives that already exist, or are stored but not always known by the public. In addition, the condition of the archives found is usually not ideal or even damaged to be accessible, both physically and intellectually, because they do not have proper standardization of archive management. Therefore, the efforts which are made are focused more on collecting and saving existing collections, mainly through digitization and digitalization, along with the development of digital technology and the digital ecosystem and environment formed by it. This tendency towards salvage can be seen as an indication of a belated awareness of the importance of archive management in the field of arts and culture. Thus, preservation efforts are made in response to the loss principle or the principle of losing of something that might be regretted in the future (Lindgren in Edmondson, 2017).

One of the initiatives in the field of cultural art archiving in Indonesia that sparked a similar movement was the presence of the Indonesian Visual Art Archive (IVAA) in April 2007 based in Yogyakarta as a non-profit organization developed by the Cemeti Art Foundation (1995-2007). IVAA focuses on contemporary art in general, and visual art in particular. IVAA's archive collection consists of various mediums-from documents, photographs, to audio and visual recordings-presented in the form of an online catalog. For film, *Lewat Djam Malam* (LDM), directed by Usmar Ismail and produced by Perfini in 1954, was restored in 2012 by involving various institutions, both governmental and non-governmental, and was even the result of cross-country cooperation. One of the institutions involved was Sinematek Indonesia (SI), an institution that was envisioned as a center for archiving Indonesian films when it was founded by Misbach Yusa Biran in 1975. After the LDM restoration project, the Ministry of Education and Culture of the Republic of Indonesia (Kemendikbud RI) then undertook a project to digitize 29 films from the SI collection. Film archiving efforts continue, such as several restoration and digitization programs as part of preservation, including for the SI collections.

In the field of music, the Irama Nusantara initiative emerged as an effort to preserve and archive data and information on Indonesian popular music, especially music from the early 20th century era which is considered the forerunner of the Indonesian popular music industry. Established in 2013, Irama Nusantara focuses its initial steps on digital archiving. This initiative complements

the music archiving work undertaken by Lokananta as the first state-owned recording company, which was established in 1956 in Surakarta with the initial aim of supplying broadcast material for Radio Republik Indonesia or the Republic of Indonesia Radio (RRI) (in Puguh, 2018).

In 2021 alone, there were at least two archival initiatives in the arts that were released to the public online. The first is the Telisik Tari journal site released by Dewan Kesenian Jakarta or the Jakarta Arts Council (DKJ). Focusing on dance, this journal site seeks to "...inform the public of DKJ's dance archive material framed in a new context." On its website, Telisik Tari tries to involve the public in contributing as well as interpreting the findings from the archives. DKJ itself is an autonomous institution formed by the artist community and was first inaugurated by the Governor of DKI Jakarta, Ali Sadikin, on June 7, 1968. DKJ has a room and staff for archives, but in the 2021-2023 management period, DKJ specifically formed the Archives & Collections Commission to handle the revamping and strategic planning of DKJ's archive and art collection. Telisik Tari is one of the results of the commission's work. Second, the presence of the INGATAN platform released and managed by Padepokan Seni Bagong Kussudiardja (PSBK), an art initiative based in Yogyakarta, as "a strategic effort by PSBK to develop a system for preserving and managing the legacy of archival collections and documentation created and collected by the cultural figure, Bagong Kussudiardja (1928-2004), a multidisciplinary artist and pioneer of Indonesian modern art and culture." INGATAN presents the archives of Bagong Kussudiardja's collection and the context of their creation, placed in the context of today's art and culture world.

Before art archiving initiatives emerged, Wardani (2019) argued that it was difficult to research and write about art history in Indonesia-and Southeast Asia-due to the limited archives available, for example in the field of fine arts. One of the influencing factors is also the role of national archive institutions, which tend to focus on documenting state institutional archives such as post-independence government documents or, to some extent, military and war history, so that archives tend to be positioned as protected government records that are not necessarily available to the public. This is illustrated, among other things, when confronting the definition and categorization of archives contained in the Archives Law with the practice of art archiving by some of the initiatives mentioned.

Technically, the archival materials managed by these initiatives can be categorized as static archives because they are no longer used directly to meet the transaction needs of a work unit, but the archives have not yet been made permanent as verified directly or indirectly by Arsip Nasional Republik Indonesia or the National Archives of the Republic of Indonesia (ANRI) and/or archival institutions, as defined in the Archives Law. Therefore, from a statutory perspective, these initiatives are positioned as a form of community participation in managing archives. In addition, their movements tend to be sporadic because they have not been integrated into a national-scale network, especially in the field of cultural arts.

Murti (2014) further mentions how the tendency of the approach and discourse of documenting cultural arts by the government often revolves around two things: politics of claim - archiving because of the need to strengthen the argumentation of ownership claims; and politics of access - archiving to maintain the "uniqueness" of the nation's cultural arts assets, which was considered unsuccessful. Then, civic initiatives, community work, and individual innovation offer an approach to archiving cultural arts because cultural arts archives are positioned as cultural products as well as processes, so they often encourage the presence of interaction, joint work, and communication between individuals who are constantly on the move.

This is evident in some of the interesting approaches to communicating the existence of and access to the archival collections of these initiatives in order to reach a wider public. Not only through the use of social media as a popular medium and also internet technology through online catalogs or websites, but also accompanying activities, presentations, and a fluid way and style of communication in explaining the placement of the collection, both in the context of its creation and in the context of today's art scene. This communication is not one-way, but there is an effort to establish interaction and involve the public in responding to and interpreting the content of an archive.

Seeing the development of these initiatives and the dynamics between government institution-based archives and civic, community, and individual initiatives in archiving the arts, raises its own contemporary issues in archival studies, especially in Indonesia. Therefore, this paper seeks to explore studies on the practice of arts archiving in Indonesia, especially in terms of management. To achieve this goal, this study will use the Systematic Literature Review method.

LITERATURE REVIEW

A. Archives and Records Management

One of the main references and literatures in describing the concepts and components of archives and their management is the Archives Law. Some descriptions of the definition of archives, types of archives, archival institutions, as well as categories of community participation, can refer to this law.

In the Archives Law, archives are defined as records of activities or events in various forms and media in accordance with the development of information and communication technology made and received by state institutions, local governments, educational institutions, companies, political organizations, community organizations, and individuals in the implementation of social, national, and state life.

The two main categories of archive types listed in the law include 1) Dynamic archives: archives that are used directly in the activities of the archive creator and are kept for a certain period of time; and 2) Static archives: archives produced by archive creators because they have historical use value, have expired their retention, and are characterized as permanent which have been verified either directly or indirectly by the National Archives of the Republic of Indonesia and/or archival institutions.

The archival institutions that have functions, duties, and responsibilities in the field of static archive management and archival development are divided into four institutions, namely, 1) The National Archives of the Republic of Indonesia (ANRI) as an archival institution in the form of a non-ministerial government agency that carries out state duties in the field of archives domiciled in the national capital; 2) Provincial archives are archival institutions in the form of regional work units that carry out government tasks in the field of archives of the provincial government domiciled in the provincial capital; 3) Regency/city archives are archival institutions in the form of regional work units that carry out government tasks in the field of archives of the regency/city government domiciled in the regency/city capital; and 4) University archives are archival institutions in the form of organizational units of universities, both public and private, that carry out the functions and tasks of organizing archives in the university environment.

Outside of these institutions, parties ranging from individuals, political organizations, and community organizations that participate in the scope of management, rescue, use of archives, and provision of supporting resources, as well as the implementation of archival education and training, are categorized as Community Participation.

Based on the two main types of archives, namely dynamic archives and static archives, each has its own stages and processes in its management. Dynamic archive management is the process of controlling dynamic archives efficiently, effectively, and systematically including the creation, use and maintenance, and depreciation of archives. Meanwhile, static archive management is the process of controlling static archives efficiently, effectively, and systematically including acquisition, processing, preservation, utilization, utilization, and public services in a national archive system.

In managing archives, there are several factors that can affect good archive management, namely density, easiness to reach, simplicity, security, economy, elasticity, minimal document storage, including information contained in documents, arranged up to date, and using a good and appropriate classification system (Sugiarto & Wahyono, 2005).

B. Arts and Arts Archive

One of the elements of culture, art according to Koentjaraningrat (1998) can be defined as the creation of all human thoughts and behaviors that are functional, aesthetic, and beautiful so that they can be enjoyed with the five senses. Art is created by an artist, a storyteller, using both fiction and truth, through the medium of bronze paintings, photographic films, and other objects, to interpret and describe feelings and ideas (Krystal and Soetrisno, 2010).

One of the efforts in finding a definition of art is done by Soemardjo (2000) through the philosophy of art, by describing six main discussions in the philosophy of art, namely art objects, art creators, art publics, art contexts, art values, and art experiences. Art objects refer to concrete works of art that are sensed and experienced by humans. Then, the discussion about art creators or artists, revolves around issues of creativity and expression. The art public refers to the art community and society in general as the recipient of a work of art produced by an artist. Art value refers to the values created by art responders to something that is treated as an art object. Then the art experience discusses the process related to time, which involves sensing, reasoning, emotion, and intuition from the artist's communication to the recipient. The context of art refers to the local and contemporaneous values of an art work or event. These six key discussions not only help in understanding the nature of art itself, but also in mapping and categorizing art and art archives.

Clearly, in the American context, for example, the accumulation of art-related archives usually consists of records of art administration, as well as other records that are widely used and utilized in art history and education-even forming academic canons, and records of art consumption that exceed the production or creative creation of art itself (Bartlett, 2005). Especially the artworks of artists who defy the art establishment. However, the distinction between art works and collections and their accompanying archives is often ambiguous, not only for the public or researchers who use archives, but also for the institutions that manage them. This is also a concern of Lord's (2020) study, which raises a case study of New Zealand art collections in the war era. The study shows how the different concepts between artworks as works when they were created, then as artifacts when placed in museums, and as archives when placed in archival institutions, also lead to different treatments of these artworks from each institution.

METHOD

This research uses the Systematic Literature Review (SLR) method. Petticrew and Roberts (2005) said SLR is a method for making sense of vast amounts of information as well as a means of contributing to answers to questions about what works and what doesn't - and many other types of questions. SLR is a literature review that is closely tied to a set of scientific methods that explicitly aim to limit systematic error (bias), primarily by trying to identify, assess and synthesize all relevant studies (of any design) to answer a particular question (or set of questions). In systematically reviewing the research literature, there are three key activities: identifying and describing relevant research (or in other words, 'mapping' the research), critically appraising research reports in a systematic way, and bringing findings together into a coherent statement, known as synthesis (Gough et al., 2017).

Practically, the SLR method in this study applies the stages and flow as in the research of Adrian et al. (2016) including the planning stage with the formulation of research questions based on certain terms of reference, then the executing stage by conducting search strategies and data extraction to categorize data items as outputs, and the reporting stage by summarizing the results and discussion.

A. Research Question

The research questions were formulated in a structured manner based on the PICOC (Population, Intervention, Comparison, Outcomes, Context) framework (Petticrew, 2005) as part of the planning stage. The identification of the scope to formulate the research questions is depicted in the following table.

Table 1. Criteria for research questions based on the PICOC framework (by researcher, 2022)

Criteria	Scope
Population	Performers of arts archiving in Indonesia
Intervention	Restrictions on the art archive management process that is carried out
Comparison	*Not established*
Outcomes	Identify the state of arts archive management in Indonesia
Context	A review of studies on arts archive management in Indonesia

Based on this identification, three research questions can be formulated:

RQ1: Who are the actors of arts archiving in Indonesia that have been studied?

RQ2: What is the process of managing arts archives in Indonesia?

RQ3: What is the condition of arts archive management in Indonesia that has been identified?

B. Search Strategy

The search strategy is part of the implementation stage by determining the formulation of search terms, searching for data sources from online databases, formulating inclusion and exclusion criteria, and assessing the quality of the review.

The literature search was conducted based on the keyword formulation of the search terms defined using a combination of synonym integration with the boolean OR operator with several keywords, namely "arsip seni" (art archive), "arsip kesenian" (art archive), "pengarsipan kesenian" (art archiving), "arsip film" (film archive), "arsip musik" (music archive), and "arsip pertunjukan" (performance archive). The search was conducted on the Google Scholar online database during March-April 2022. The literature search was also supported by utilizing the University of Indonesia Library Literature Search Service (UI Library) in April 2022 by submitting a topic in the form of "Research results on cultural arts archives in Indonesia, especially archive management". The literature search was continued by extracting data based on title and abstract information. Papers deemed relevant were then organized in a separate table for selection. To demonstrate novelty in the study of arts archiving in Indonesia, this research considered literature published between 2016 and 2021.

The next selection process was carried out by determining the inclusion and exclusion criteria so that literature that was not relevant to answering the research question would be excluded from the list of reviewed literature. Ease of discovery and availability of literature with open access status were also taken into consideration. An explanation of the inclusion and exclusion criteria is described in the following table.The research questions were formulated in a structured manner based on the PICOC (Population, Intervention, Comparison, Outcomes, Context) framework (Petticrew, 2005) as part of the planning stage. The identification of the scope to formulate the research questions is depicted in the following table.

Table 2. Inclusion and Exclusion Criteria (by researcher, 2022)

Inclusion	Exclusion
Article published in Bahasa Indonesia	Articles published not in Bahasa Indonesia
Articles published in the time period of 2016-2021	Articles published outside the time period of 2016-2021
Article that focused on examining the process of managing art archives in Indonesia	Article that doesn't focus on examining the process of managing art archives in Indonesia
Article published in journal publications	Article published in publications other than journals (books, theses, dissertations, proceedings)
Article published in Bahasa Indonesia	Articles published not in Bahasa Indonesia

The final search strategy is to assess the quality of the study by determining criteria as an effort to control quality as well as evaluating the completeness of the research process. The assessment criteria are depicted in the table below with four questions as determinants. Each question only has three answer choices with detailed scores, namely Yes = 1; Some = 0.5, and No = 0.

Table 3. Research Quality Assessment Criteria (by researcher, 2022)

ID Quality	Quality Assessment Questions	Answers
P1	Is there sufficient explanation of the aims and objectives of the research?	Yes/Some/No
P2	Does the research discuss art archivists in Indonesia?	Yes/No
P3	Does the research discuss the art archiving process in Indonesia?	Yes/Some/No
P4	Does the research discuss the condition of art archive management in Indonesia?	Yes/Some/No

RESULT AND DISCUSSION

Based on the search strategy that has been carried out, there are 153 search results from Google Scholar and 5 articles from the UI Library Literature Search Service results. After combining and reviewing articles repeatedly from both search sources, there were 153 articles to review in terms of title, keywords, type of publication, and language. From the results of this stage, 46 pieces of

literature were excluded because they were not related to arts archiving and 78 pieces of literature were published in forms other than journal articles and in languages other than Indonesian and English. Then at the abstract review stage, 10 articles did not discuss the art archiving process. The complete review phase resulted in a total of 14 articles for analysis and synthesis of results.
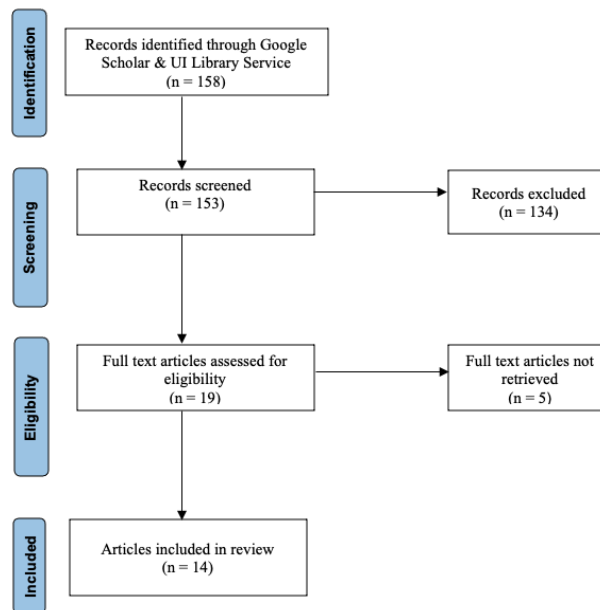

Figure 1. Systematic Literature Review Flow (by researcher, 2022)

Table 4. List of Peer-Reviewed Journal Articles (by researcher, 2022)

No.	Authors (Publication Year)	Title
A1	Masril & Christiani (2016)	Analisis Pengelolaan Arsip Film dan Kualitas Layanan Pegawai Sinematek Indonesia
A2	Akbar, Winoto, & Rohanda (2017)	Studi Tentang Manajemen Penyimpanan Arsip Digital di Lembaga Arsip Seni Rupa Indonesian Visual Art Archive
A3	Mala & Jumino (2017)	Digitalisasi Produk Rekaman Studio Lokananta Dalam Rangka Melestarikan Arsip Rekaman Suara di Studio Lokananta
A4	Setioko & Krismayani (2017)	Diseminasi Informasi E-Newsletter melalui Komunikasi oleh Indonesian Visual Art Archive Yogyakarta
A5	Rakhmawati, dkk. (2018)	"Arsip Statis Tanggung Jawab Siapa?" Kajian Perbandingan Konsep dan Pelaksanaan Akuisisi Arsip antara Sektor Publik dengan Sektor Swasta
A6	Indrasweri, Wahyuni, Al Farisy (2019)	Preliminary Study: Diseminasi Produk Dokumentasi Budaya Melalui Proyek Menara Ilmu Pusat Dokumentasi Budaya
A7	Manurung & Rohmiyati (2019)	Kontribusi Arsip Seni bagi Pengembangan Profesi Seniman di Indonesian Visual Art Archive (IVAA) Yogyakarta
A8	Prabowo & Rukiyah (2019)	Digitalisasi Arsip Foto Indonesian Visual Art Archive dalam Rangka Melestarikan Arsip Foto di Indonesian Visual Art Archive Yogyakarta
A9	Suherman (2019)	*Open Knowledge* Pada Gerakan *Free Culture* Sebagai Preservasi Budaya di Media Siber

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A10	Ulvandhia, Rakhmawati, & Sholihah (2019)	Analisis Penyelamatan Arsip Seniman dan Kelompok Seni Melalui Akuisisi Arsip di Dinas Perpustakaan dan Kearsipan DIY
A11	Wijaya (2019)	Lokananta Arsip Sejarah Musik Indonesia yang Terlupakan
A12	Nursetyaningsih (2020)	Indonesia Visual Art Archives (IVAA) Sebagai Promotor Gerakan Sadar Arsip Kesenian dan Kebudayaan
A13	Nugroho (2021)	Karakteristik Lagu Rakyat dan Pentingnya Pengarsipan Kesenian Lokal Indonesia (Studi Kasus Lagu Daerah Sumba Timur, *Ludu Pahangu*)
A14	Pratama & Waluyanto (2021)	*Leap Program Community Engagement*: Pemberdayaan Musisi Lokal Independen Surabaya untuk Pembuatan Media Promosi dan Pengarsipan Musik Lokal Independen melalui Playlist Spotify Bertema

DISCUSSION

To answer the first research question (RQ1), art archivists in Indonesia who have been studied can be categorized into three groups based on the 14 articles reviewed, namely government institutions, non-government organizations, and individual or community initiatives.

For government institutions, the scope of this category refers to the definitions and categories of archival institutions listed in the Archives Law, as well as non-archival institutions affiliated with the government. The government organizations involved in arts archiving studied in the articles consist of the Yogyakarta Special Region (DIY) Library and Archives Office (A10) and Studio Lokananta (A3, A11). The study of the DIY Library and Archives Department focuses on saving the archives of artists and art groups, but does not mention specific types or fields of art. On the other hand, Studio Lokananta, was studied as an arts archiving actor because of its role and history as a national government-owned recording company that has a collection of almost more than 5,000 songs and 40,000 vinyl records that require care and preservation.

The government agency Wonosobo Regency Archives and Library (A5) was found in one article, but was not specifically mentioned as an arts archiving actor. The study focuses more on comparing the archive acquisition process between the Wonosobo Regency Archives and Library Office as a public sector archive institution and IVAA as a private sector archive institution. As a critical note regarding this study, based on IVAA's profile information on its website, it is written that IVAA is a non-profit organization and not a private institution.

Then for non-governmental organizations, this categorization refers to organizations that have an institutional structure, but the Archives Law does not include the definition and category of archival institutions so that it is closer to the category of Community Participation as a community organization that supports the implementation of archives. The search results showed that six articles studied IVAA (A2, A4, A5, A7, A8, A12) and one article studied SI (A1). The study of IVAA is the largest study of all categories. IVAA itself focuses on archiving fine arts, although it does not exclude other visual-based arts, while SI is a film archiving institution. The film collection at SI not only refers to film as a medium, but also film as a work of art.

As for the category of individual or community initiatives, this review refers to individual or group efforts that do not have a specific institutional structure but are included in the category of Community Participation in the Archives Law because they have played a role in the scope of management, rescue, use of archives, and provision of supporting resources, as well as organizing archival education and training.

Studies of individual and community initiatives are found in the articles reviewed, namely in the Aural Archipelago project (A9) which is the idea and work of Palmer Keen, an American ethnomusicologist based in Yogyakarta, who then works together with a large network of collaborators and musicians throughout Indonesia. In addition, another initiative is a collaboration of several individuals by mentioning Umbu Retang Wohangara as one of the figures who seeks to archive the music of the folk song genre of eastern Sumba from the artist Ata Ratu (A13). Another initiative is WYD.SUB (What're You Doing in Surabaya?) (A14), which comes in the form of a website and also utilizes themed playlists on a digital music platform to promote and archive Surabaya's independent local music. From this category, it was found that all three focus on audio-based archives, primarily music artistry.

Of all the articles, there is one study (A6) that discusses the efforts of the Gadjah Mada University Vocational School Cultural Documentation Center (PDB) to disseminate the results of cultural documentation that has been collected, through the Menara Ilmu portal. To place PDB as an arts archiving actor among the three categories above, there are intersections that need to be examined further. When referring to the Archives Law, PDB's background as part of a university could be categorized as an archival institution. However, PDB does not fully operate to carry out the functions and tasks of archiving within the university where it is located, but focuses more on archiving and documenting efforts in the socio-cultural field and socializing archiving and documenting as a knowledge.

Answering the second research question regarding the art archive management process undertaken by each archivist, some studies focus on one of the stages or processes, while others attempt to analyze the archive management process as a series of stages. Two articles discuss the stages of the art archive management process in two different institutions, SI (A1) and IVAA (A2). The archive management at SI is identified starting from the process of receiving, storing, maintaining, and lending services. Based on the study, SI also applies a disposal and destruction policy for materials that are severely damaged and beyond repair. However, due to the absence of a separate incinerator, the destruction process is constrained so that it is only placed in the warehouse. With their characteristics as static archives, these collections should not go through the destruction or retention stage again, as applies to dynamic archive management. However, awareness and limitations to maintain collections that at least meet the minimum standards make the destruction stage necessary.

For IVAA's archive management process, the study focuses on the management of archive storage once it has been converted to digital material. The series of processes studied include reception, metadata creation, conversion to digital medium, storage and its relation to the control of security systems for these digital materials, the process of finding back, and evaluation. Awareness of the characteristics of art archives as static archives that have historical use value regarding the development of art in Indonesia is shown in the evaluation stage of this study, which no longer goes through the destruction or retention stage.

The focus of the study on the acquisition process was found in two articles (A5, A10). In the study comparing the acquisition process by the Wonosobo Regency Archives and Library Office and IVAA, it was found that there was not much difference in terms of understanding or implementation of acquisitions in the two institutions, although the Wonosobo Regency Archives and Library Office was not studied specifically in archiving art. However, this study looked at four of the eight factors that influence the acquisition process according to Crush (in Bettington, 2004): the formal status of the archival institution, the institutional management of the archival organization, the scope and limits of the repertoire managed by an archival institution, and the ownership of the repertoire. These factors can differentiate the archival acquisition practices of the two institutions.

The studies that discuss the preservation process are found in four articles. Two articles discuss the process of maintenance and digitization of collections at Studio Lokananta (A3, A11), one article highlights the process of digitizing photo archives at IVAA (A8), and one article discusses Aural Archipelago's efforts in preserving Indonesian traditional music (A9). Based on these articles, it was found that digitization was carried out as a preservation effort for art archives in physical or analog form such as recording tapes and LPs at Studio Lokananta and physical photographs at IVAA. Two things that prompted Studio Lokananta to digitize were an order from the central leadership and the increasing difficulty of finding spare parts to play reel tapes. While at IVAA, the reason for digitizing is not only as an effort to preserve or save the photo archive there but also to facilitate the dissemination and access to the collection. However, in addition to the digitization process, preservation in the form of care for physical collections also needs to be carried out and maintained.

The spirit of distribution and open access is also what underlies the digital-based archiving carried out by Aural Archipelago. The two archiving processes undertaken are documentation in the form of direct recording in the field (field recording) and utilizing websites and the internet in providing as open access as possible. The documentation stage resulted in the recording of traditional music arts and other sounds and sounds unique to Indonesia directly in digital form (born digital). This is because the tendency to preserve such music as a tradition has so far been more through oral inheritance and not all have produced a particular form of recording.

As for studies that focus on the dissemination process as part of archive management, six of the fourteen articles reviewed were found, making it the focus of the most studies. Three articles discussed the forms of dissemination carried out by IVAA, both in the utilization of e-newsletters (A4), contributions to the professional development of artists (A7), and holding archive festivals as a way of promoting the arts and culture archive awareness movement (A12). Then, one article discusses the Menara Ilmu website

channel of the PDB as an effort to the dissemination of the results of cultural documentation carried out, as well as the implementation of "show ads" publications with internal and external partnership systems, including holding virtual exhibitions, as a means of optimizing the dissemination process (A6). The article that raises the initiative of recording folk songs from eastern Sumba and distributing them through the YouTube video streaming platform (A13), is almost similar to the initiative carried out by Aural Archipelago. Meanwhile, the WYD.SUB initiative also utilizes the Spotify music streaming platform by curating themed playlists as an effort to promote and disseminate song recordings that are positioned as part of the archiving process.

Based on the overview of the results of the review in answering the previous two research questions, a further review of the identification of the state of arts archive management in Indonesia was conducted to answer the third research question.

Several articles identified obstacles in managing art archives: limited costs and relatively high archiving costs (A1, A11); unavailable or limited facilities, equipment, supplies, storage mediums and certain infrastructure to support other archiving processes (A1, A8, A10, A11); and the lack of the number and quality of human resources (HR) who do not have education and training in both archiving in general and digitization techniques in particular, as well as understanding and knowledge of the characteristics and peculiarities of art archives (A1, A3, A5, A8, A10, A11); physical archives that have suffered damage and other forms of quality degradation (A1, A3); lack of information to support the completeness of metadata (A8); weak policies, lack of guidelines or standardization, especially in making management systems and categorizing types of art archives (A2, A5, A10, A11).

Some obstacles can affect others, such as a lack of understanding and expertise about archiving can lead to a messy organizational process or even inappropriate treatments and decisions in storing and caring for an art archive collection. On the other hand, the standardization and procedural guidelines of the archiving process or the lack of knowledge or expertise in managing archives do not prevent some institutions such as IVAA or individual and community initiatives in archiving art. The awareness and desire to care for, save, and preserve existing or later discovered archive collections is the main capital to then actively carry out the archiving itself, including increasing one's capacity and competence.

The identification of other archiving conditions in the articles reviewed shows the considerable influence of the development of digital technology on art and art archiving itself. On the other one hand, new technologies make previous technologies, mediums or tools for creating and accessing artworks outdated. This makes some collections inaccessible (A3). On the other hand, new technology and the use of the internet and social media have made digitization one of the solutions and options for preserving an archive collection, both physically and intellectually (A2, A3, A6, A8, A9, A13, A14). Not only for preservation, digitization and the internet also help expand the distribution and facilitate access to archival collections, both digitized and born digital (A8, A9, A13, and A14).

The high awareness of collaboration, as well as the creativity and emphasis on participation and interaction in the dissemination process, are two things that can be identified as characteristics of archiving conditions in Indonesia. Collaboration in archiving art in Indonesia is particularly strong in the category of archiving actors in the form of individual and community initiatives (A9, A13, and A14). The amount of effort, time and process, as well as the variety of expertise required in archiving the arts, makes collaboration one of the approaches used, both to carry out the archiving process itself and to maintain the sustainability and continuity of archive management. In addition, creativity in the dissemination process is also an asset and a strong characteristic in the management of art archives. These range from communication styles, ideas and the frequency and intensity of information delivery in the e-newsletter (A4), seeking virtual exhibitions (A6), conducting dramatic reading of archives for and with artists (A7), to creating archive festivals (A12). These efforts show that engagement and interaction with the public can increase not only awareness of archiving but also the use and importance of the archive itself by and for the public.

CONCLUSION

Based on the results and discussion of the articles reviewed, it can be concluded that the art archiving actors that have been reviewed can be categorized into government institutions, nongovernmental organizations, as well as individual and community initiatives. The archive management processes studied include a series of stages from receiving to access and dissemination services, or focusing on one particular stage, namely acquisition; care and preservation (including digitization); and also dissemination. Other results of the analysis show some obstacles in managing art archives. However, the development of digital technology and the internet has helped the preservation of art archives, making them easier to disseminate and access. Other conditions for arts archiving include an emphasis on collaboration, creativity in dissemination, and engagement and interaction with the public. As a research,

this study has limitations, especially in terms of technical procedures and policies of the art archive management process, which may have been different from the research results in the articles searched, with the conditions at the time of this writing.

The suggestion for further research on arts archiving in Indonesia is the need to map and further examine the characteristics and peculiarities of arts archives, including archives produced by each type of art because they can differ from one type of art to another. This is because the perspective and analysis of arts archiving is often studied from the perspective of the Archives Law as the legislation with the highest legitimacy regarding archives. In fact, many practices and needs of arts archiving in the field have not been accommodated and placed by the Archives Law as something equal and equally important to be managed and preserved like other valuable archives. As long as art archives are considered irrelevant or not important enough for the life of society, nation and state, the management of art archives will continue to face the same problems and obstacles. Don't let regret come when it's already been lost.

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