

Implementation of the BLU Policy at the National Gallery of Indonesia: Financing Model and Public-Private Partnership in Its Art Exhibitions 2024-2025

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Abstract

This study examines the management of the National Gallery of Indonesia (Galeri Nasional Indonesia/GNI) in its transition into a Public Service Agency (Badan Layanan Umum/BLU). GNI was selected for this study as a state cultural institution that holds both national and international art exhibitions, potentially playing a role as a benchmark of contemporary Indonesian art. The transformation marks a significant shift towards an entrepreneurial spirit in institutional performance, directly impacting the management of art exhibitions. The study aims to explain and analyze the implementation of the BLU policy in improving GNI's management while identifying internal and external challenges and opportunities. This study's novelty lies in using two case studies—*Lini Natalini Widhiarsi: Infinity Yin and Yang* (2024) and *Arkiv Vilmansa: Semesta Arkiv* (2025)—as representations of the BLU implementation in practice. It employs a descriptive qualitative method with the theoretical framework of institutional entrepreneurship. The findings indicate that the BLU policy stimulates GNI to develop a more collaborative, innovative, and entrepreneurship-oriented management, which should be further strengthened through public-private partnership strategies and diversified funding sources.

1. INTRODUCTION

Management is one of the most important aspects of improving the quality of art museums, making continuous evaluation of internal and external factors essential. The management of the National Gallery of Indonesia (GNI), as an art museum under the Ministry of Culture of the Republic of Indonesia's auspices, is closely linked to the social, political, and economic dynamics. In Indonesia's history of museum management, museums have been subject to the Public Service Agency (BLU) scheme as a government strategic policy.

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Under Law No. 1 of 2004 on the State Treasury, Article 1 defines a BLU as a government institution established to provide public services in the form of goods and/or services sold without prioritizing profit, operating based on principles of efficiency and productivity. This has opened a new pathway for government agencies whose primary duties and functions involve public service to implement an agile and adaptive financial management system, supported by sound business practices and good management principles to ensure quality and sustainable services.

BLU is an effort to de-bureaucratize government agencies in public service delivery, maximizing existing resources as efficiently as possible to provide optimal services. The principle of financial flexibility in the BLU management allows for greater financial autonomy, enabling more effective public services based on sound business practices. This flexibility includes managing its revenues, which, although classified as Non-Tax State Revenue (PNBP), can be directly utilized to improve services without being deposited into the state treasury.

The BLU policy has been introduced to shift the paradigm in public service delivery, emphasizing performance optimization in public organizations, where budget allocation and incentive systems are based on performance and output. A key aspect of the BLU spirit is its emphasis on entrepreneurial-driven performance [1]. The entrepreneurship principle in public administration and management is now widely applied. Within the government's organization, it is a management style that can be implemented through various approaches [2]. Previously, museum management in Indonesia relied entirely on full funding from the State Budget (APBN) or Regional Budget (APBD), resulting in complete dependence of the program and operations on government funds. It impacted museum management performance, leaving many museums underdeveloped.

In principle, BLU is a form of public service, providing essential goods and/or services for the public [3], and serves as a platform for improving this service performance through a results-based financial management system, professionalism, accountability, and transparency. Referring to the BLU governance concept, art museums face both opportunities and challenges in their management, as they are granted significant operational flexibility. This situation triggers creativity and visionary ideas for art museums, including GNI, which has adapted to these policy changes.

In line with socio-political dynamics in 2022, the Indonesian government issued a strategic policy through Ministerial Regulation No. 28 of 2022 on the Organization and Operation of Museums and Cultural Heritage. Article 17 of this regulation states: "In the case of a Museum and Cultural Heritage being designated as a government institution implementing BLU financial management, the organizational units handling cultural heritage conservation/protection are exempt from BLU financial management based on their functional characteristics."

Museums and Cultural Heritage (Museum dan Cagar Budaya, or MCB), also known as the Indonesian Heritage Agency (IHA), is currently responsible for managing 19 museums and 34 cultural heritage sites across Indonesia, owned by the central government through the Ministry of Culture. Established in 2022, IHA was officially designated as BLU on September 1, 2023. The agency envisions becoming a collaborative institution that fosters creativity, social change, and the development of a cultured society. It prioritizes protection-based service enhancement, embracing creativity and inclusive collaboration to increase public appreciation of Indonesia's diverse cultural heritage.

A previous study on art museum management in cultural heritage focused on the implementing the BLU Policy for the National Museum under the Ministry of Education, Culture, Research, and Technology [1]. It provided an overview and analysis of the early

BLU policy process and its implementation, using the National Museum as a case study. The novelty of the current study lies in its focus on GNI, marking the first research conducted since GNI transitioned to a BLU. Another new aspect is the study variables, which use key and supporting aspects of the BLU management as an analytical framework. Key aspects include ticketing implementation, while supporting aspects include multifunctional museum spaces and inclusive collaboration for a quality cultural institution.

The study thus focuses on how the BLU policy has influenced the GNI management, using two art exhibitions held in 2024 and 2025 as case studies. Considering this focus and the background above, the study will address these questions: 1) How has the BLU policy influenced GNI's governance since its implementation in 2024? 2) How do the two art exhibitions organized in 2024-2025 reflect the BLU policy implementation regarding revenue management and public service improvement at GNI? 3) What strategies does GNI need to strengthen the quality of its public services and program sustainability in the future, in terms of infrastructure development, donation system, and partnership with private entities?

2. METHODS

The study uses a descriptive qualitative method, which provides an objective overview of field conditions without data or document manipulation. Qualitative research views problems holistically by focusing on processes rather than outcomes, allowing for continuous analysis throughout the research process [4]. In socio-cultural studies, descriptive analysis is commonly used to present observed phenomena factually and systematically [5].

Data was collected through stakeholder interviews and direct observation of research subjects or events. Primary data includes field research data, such as visitor numbers during art exhibitions, online and offline ticket sales at GNI, and sales of artist-produced and GNI-produced merchandise. In addition, contextual and situational information recorded during research is also integral to the analysis.

Given this study's close relation to cultural institutions, particularly GNI as a state cultural institution, the theoretical framework of institutional entrepreneurship serves as the analytical foundation. Institutional entrepreneurship plays a key role in art museum development through sociological and economic perspectives. Sociological institutionalism views key actors as agents of change who can transform institutional structures toward effective and adaptive management centered on improving public services [6].

3. RESULTS AND DISCUSSION

GNI is a national art gallery that operates as an art museum and is a part of the state cultural institutions. Founded and funded by the state, it may receive non-state support, with a mandate to manage and preserve the national art heritage. Generally, state cultural institutions in a country include: 1). national museums; 2). national art galleries; 3). national public libraries; and 4). national conservation centers.

These institutions play strategic roles in preserving and managing cultural assets that reflect the values of national identity and history, while ensuring public access to explore historical narratives. Indonesia's Ministry of Culture, responsible for managing cultural affairs, oversees the National Museum of Indonesia (MNI), GNI, and Cultural Heritage Preservation Agencies (BPK). MNI and GNI operate under IHA's BLU, while BPK is an operational unit under the Directorate of Tradition and Cultural Protection. The National Library (Perpusnas) is unaffiliated with any ministry. GNI holds 1,400 modern/contemporary artworks from the 19th century to the present as its collection.

The BLU policy implementation in Indonesian art museums reflects socio-political-economic dynamics where state roles are decisive, which can also be seen worldwide. Alec Campbell's study on Botswana's National Museum and Art Gallery shows that successful art museums require public engagement, funding, donors, and strong central government support. Thanks to an aspirational cultural policy and strong commitment, this art museum, initiated in 1962, could be realized in only six years, opened in 1968 [7]. Meanwhile, Oscar Ho (2014), in his study on developing art museums in Asia, emphasizes Asian states' role in building national pride through art museums, noting unprecedented recent art investments in Asia [8]. These studies confirm that cultural policies for museums, galleries, and art agencies depend heavily on central and regional leadership.

Since designated as part of IHA's BLU, GNI, as a museum specialized in art, has implemented the BLU financial management, which requires: 1). core services, meaning ticketing for museum entry and permanent exhibition; 2). supporting services, such as space rentals, equipment rentals, workshops, merchandise sales, etc. All these services follow regulated tariffs and contribute to state revenue.

GNI's BLU policy adapts to its potential and developmental needs across six aspects: 1). Permanent/temporary exhibition tickets; 2). Space rental fees for exhibitions/public programs/other multifunctional events to optimize the facilitation of creative expressions and collaborations; 3). Activation of supporting programs; 4). Opportunity for public-private partnerships to elevate GNI's services as a world-class cultural institution, involving communities, academia, artists, government, SOEs, and the private sector; 5). Patronage or donation systems to support the enhancement of sustainable public services and their development [9].

The study focuses on two trial BLU implementation case studies, which are Lini Natalini Widhiasi's solo exhibition *Infinity Yin and Yang* (September 3-October 3, 2024) and Arkiv Vilmansa's *Semesta Arkiv* (February 22-May 22, 2025). These exhibitions become a benchmark of the BLU policy implementation, particularly regarding ticket systems, space rental fees for exhibitions, public programs, other multifunctional events, and creative and collaborative space utilization (Figure 1).



Figure 1. Promotional Materials for Lini Natalini Widhiasi's and Arkiv Vilmansa's exhibitions. [Source: GNI Documentation]

3.1. Solo Exhibition of Lini Natalini Widhiasi, *Infinity Yin and Yang*

Although the BLU policy has been in effect since 2022, its full implementation at GNI only started in 2024. During the initial BLU implementation phase, GNI considered two primary exhibition space-use schemes: 1). Artists pay space rental fees according to a predetermined schedule; 2). Artists are waived from space rental fees while visitors are subject to entry tickets.

In internal discussions, GNI referenced practices at international institutions like Singapore's National Gallery (NGS), which charges SGD 15-20 (around IDR 300,000) per visitor. The fee excludes special packages or certain shows, such as video mapping and new media exhibitions [10].

GNI adopted the second scheme: artists are exempt from space rental fees, but visitors must purchase tickets. This policy was trialed during Lini Natalini Widhiasi's solo exhibition *Infinity: Yin and Yang*, which opened on September 4, 2024. The decision initially raised concerns, as all previous GNI exhibitions had been free.

Ticket prices were set at IDR 10,000 for children, IDR 20,000 for adults, and IDR 50,000 for foreign visitors (WNA). The ticketing information was announced via GNI's official Instagram account. Public response was largely positive, with most inquiries focusing on payment methods (cash/non-cash) rather than objecting to pricing (Figure 2).

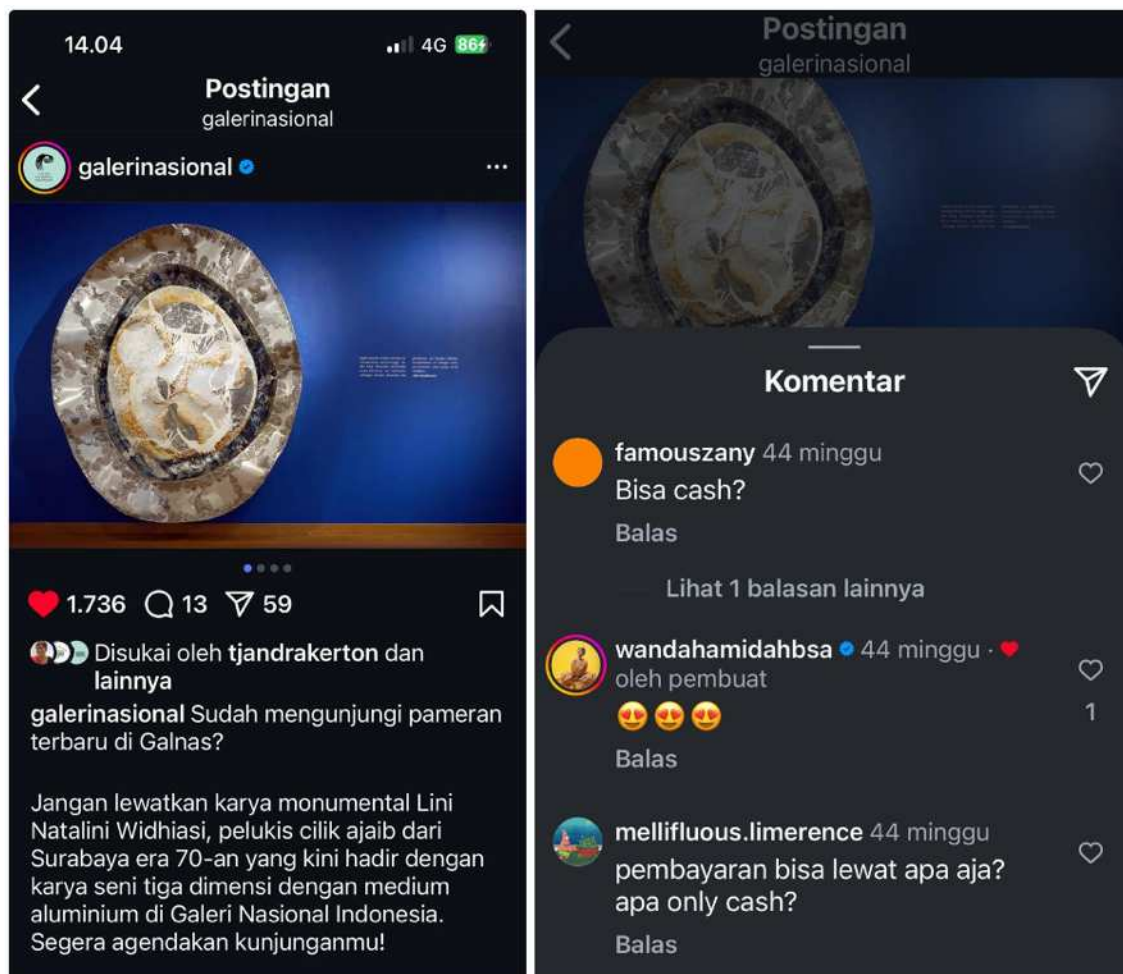


Figure 2. Public Comments in a Positive Tone on the Entry Fee Pricing of GNI. [Source: GNI Documentation]

The exhibition gained widespread appreciation by featuring Lini Natalini Widhiasi, a renowned child prodigy artist who maintained artistic consistency into adulthood. Nostalgia for her work became a unique draw. This exhibition marked her second solo show after 16 years, presenting visual treats reflecting her extensive artistic journey.

Infinity: Yin and Yang represented boundless artistry through diverse materials, media, and techniques (Figure 3). Lini displayed 13 semi-monumental installations, approximately 4 m tall and 2-16 m wide, contrasting their interactions with GNI's Building A, an 18th-century heritage structure. Her iconic work, *Awakening* (4.4 x 5m), depicted a bun-haired woman with closed eyes reaching skyward, symbolizing awakening.

During its one-month run, the exhibition attracted 11,670 visitors, resulting in IDR 257,208,000 ticket sales. Visitors with diverse backgrounds came from across Indonesia: artists, journalists, academics, activists, and students. However, GNI lacks detailed demographic data, such as age and profession (Figure 4).



Figure 3. Lini Natalini Widhiasi's Exhibition at a Glance

[Source: GNI Documentation]



Figure 4. Visitors at Lini Natalini Widhiasi's Exhibition.

[Source: GNI Documentation]

For inclusivity, GNI implemented free or reduced tickets for toddlers, seniors (60 and above), and visitors with disabilities. Field observations showed visitor compliance with ticketing procedures, though flaws could still be found in the mechanism. Tickets were sold

at GNI's souvenir shop, which is separate from Building A's entrance, forcing some visitors to exit, purchase the ticket, and return to enter. The absence of clear signage confused, especially for first-time guests. A central BLU management improvement point is the lack of ticket counters integrated into the visitors' entrance route.

3.2. The Solo Exhibition of Arkiv Vilmansa, *Semesta Arkiv*

Building on Lini Natalini Widhiarsi's success, GNI launched another paid exhibition on February 22, 2025: Arkiv Vilmansa's *Semesta Arkiv*. Unlike Lini's show, this exhibition occupied all GNI spaces, indoor and outdoor, covering Buildings A, B, D, and the outdoors (Figure 5).

The exhibition carried the theme *Semesta Arkiv*, showcasing Arkiv's interactions with other artists, creating a series of artistic events that elaborated his creative process journey to the present. He presented works inspired by his life experiences, growing up in an era of technological advancement and the imagination industries that gave birth to fantasy characters. One that left a mark on his memory was the legendary character Mickey Mouse, created by Walt Disney, which was very popular and became part of his childhood. With such experience, Arkiv's interest and knowledge grew to create imaginative characters in visual spaces.

Not only fantasy characters, mesmerizing marine life themes also became sources of inspiration for his works. The uniqueness of Arkiv's works lies in the richness of dynamic colors, mutually filling and layered in intensity. The dominance of pop art colors created an energetic exhibition space atmosphere. According to Arkiv, color has unlimited potential to create new possibilities, especially with technological support. For him, color is a source of inspiration that triggers artistic sensitivity and a medium to bring imagination to life in art creation.

The exhibition's large-scale, "Instagrammable" installations attracted broad audiences, particularly the youth. Many visitors took pictures while interacting with the artworks, using them as selfie spots. This illustrated the exhibition as an art appreciation space and



Figure 5. The Exhibition *Semesta Arkiv* at a Glance.

[Source: GNI Documentation]



Figure 6. Arkiv's Large-Scale Work, a Special Attraction.

[Source: GNI Documentation]

a popular, visual, interactive experience. Over three months, it achieved 16,859 visitors, resulting in IDR 833,052,500 in ticket sales (Figure 6).

3.3. An Analysis of Ticketing Policy

The ticketing system implements GNI's core services as part of IHA's BLU, which covers permanent and temporary exhibitions, special events, and media (whenever available). Pricing follows Finance Ministry Regulation No. 42/2024 on BLU Museum & Cultural Heritage tariffs, which stipulates an entrance fee for permanent exhibition at IDR 10,000 for children, IDR 20,000 for adults, and IDR 50,000 for foreigners. This stipulation also considers an exhibition's characteristics and complexity, allowing large-scale temporary exhibitions to charge a special tariff of IDR 50,000.

Despite the BLU status, GNI maintains its moral responsibility as a public service with an educational function, not purely pursuing economic targets. Along with its core services, GNI carries out supporting services, such as asset optimization through renting out spaces and areas for the public. The Head of IHA determines these rental rates through a decree, in the form of a Tariff Decree, based on unit cost calculations considering GNI's location and benchmarking results of similar space rates in the neighborhood. The spaces available for rent include: a). multipurpose rooms; b). meeting rooms; c). theaters; d). exhibition spaces; e). VIP lounges; and outdoor areas. Each rental application is selected based on the proposal submitted by an external party to ensure alignment with GNI's corridors as a museum and public education space.

The rental policy is part of Indonesia's Ministry of Finance's mission to maximize the utilization of state assets to prevent idleness, thereby contributing to state revenue. With this BLU financial management scheme, the income received can go directly to IHA's BLU account to be used immediately for service improvement and program development, thus reducing the burden on the state budget for operational costs (Table 1).

Table 1. A Recap of Income from Exhibition Ticketing at GNI as Part of the BLU Policy Implementation.
[Source: GNI Documentation]

Activity	Date	Exhibition Space	Visitorship	Tickets
Lini Natalini's exhibition	September 3-October 3, 2024	Building A	11.670 persons	IDR 257,208,000
Arkiv Vilmansa's exhibition	February 22-May 22, 2025	Buildings A, B, D, and the outdoors	16.859 persons	IDR 833,052,500

Compared to most international art museums, such as the Tate Modern (London), the National Gallery of Victoria (Melbourne), the National Gallery of Singapore, and the Metropolitan Museum of Art (New York), GNI's BLU ticketing policy takes a different direction. Most museums implement free basic access to permanent collections or main galleries while charging for special exhibitions or temporary programs. This model maintains public inclusivity while generating income from special exhibitions and supporting services.

GNI, on the other hand, changed its policy from previously being free for all visitors to charging admission fees to enter its compound, for both permanent and temporary exhibitions, with rates of IDR 20,000 for children, IDR 50,000 for adults, and IDR 100,000 for foreign visitors. This change directly results from the transformation into BLU, which provides financial management flexibility and encourages earned income directly from core services. Thus, GNI becomes a unique example where a government institution utilizes the BLU scheme to introduce a "full paid admission" model for temporary and permanent

exhibitions, not just adding income from temporary exhibitions alone. The difference underscores institutional entrepreneurship in the BLU context: GNI actively modifies its revenue structure by shifting the public access paradigm, integrating educational and public services with financial independence.

In addition to admission tickets, GNI also develops business activations/supporting services, such as merchandise production related to exhibition themes. For Lini Natalini Widhiasi's *Infinity: Yin and Yang*, the merchandise included t-shirts, notebooks, mugs, tumblers, and tote bags. These products were sold at GNI's art shop with a profit-sharing system where 30% of sales went to the BLU treasury. Total income during the exhibition was IDR 3,193,580. Inspired by organic forms, expressive curves, and harmonious-exotic colors, the artist's works made the products attractive as souvenirs (Figure 7).

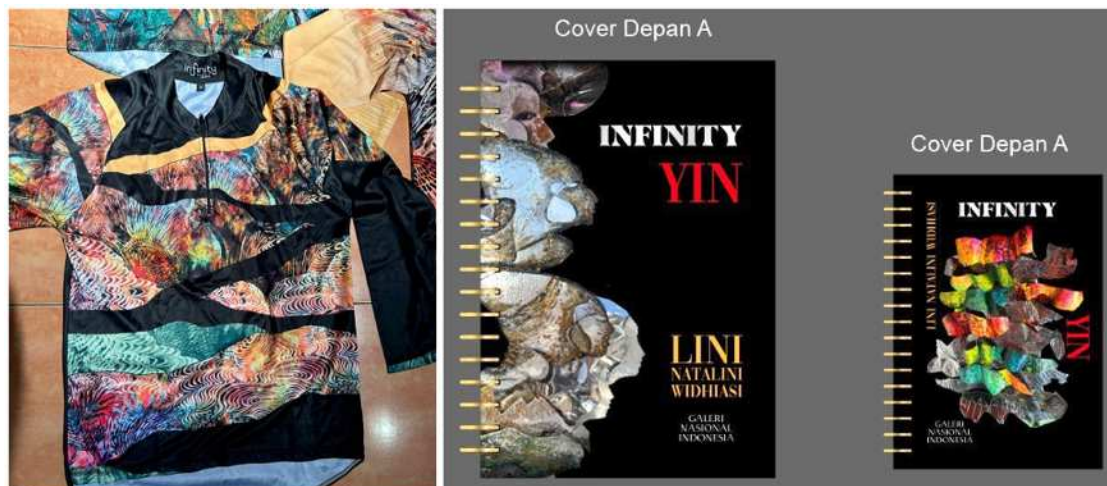


Figure 7. Merchandise Inspired by Lini Natalini Widhiasi's Installation Works
[Source: GNI Documentation]

Meanwhile, for *Semesta Arkiv*, the merchandise produced had strong pop art elements, with striking designs and shocking colors, which could be found on keychains, t-shirts, mug tumblers, tote bags, backpacks, jackets, laptop sleeves, stickers, and figurines of the artist's imaginative characters. The selection of animals and marine life strongly appealed to millennials, Gen Z, and Gen Alpha visitors. The uniqueness of the merchandise designs drove visitor purchases for their collections (Figure 8).



Figure 8. Activation of the Business Program in the Form of Merchandise Sales in *Semesta Arkiv*
[Source: GNI Documentation]

According to data from GNI's Public Relations division, a significant difference in merchandise sales value emerged between the two exhibitions, influenced by exhibition duration and product variety.

Infinity: Yin and Yang lasted one month, while *Semesta Arkiv* lasted three months. In the latter case, merchandise was more varied, including keychains, t-shirts, mug tumblers, tote bags, backpacks, jackets, laptop sleeves, stickers, and figurines (Table 2).

Table 2. Merchandise sales after the BLU scheme at GNI.
[Source: GNI Documentation]

Activity	Date	Type of souvenir	Income from souvenir sales
Lini Natalini's exhibition	September 3-October 3, 2024	T-shirt, mug, tumbler, tote bag, booknote	IDR 3,193,580
Arkiv Vilmansa's exhibition	February 22-May 22, 2025	T-shirt, mug, tumbler, tote bag, jacket, keychain, action figure	IDR 70,000,000

3.4. From Success to Income Diversification Strategy

The success of *Infinity: Yin and Yang* (2024) and *Semesta Arkiv* (2025) demonstrates the BLU policy's effectiveness in generating revenue and improving service quality and highlights GNI's potential to grow as an independent art institution. These achievements confirm that the BLU framework can create a productive ecosystem for artists and museum management. However, GNI requires structured income diversification strategies and strengthened partnerships to sustain and expand these gains to transform this initial success into a long-term sustainability model.

The development of merchandise lines is a concrete step in income diversification. Creative products inspired by collections and exhibitions serve as additional PNPB revenue streams and mediums for art and cultural promotion.

As part of its BLU strategy to create autonomous income sources, GNI has developed partnership models with various suppliers to produce merchandise that combines aesthetic value, economic potential, and cultural messaging. This approach reinforces GNI's image as an adaptive, innovative institution while building collaborative networks involving:

1. Communities

GNI collaborates with local communities, such as KamiSketsa and SeninGrafi, to develop merchandise. Proposed products undergo specific thematic and quality screening.

2. Artists

GNI collaborates with artists, such as producing ceramic jewelry inspired by Raden Saleh's paintings, using profit-sharing schemes to create synergies between art and commercial products.

3. MSMEs

GNI partners with MSMEs to produce customized or rebranded products, expanding their market reach and boosting the local creative economy.

This collaboration in merchandise production has received positive responses from artists, art communities, and the education sector, in line with the views of Olinsson and Fouseki (2019) on social entrepreneurship as a key to successful cultural projects [11]. The findings of Coman and Pop (2012) also confirm that museum entrepreneurship has become key to success for major museums worldwide and those such as Bran, Peleş, and Antipa in Romania [12]. Qi, Song, and Wang (2021) also emphasize the importance of synergy between government cultural institutions, universities, and communities to provide technical and

policy support to stimulate cultural entrepreneurship potential, student creativity, and the development of museum creative industries [13].

With these initial achievements, GNI's merchandise partnership model can serve as an example of how BLU focuses on public services through exhibitions and builds sustainable revenue sources. However, to ensure this scheme develops consistently, support is needed in infrastructure, management, and service accessibility, which will be discussed in the next section.

3.5. Challenges and Optimization of the BLU Policy Implementation: Infrastructure, Management, and Service Accessibility

GNI's success in implementing ticket sales and merchandise revenue sharing during the initial BLU policy implementation shows positive achievements aligned with institutional independence goals. However, field observations and interviews reveal many challenges, particularly regarding the readiness of infrastructure, management, and human resources.

According to Valentino & Firmandhani (2023), good management of art museum circulation must consider the placement of communicative signage or directions [14]. In this case, GNI has made some efforts to optimize visitor circulation through renovations or infrastructure improvements. It has begun to place directional signs, although not yet covering all museum areas. As Kusuma (2018) emphasizes, wayfinding or topographical orientation is important to allow visitors to understand spatial terrain, find facilities, and efficiently plan visit routes [15]. During *Infinity: Yin and Yang* (2024) and *Semesta Arkiv* (2025), signs for topographical orientation at GNI were not yet optimal; ideally, visitors can immediately find comprehensive information boards mapping all areas and facilities, including ticket purchase locations, before entering exhibition spaces.

As for the ticket sales system, for *Infinity: Yin and Yang* (2024) and *Semesta Arkiv* (2025), GNI established two methods: online purchases through the Traveloka platform and on-site



Figure 9. GNI's Site Plan, the Ticket Counter Located at a Distance from the Exhibition Space in 2024.

[Source: GNI Documentation]

purchases. The online system provided visitor comfort, eased ticket verification, and expanded accessibility, but potentially excluded groups without internet access and gadgets. Conversely, on-site sales were more inclusive but risked causing long queues and overcapacity in exhibition spaces because there were no limits on ticket sales. Another comfort-affecting factor was the considerable distance from the ticket counter to Building A without covered pedestrian paths, which reduced visitor comfort, especially during rain (Figure 9).

GNI buildings' historical characteristics have influenced infrastructure aspects. As a colonial heritage in the Koningsplein area (now Jalan Medan Merdeka), since the mid-19th century, these buildings have changed functions, from residence, school, female student dormitory (1905), to becoming Carpentier Alting Stichting or Carpentier Alting Foundation (later Raden Saleh Foundation), before being inaugurated as GNI in 1998 [16]. The complex consists of four buildings, three of which are protected cultural heritage, subjecting any spatial interventions to preservation principles. The conditions of GNI's form, structure, and layout, rich in historical value, have curbed flexible spatial management. Before the 2025 renovation, GNI utilized the Galnas shop as a ticket counter. Afterward, ticket sales are centralized at Building B's reception area in a non-cash payment system, which is expected to improve service efficiency (Figure 10) significantly.

Considering these challenges, optimizing the BLU implementation requires not only internal improvements in infrastructure, management, and accessibility but also sustained external support. Strengthening public-private partnerships and diversifying funding sources becomes crucial for GNI to continue innovating, improving services, and expanding public reach.

3.6. The Direction of BLU Development: Public-Private Partnership

The BLU policy implementation at GNI has been running well, particularly in two key aspects—paid visitor tickets and merchandise revenue sharing. However, to achieve stronger independence and sustainability, another key aspect must be accelerated: strong public-private partnerships. As a state cultural institution in the arts, GNI's partnerships with communities and the private sector have great potential to support infrastructure development and maintenance, collection development and its maintenance, including conservation, restoration, and artwork acquisition expansion. Well-maintained and continuously growing collections strengthen preservation missions and become strategic assets for building GNI's image and positioning as an internationally recognized art institution. At the same time, collection quality and richness attract visitors, increasing revenue potential through tickets, exhibition collaborations, or other commercial collaborations.



Figure 10. GNI Building as a Female Dormitory in 1905 and GNI Today
[Source: GNI Documentation]

With the BLU financial management, GNI can establish partnerships with communities and the private sector. This is important in activity sponsorship contexts and for building sustainable revenue sources. Partnership in art museum operations can be an operational cooperation scheme (KSO), profit-sharing cooperation, or management cooperation (KSP). Additionally, partnerships can be donation-based funding and patronage, aiming at specific programs like collection conservation, curatorial research, or educational program development.

Since the BLU policy implementation in 2024, GNI has not fully adopted donation- or patronage-based funding, as the model is still being adapted and its technical regulations are under preparation. The Culture Minister, Fadli Zon, has taken a strategic step by appointing Mr. Hashim Djojohadikusumo as Chair of the Board of Patrons of IHA's BLU, who is expected to immediately prepare partnership instruments with the private sector, both individuals and institutions. Partnership forms planned by the Board of Patrons include fund donations, conservation support, infrastructure procurement grants, and long-term collection loans for research and exhibition purposes.

International practices show that limited government funding is a common challenge in museum management, which requires plans for alternative funding strategies. For example, in Singapore, the government implements tax incentives to encourage individual and corporate donations, enabling museums to develop exhibitions relevant to audience needs while attracting sponsor support. In Italy, the art bonus policy introduced in 2014 provides tax incentives for cultural patronage, proven effective in assisting cultural institution management [17]. Meanwhile, according to Alexander (1996), support from individual and institutional philanthropists increases exhibition sustainability and encourages museums to be more responsive to public desires and needs [18].

Learning from practices in various countries, Indonesia has excellent opportunities to develop donation- and patronage-based funding systems through the active involvement of all stakeholders in preparing appropriate regulations. This scheme will complement GNI's ongoing policy of paid ticket sales and merchandise revenue sharing, while creating opportunities for collection development and maintenance, facility improvements, and innovative public programs. This approach is expected to guarantee sustainability in museums and cultural heritage management under IHA's BLU, while expanding public participation in supporting national culture. Additionally, it can strengthen GNI's position as an adaptive, inclusive, and globally competitive art institution.

4. CONCLUSION

Based on the identification, analysis, and direct observation of two contemporary art exhibitions at GNI, *Infinity: Yin and Yang* (2024) and *Semesta Arkiv* (2025), the implementation of the BLU policy at GNI marks a new era in the history of museums in Indonesia. The policy opens opportunities for optimizing a professional culture that prioritizes an entrepreneurial spirit and encourages innovation in public services in the arts.

Through the implementation of paid tickets and business activations such as merchandise sales and exhibition space rentals, GNI has successfully demonstrated its ability to generate non-tax state revenue. This revenue can be used directly for the protection, development, and utilization of assets and the improvement of public services without going through state treasury deposit mechanisms. This flexibility becomes an important momentum in de-bureaucratizing art museums in Indonesia, where procedures and bureaucratic systems are streamlined to accelerate public services and enhance program quality.

This success is closely tied to the institutional entrepreneurship demonstrated by the Indonesian Ministry of Culture through its efforts to strengthen the role of IHA's BLU. Strong political will has driven GNI to transform into a more adaptive and relevant art institution nationally and internationally.

However, the sustainability and strengthening of GNI requires further strategic steps, especially in developing infrastructure, collecting maintenance, and expanding public-private partnerships. GNI's revitalization in the future must combine the preservation of its three heritage buildings' historical and aesthetic values with improved spatial functionality, optimized visitor circulation, the application of safety and comfort standards, and the integration of digital technology to enrich visitor experiences. This approach will enrich GNI's historical character and ensure its relevance and competitiveness amid changes in the global art museum landscape.

Within the BLU framework, funding strategies based on sponsorship, donation, and patronage are crucial to overcoming government funding limitations. One option to consider is implementing tax incentives for individual and institutional donors to allow for direct benefits from their contributions to museums and cultural heritage sites across Indonesia. Additionally, an art bonus policy could serve as an instrument to encourage private sector participation through tax deduction schemes for financial support, collection grants, or facility provision. With clear regulations and appropriate incentives, GNI can build a sustainable funding ecosystem involving the private sector, communities, and the broader public. These partnerships serve as funding sources and drive creative collaboration, expand international networks, and enable more innovative exhibition curation. Implementing these steps will strengthen GNI's institutional capacity, enrich its public programs, and position it as an influential, adaptive, and globally competitive national art center.

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