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Mapping a Resource-Based Management Model for Contemporary Artist Studios: The Studio Arkiv Case in Bandung

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ABSTRACT

The creative economy has become a strategic pillar of national growth, yet the management of contemporary artists' studios remains under-examined in Indonesian visual-art scholarship. This article maps and analyses resource management at Studio Arkiv, a contemporary artist studio in Bandung, to identify strategically valuable resources and formulate a transferable resource-management model. Adopting a qualitative case-study design framed by the Resource-Based View (RBV), the study draws on in-depth interviews, organisational and asset documents, programme and partner records, and field observation, analysed through resource mapping and VRIO criteria. The findings show that studio resource management is constructed from the interaction among facilities, human resources, artistic identity, collaboration networks, production, and sustainability. The most strategic resources are intangible activated through diversified programmes, while physical facilities and human resources function as enabling infrastructure. These elements are synthesised into a five-layer model comprising core artistic, operational, human-resource, network, and resource-activation layers. By positioning the artist's studio as a managerial unit of analysis grounded in the RBV, the study contributes to arts management, artist-studio development, and resource-based strategies for strengthening the creative ecosystem.

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1. INTRODUCTION

The creative economy occupies an increasingly strategic position in driving and dynamising national economic growth. Statistics Indonesia reports that in 2025 the creative economy absorbed 27.40 million workers, or 18.70% of the national workforce, with West Java recording the largest creative-economy workforce at 6.24 million people (BPS, 2025). In terms of economic contribution, the Ministry of Creative Economy reports that the sector's gross domestic product reached IDR 1,611.2 trillion in 2024, equivalent to 7.28% of national GDP (Ekraf, 2025). These figures indicate that the creative economy is no longer merely a supporting sector but has become one of the foundations of national growth. Within this context, contemporary visual art and design must be understood as part of a creative ecosystem that encompasses creation, visual production, asset management, distribution, collaboration, intellectual property, and economic sustainability.

Within this ecosystem, artists hold a central position as producers of ideas, images, visual characters, works, narratives, and symbolic value. Contemporary artistic practice generates not only aesthetic objects but also intangible assets such as visual identity, reputation, networks, style, archives, copyright, and relationships with the public. Artists can therefore no longer be understood solely as creators of individual works; they are also creative agents who manage artistic, social, economic, and cultural resources. Examining the artist as a subject of study is important because the sustainability of contemporary art practice depends heavily on the artist's capacity to organise the resources that support creation, production, distribution, and value development.

Despite this, artistic labour continues to face challenges of professionalism and sustainability. Studies of creative work show that artistic careers are frequently marked by uncertainty, project-based engagements, irregular income, informal working relationships, and persistent pressure to produce and distribute. Artistic work in the cultural and creative industries is often associated with precarity—unstable, fragmented conditions dependent on short-term projects (Serafini & Banks, 2020). This indicates that an artist's sustainability is determined not only by the quality of the work but also by the capacity to manage time, facilities, human resources, networks, administration, production, distribution, and asset protection (Barney, 2000).

In this regard, the artist's studio becomes an important unit of analysis. A studio cannot be understood merely as a physical space in which an artist works; it is also a working system that links artistic ideas with the management of facilities, human resources, work assets, programmes, partners, and production systems. The studio functions as a creative infrastructure that enables the artist to transform ideas into works, works into assets, assets into programmes, and programmes into sources of artistic and economic sustainability. Studio governance is therefore a critical aspect of professionalising contemporary visual-art practice.

However, scholarship on the governance of art studios in Indonesia remains relatively limited. Discussions of visual art tend to focus on works, visual style, exhibitions, curatorship, artists' biographies, or the art market, whereas the management of studio resources has rarely been analysed systematically. In practice, many contemporary artists no longer work alone but are supported by teams, production systems, partners, clients, galleries, collectors, institutions, and commercial channels. This gap points to the need for research that positions the artist's studio as a managerial unit of analysis within the art and creative-industry ecosystem.

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Studio Arkiv offers a relevant case for addressing this gap. It is an artist studio centred on the visual practice of Arkiv Vilmansa, a Bandung-based contemporary artist known for a distinctive visual character—bright colours and bold lines—expressed through art toys, paintings, sculptures, installations, limited editions, merchandise, and cross-disciplinary collaborations. Preliminary data indicate that Studio Arkiv has grown into a creative ecosystem managing personal works, commissioned works, merchandise, and a range of production and distribution activities. The studio operates across several sites: a management office in Antapani, a work-storage facility in Terusan Buah Batu, and a production site in Cianjur. It also maintains functional divisions covering project management, design, production, technical work, logistics, marketing, human resources and legal affairs, finance, and copyrighting. This structure shows that Studio Arkiv possesses a managerial complexity that allows it to be read as a creative organisation rather than merely an individual production space.

Against this background, the study addresses three problems: (1) which studio resources hold strategic value from a Resource-Based View perspective; (2) how Studio Arkiv organises and optimises its resources in studio-management practice; and (3) how a resource-management model can be mapped to serve as a reference for managing contemporary artist studios. Accordingly, the research aims to analyse the strategic value of Studio Arkiv's resources through the Resource-Based View, to map the relationships among facilities, human resources, work assets, programmes, partners, and production systems, and to formulate a resource-management model for contemporary artist studios based on this case.

The novelty of this study lies in applying the Resource-Based View to the management of an artist's studio, whereas visual-art scholarship generally concentrates on works, aesthetics, exhibitions, or the artist's position within the field of art. By positioning the studio as a managerial unit of analysis, the study offers a resource-mapping model that clarifies how artist studios manage their modalities to sustain artistic practice. The findings are expected to contribute to arts management, artist-studio development, and the strengthening of a more professional and sustainable creative ecosystem.

This study draws on four bodies of literature. First, the artist's studio is conceptualised not merely as a physical space of production but as an art infrastructure that links artistic ideas with facilities, labour, materials, archives, technology, networks, and distribution systems (Byrnes, 2022; Chong, 2009). In contemporary art, the studio serves as a site of production, experimentation, work organisation, identity formation, and the management of the symbolic and economic value of works (Hesmondhalgh, 2018). Second, arts management examines how artistic value is governed through planning, organising, production, marketing, funding, audience development, and organisational sustainability, and how creative practice is inseparable from contracts, markets, intellectual property, and the uncertainty of creative work (Caves, 2000; Howkins, 2002). In Indonesia, studies of art governance are still developing and need to extend their objects of inquiry from art institutions, markets, and alternative spaces toward the artist's working unit, the studio (Dani, 2019; Athian & Djatiprambudi, 2024).

Third, the Resource-Based View (RBV) holds that an organisation's advantage derives from its capacity to manage resources that are valuable, rare, inimitable, and well organised (Barney, 1991; Barney & Hesterly, 2019). In this perspective, resources include tangible and intangible assets, human resources, knowledge, reputation, networks, and organisational capabilities (Grant, 2021; Teece, 2019). RBV is relevant to artist studios because their sustainability depends on the capacity to organise facilities, teams, visual identity, work

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archives, collaboration networks, and production and distribution systems; yet its application to studio management remains an underdeveloped gap (Arthur et al., 2022; Hidayat & Rahayu, 2024; Roostika, 2019). Fourth, resource mapping—the process of identifying, grouping, and analysing the relationships among resources (Grant, 2021)—is used here to map tangible assets (space, tools, materials, works, and production facilities), intangible assets (artistic identity, reputation, archives, visual style, copyright, and networks), and organisational capabilities (production, collaboration, distribution, administration, and project management) (Teece, 2019; Le et al., 2024). Because prior RBV and resource-mapping studies have largely addressed firms, SMEs, and craft industries rather than artist studios, this study addresses the need for a resource-mapping model specific to the contemporary artist studio (Wilujeng et al., 2024).

2. METHODS

This study employs a qualitative approach using the case-study method. The approach was selected because the research seeks to understand, in depth, the resource-management practice of Studio Arkiv within its real-world context. The case-study method is appropriate because the research focuses on a single, specific subject—Studio Arkiv as an artist studio and creative organisation that manages artistic, production, distribution, managerial, and network resources.

The subject of the study is Studio Arkiv, a contemporary artist studio operating within the visual-art, design, and creative-industry ecosystem. The research loci comprise the studio's office and management unit in Antapani, Bandung; the work-storage facility in Terusan Buah Batu, Bandung; and the production site in Cianjur. These three sites were selected because studio management does not occur in a single space but is distributed across several functions, including planning, administration, work storage, production, logistics, and asset management. The overall research design is summarised in Figure 1.

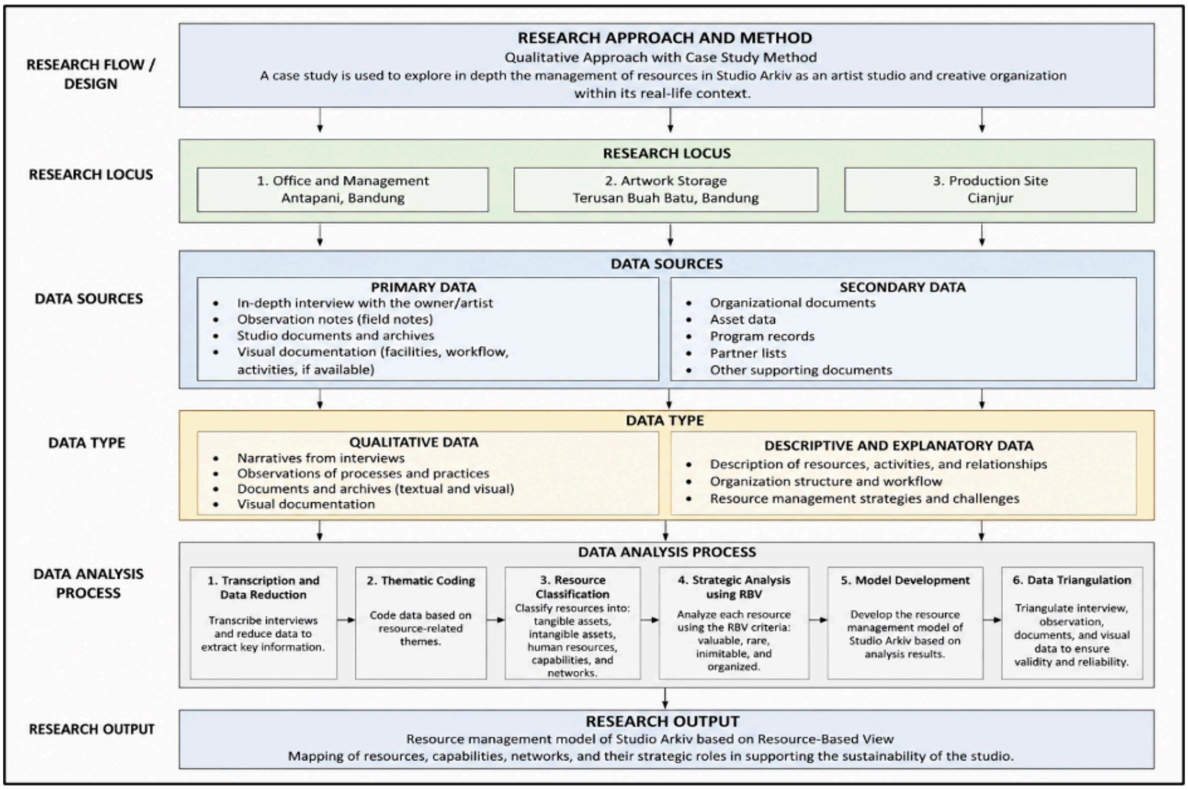

Figure 1. Research Design

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The data sources comprise in-depth interviews with the artist-owner, organisational documents, asset data, programme records, partner lists, observation notes, and—where available—visual documentation of facilities, workflows, and studio activities. These sources were used to obtain a comprehensive picture of the relationships among tangible assets, intangible assets, human resources, organisational capabilities, and networks in the management of Studio Arkiv.

Data were collected through in-depth interviews, direct observation, document study, and visual documentation. Interviews explored the artistic vision, studio strategy, work structure, team management, production model, partner relations, distribution systems, and sustainability challenges. Observation was used to understand facility conditions, the use of space, workflows, inter-divisional relations, and operational practice. Document study traced asset data, programmes, partners, organisational structure, revenue models, work systems.

Data analysis proceeded through transcription and reduction of the interview data, thematic coding, classification of resources, strategic analysis based on the Resource-Based View, and formulation of the studio's resource-management model. The analytical categories comprised tangible assets, intangible assets, human resources, organisational capabilities, and networks, each assessed against the criteria of being valuable, rare, inimitable, and organised. Data validity was maintained through source and technique triangulation, comparing the results of interviews, observation, document study, and visual documentation.

3. RESULTS AND DISCUSSION

Studio Arkiv as an Artist Studio and Creative Ecosystem

The findings show that Studio Arkiv can be understood as an artist studio that has developed into a creative ecosystem. It functions not only as Arkiv Vilmansa's workspace but also as a system connecting work production, asset management, teamwork, collaboration, exhibitions, merchandise, and public distribution. Field observation indicates that the studio's activities are distributed across three working sites—the management office in Antapani, work storage in Terusan Buah Batu, and the production site in Cianjur—which differentiate the functions of management, asset storage, and production. The studio also maintains divisions for project management, design, production, technical work, logistics, marketing, human resources and legal affairs, finance, and copyrighting. This structure demonstrates that contemporary artist-studio practice no longer rests on individual labour but involves a more complex creative organisation.

Within the creative industries, Studio Arkiv illustrates the relationship between artistic and economic value. The visual identity of Arkiv Vilmansa functions as cultural capital at the centre of artistic value, while commissioned works, personal works, merchandise, exhibitions, and pop-up booths activate that value. The studio can thus be read as an example of an artist studio that converts artistic capital into assets, programmes, networks, and sources of sustainability—consistent with Caves (2000), who characterises the creative industries by the complex relationship among art, contracts, markets, talent, uncertainty.

Mapping the Studio's Physical Resources and Facilities

Resource mapping was conducted to identify the resources owned by Studio Arkiv, the function of each resource, and its connection to the studio's work system. The resources can be grouped into five categories: physical resources, human resources, intangible assets, programmes, and networks, as presented in Table 1.

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Table 1. Mapping of Studio Resources.

No	Resource Category	Resource Form	Function	Managerial Implication
1	Physical resources	Management office (Antapani), work storage (Terusan Buah Batu), production site (Cianjur)	Support coordination, asset storage, production, and logistics	The studio operates through a multi-site system that requires inter-space coordination
2	Human resources	Project manager, design, production, technical, logistics, marketing, HR/legal, finance, copyrighting	Manage creative, technical, administrative, distribution, legal, and financial processes	Human resources become the organisational capability that determines studio effectiveness
3	Intangible assets	Visual identity, artistic character, artist reputation, work archives, copyright, production knowledge	Differentiate the studio and underpin the development of works, merchandise, commissions, and collaborations	Intangible assets are strategic resources that must be protected and archived
4	Programmes	Personal works, commissioned works, merchandise, exhibitions, pop-up booths	Activate resources into works, products, public experiences, and revenue	Programmes bridge artistic and economic value
5	Networks	Clients, partners, collectors, galleries, institutions, brands, the public	Open access to production, distribution, legitimacy, and markets	Networks are social capital that broadens studio sustainability

Table 1 shows that the resources of Studio Arkiv do not stand alone. The office, storage, and production site form an operational infrastructure; human resources drive the managerial and technical functions; intangible assets provide differentiating value; programmes activate the resources; and networks expand the studio's access to the art and creative-industry ecosystem. From a strategic-management perspective, these inter-resource relationships matter because organisational advantage is determined not only by resource ownership but by the capacity to combine resources into capabilities (Grant, 2021).

Physical Resources, Human Resources, and Intangible Assets as the Studio's Work System

The physical resources of Studio Arkiv reveal a clear division of spatial functions. The management office serves as the centre for planning, communication, administration, and programme coordination; the storage facility functions as a space for storing and managing assets; and the production site in Cianjur is the technical locus for realising works and products. This division shows that the studio's facilities are not passive spaces but infrastructure that shapes the studio's workflow, as illustrated in Figure 2.

Facilities, however, cannot operate without human resources. The division of labour at Studio Arkiv indicates that contemporary work production requires diverse competencies: the project manager coordinates the workflow; the design division translates visual ideas; production and technical staff realise the works; logistics manages the movement of materials and works; marketing builds public communication; and the human-resources/legal, finance, and copyrighting divisions safeguard administrative, economic, and asset-protection functions. In this sense, human resources act not merely as labour but as an organisational capability. Teece (2019) explains that organisational capability is important because it enables an organisation to respond to change, manage opportunities, and develop adaptive work systems.

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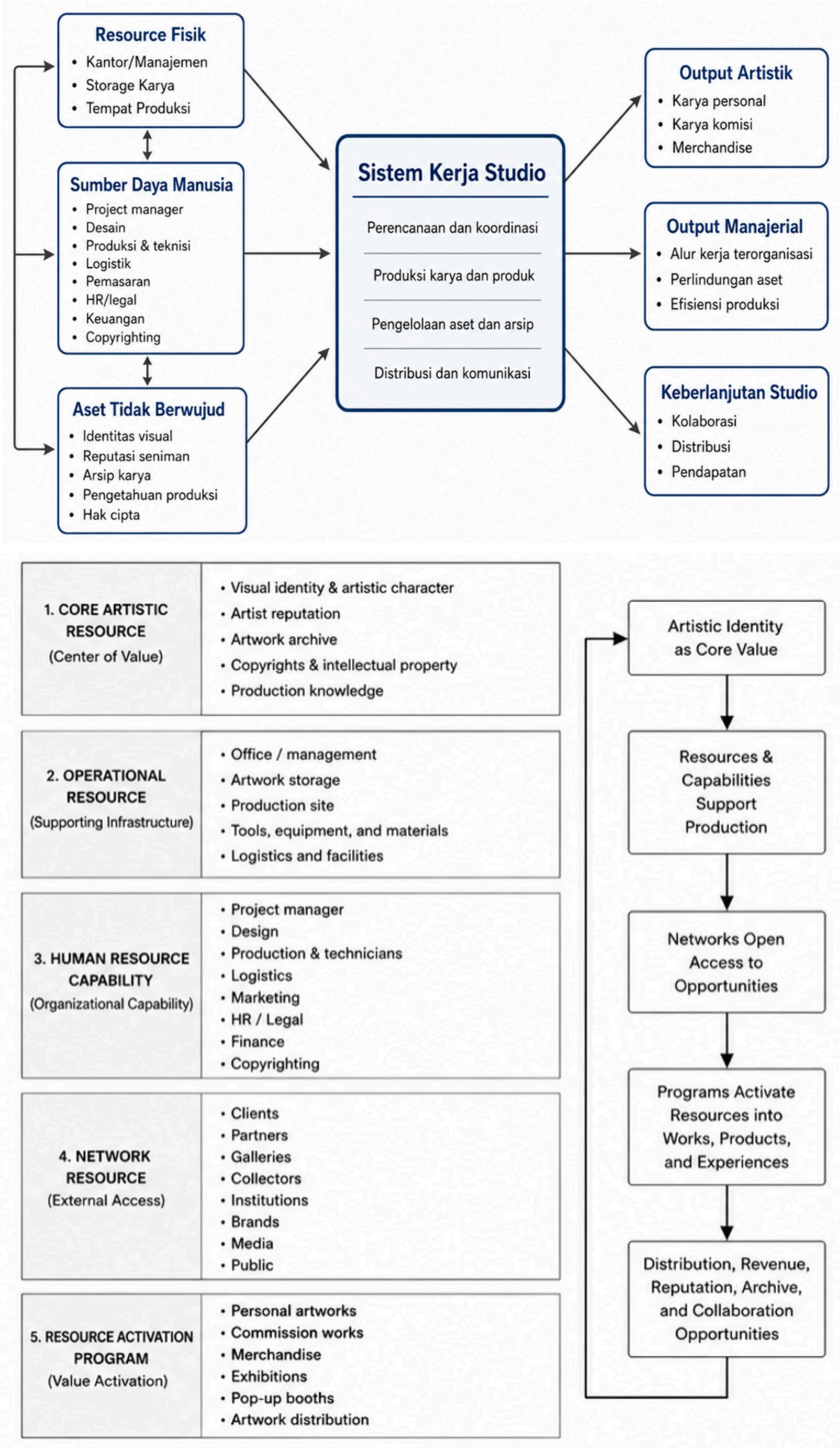

Figure 2. Integration of resources with the studio work system

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Intangible assets constitute the resource layer that most strongly defines the studio's character. Visual identity, the artist's reputation, work archives, production knowledge, and copyright are sources of value that physical facilities cannot easily replace. The visual identity of Arkiv Vilmansa, for instance, functions not only as an artistic style but also as an asset that can be developed into paintings, objects, art toys, merchandise, exhibitions, and collaborations. This aligns with Le et al. (2024), who argue that intangible assets can strengthen small organisations' access to and capacity for acquiring external resources. At Studio Arkiv, reputation, visual character, and networks open opportunities for collaboration, distribution, and the expansion of economic value.

Programmes, Distribution, and the Revenue Model

The programmes of Studio Arkiv function as mechanisms for activating resources. Personal works provide a space for developing artistic identity and reputation; commissioned works demonstrate the studio's capacity to respond to client or partner needs without relinquishing its core visual character; merchandise extends the distribution of visual identity to a wider public; exhibitions serve as spaces of artistic legitimation; and pop-up booths act as complementary distribution channels that connect the exhibition experience with the sale of creative products. The relationships among these programmes are summarised in Table 2.

Table 2. Mapping of Programmes, Distribution, and the Revenue Model.

No	Programme	Resource Activation	Distribution Function	Revenue Potential
1	Personal works	Visual identity, reputation, production facilities, archives	Exhibitions, collections, portfolio	Sale of personal works
2	Commissioned works	Visual identity, human resources, client relations, production system	Client, institution, and brand projects	Client and commission fees
3	Merchandise	Visual character, design, production, copyrighting	Pop-up booths, exhibitions, public channels	Merchandise sales
4	Exhibitions	Works, archives, reputation, networks	Public presentation, artistic legitimation	Sale of works and network expansion
5	Pop-up booths	Merchandise, design, marketing, logistics	Direct distribution to the public	Sale of derivative products

Table 2 shows that Studio Arkiv's revenue does not rely on a single source. Diversification occurs through clients and commissions, the sale of personal works, and merchandise sales. Such diversification is important because creative work frequently faces uncertainty, short-term projects, and irregular income (Serafini & Banks, 2020; Comunian & England, 2020). By managing several distribution channels, the studio increases its chances of maintaining operational sustainability.

Nevertheless, the relationship among personal works, commissions, and merchandise must be balanced so that they do not weaken one another. Personal works preserve artistic integrity, while commissions and merchandise support economic sustainability. If commissions become too dominant, the studio risks narrowing its space for artistic exploration; conversely, if personal works are not supported by distribution and revenue systems, the studio's sustainability may be undermined. Studio programmes therefore need to be managed as a portfolio of activities that balances artistic value, economic value, and public relationships.

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RBV Analysis of Studio Resources

The Resource-Based View was used to assess Studio Arkiv's resources according to the criteria of being valuable, rare, inimitable, and organised. Barney (1991) explains that a resource can become a source of advantage when it is valuable, rare, difficult to imitate, and well organised. In this study, the RBV is used not to read Studio Arkiv as a purely commercial firm but as a creative organisation that manages artistic, material, human, social, and economic resources, as presented in Table 3.

Table 3. RBV Mapping of Studio Resources.

No	Resource	Valuable	Rare	Inimitable	Organised	Strategic Implication
1	Visual identity and artistic character	High; central to the value of the work	High; distinctive to the artist	High; formed through long-term artistic practice	Requires copyrighting and archiving	Core artistic resource
2	Artist reputation	High; opens access to exhibitions, clients, and partners	Relatively high	Difficult to imitate; based on track record	Managed through documentation and networks	Symbolic and social capital
3	Multi-site facilities	High; supports production and storage	Medium	Not very difficult to imitate	Organised through spatial functions	Operational infrastructure
4	Human resources and work divisions	High; run the studio system	Medium-high with distinctive competencies	Difficult to imitate when based on internal experience	Organised through divisional structure	Organisational capability
5	Archives and work storage	High; preserve assets and documentation	Medium	Difficult to imitate in the historical aspect of works	Requires a physical-digital recording system	Long-term asset base
6	Copyrighting	High; protects visual character	Medium	Strong when integrated with the legal function	A dedicated division exists	Protection of intangible assets
7	Partner networks	High; open distribution and projects	High when trust-based	Difficult to imitate because relational	Requires relationship management	Network resource
8	Programmes (works, commissions, merchandise, exhibitions)	High; activate resources	Medium	Difficult to imitate when based on a distinctive visual character	Organised through programme management	Resource-activation mechanism

The analysis in Table 3 shows that Studio Arkiv's most strategic resources lie in the combination of visual identity, the artist's reputation, networks, human resources, archives, copyrighting, and activation programmes. Physical facilities are important as infrastructure, but their strategic value increases when connected with team capabilities and intangible assets. This finding is consistent with Arthur et al. (2022), who note that in the creative industries strategic resources often arise from the combination of knowledge, creativity, intangible assets, and the organisation's capacity to manage them. The advantage of Studio Arkiv therefore derives not only from its works but from its ability to organise resources into a sustainable system of production and distribution.

Challenges in Studio Resource Management

The main challenges in managing Studio Arkiv's resources can be grouped into four aspects. First, cross-site coordination: the division among the office, storage, and production site enables functional specialisation but demands orderly systems of communication, scheduling, and logistics. Second, dependence on the artist as a central figure: the visual identity of Arkiv Vilmansa is the studio's primary strength, but sustainability requires the

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documentation of working knowledge, production standards, and the strengthening of team capability so that the studio does not rely solely on the artist's personal intuition.

Third, the management of archives and copyright: because Studio Arkiv is built on a visual character and works that can be developed across multiple media, archiving and copyrighting must be managed as a strategic system rather than mere administration. Fourth, the balance between artistic and economic value: the studio must ensure that personal works, commissioned works, merchandise, and exhibitions reinforce one another rather than operate as fragmented activities. These challenges align with Hesmondhalgh's (2018) view that the cultural industries always operate within the tension among creativity, the market, the organisation of work, and risk.

A Resource-Management Model for Studio Arkiv

Based on the mapping and the RBV analysis, the resource-management model of Studio Arkiv can be formulated as five layers. First, the core artistic resource comprises visual identity, artistic character, the artist's reputation, work archives, copyright, and production knowledge; this layer is the centre of value and the studio's differentiator. Second, the operational resource comprises the office/management unit, storage, production site, tools, materials, and logistics; this layer supports the realisation of ideas into works and products. Third, the human-resource capability comprises project management, design, production, technical work, logistics, marketing, human resources/legal, finance, and copyrighting; this layer is the organisational capability that links ideas, production, administration, distribution, and asset protection. Fourth, the network resource comprises clients, partners, galleries, collectors, institutions, brands, media, and the public; this layer expands the studio's access to project opportunities, legitimacy, distribution, and revenue. Fifth, the resource-activation programme comprises personal works, commissioned works, merchandise, exhibitions, pop-up booths, and work distribution. The complete model is illustrated in Figure 3.

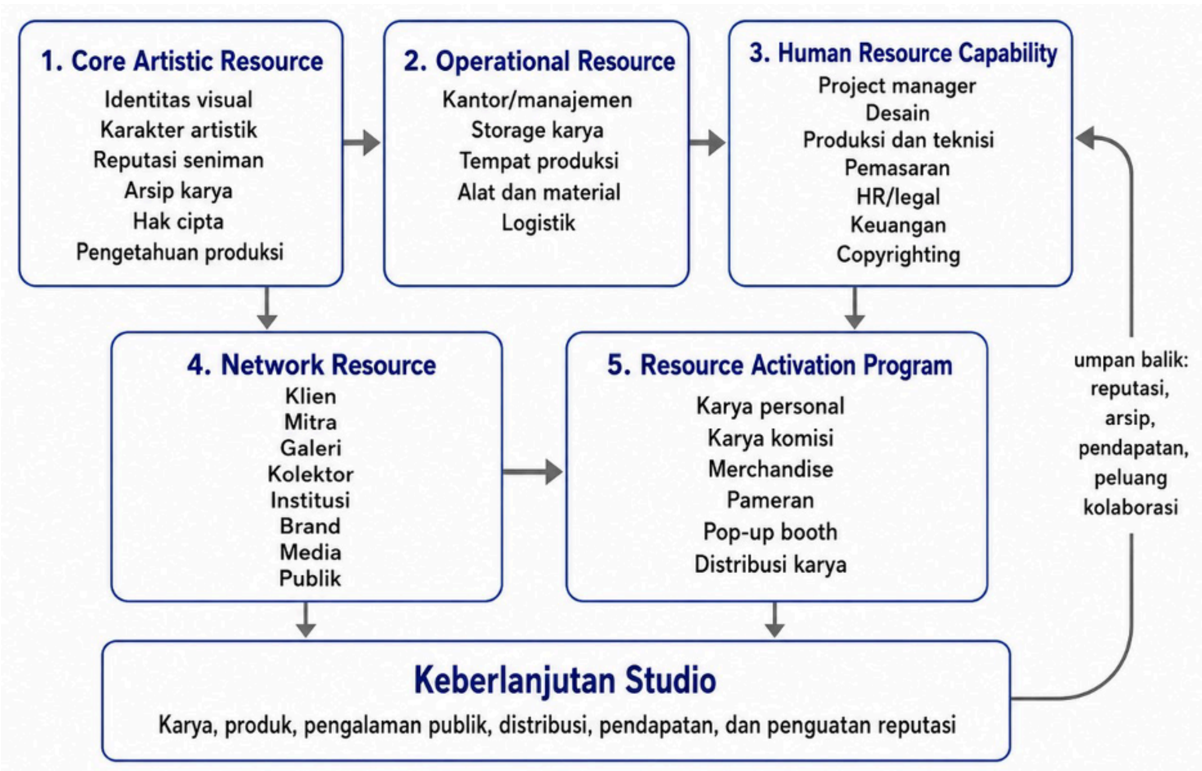

Figure 3. Resource-management model of Studio Arkiv.

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The model demonstrates that Studio Arkiv's sustainability is built through a cycle: artistic identity forms the centre of value; facilities and human resources support production; networks open access; programmes activate resources into works, products, and public experiences; and the results of distribution then strengthen reputation, archives, revenue, and opportunities for subsequent collaboration. Contemporary artist studios can thus be understood as resource-based creative organisations rather than mere individual workspaces.

4. CONCLUSION

This study demonstrates that Studio Arkiv can be understood as an artist studio that has developed into a resource-based creative ecosystem, functioning not as a mere production space but as a management system that links artistic identity, facilities, human resources, intangible assets, programmes, networks, and distribution; the resource mapping reveals physical resources (office/management, storage, and production sites), human resources organised into functional divisions, intangible assets (visual identity, reputation, archives, copyright, and production knowledge), and programmes (personal works, commissions, merchandise, exhibitions, and pop-up booths); through the Resource-Based View, the studio's most strategic resources reside in the combination of visual identity, the artist's reputation, networks, human resources, archives, copyrighting, and activation programmes, with visual identity serving as a valuable, rare, and inimitable core artistic resource, while facilities and human resources operate as the supporting system that enables these resources to be produced, managed, protected, and distributed through an integrated five-layer model comprising the core artistic resource, operational resource, human-resource capability, network resource, and resource-activation programme.

The study contributes to arts-management scholarship by positioning the artist's studio as a managerial unit of analysis grounded in the Resource-Based View. Future research could test the proposed model through comparative studies of several artist studios or cross-media creative practices, and could further examine mechanisms for documenting tacit knowledge and strengthening team capability so as to reduce a studio's dependence on the founding artist.

5. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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