



Enhancing Curatorial Competencies : A New Media Art Curator Incubation Model in Indonesia

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Abstract: This research aims to develop an incubation model to improve curator's competencies on new media art curatorial practice. The incubation model contains a series of learning modules by which Indonesian young curators acquire theoretical knowledge and practical skills to develop and execute a new media art curatorial project. This research used a qualitative approach with a method of design-based research. The research process includes analysis, design, implementation, and evaluation. After analysing the mentees' curatorial competencies, incubation model was designed based on four steps of curation: (1) Concept Development, (2) Artwork Selection, (3) Exhibition Design, and (4) Exhibition Communication. The research participants include 8 mentors, 9 mentees, and 3 facilitators for June mentorship, and 3 mentors, 2 curators, 4 artists, and 4 organizers for November exhibition. Data were collected through participatory observation, document studies, and personal reflection, which were interpreted through content analysis method. The result of the research is that implementing the four steps of curation in the new media art curator incubation model led to an improvement in 10 curatorial competencies for two mentees, and mostly 8 curatorial competencies for seven mentees. However, the limitation of this research is that ARCOLABS, the incubator, provided different levels of management to its mentees. Therefore, the research recommends that ARCOLABS should ensure fair treatment to all mentees to properly evaluate the improvement of curatorial competencies. For future research, the new media art curator incubation model should be redesigned and appropriately implemented to meet the required curatorial competencies.

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Introduction

The field of art curatorial studies in Indonesia is still in its early stages, and a few academic institutions are offering the related study as an academic discipline. The master's program of visual arts at Bandung Institute of Technology (ITB) offers Art Curatorship and Management as one of the concentration areas under 'research practice' starting in 2013 and Indonesian Institute of the Arts (ISI), Yogyakarta has provided the master's program with the concentration study of Visual Arts Management since 2010 and its bachelor's program since 2014 (Institut Seni Indonesia Yogyakarta). Despite the growth of curators since the 1990s, and the "proliferation of curators" of both seniors and emerging curators in the 2000s (Hujatnikajennong, 2014), the lack of attention and practical action towards developing formal training programs for future generations of curators in the country remains a concern. Therefore, as Hujatnikajennong notes, it was a common practice for Indonesian curators to receive mentorship from more experienced curators to acquire its knowledge and skills. In the similar sense, Alia Swastika (2014) also reflects that in the absence of proper infrastructure



for curatorial education in Indonesia, “community learning systems and knowledge networks” within the art world played a crucial role in her personal development as a curator since the mid-2000s.

In response to the limited formal training opportunities for art curators and art professionals in general in Indonesia, alternative and non-formal art education has become a crucial aspect of the development and dissemination of knowledge. As a result, leading artist collectives and art organizations have established curator training programs to provide knowledge and skills to the next generation of Indonesian curators. For example, *ruangrupa*, a Jakarta-based artist collective, has held Curatorial Workshops in 2008, 2009, and 2013 (*ruangrupa*), while Cemeti Art House in Yogyakarta organized the Young Curators Forum in 2013 (Info Sheet I, 2013). Meanwhile, foreign cultural agencies such as the Japan Foundation for Curators' Workshop in 2014-2016 (Japan Foundation) and the Goethe Institut Indonesia for CuratorsLAB 2015-2017 (Blömeke, 2018) have offered training programs for young ASEAN curators.

The Indonesian government has also made an effort to provide curatorial training programs such as Bekraf Art Curatorial Training in 2017 (Bekraf, 2017) organized by Badan Ekonomi Kreatif and Bimbingan Teknis Tenaga Kesenian Bidang Kurator Seni Rupa in 2021 (Kemendikbudristek, 2021) organized by Ministry of Education, Culture, Research and Technology, which was conducted via online due to the Covid-19 pandemic. In the same year, the National Gallery of Indonesia provided learning and networking opportunities through an online Curatorial Workshop in 2021 (Terms of Reference, 2021). Despite their efforts, the aforementioned curatorial initiatives are insufficient for achieving a comprehensive understanding of media art rooted in the intricacies of technology.

The concept of arts incubators provides a valuable theoretical framework for addressing this gap. Arts incubators, as defined by Mary Kahn (1995) and further categorized by Linda Essig (2014), serve as nurturing environments designed to support the growth of artists and arts organizations, offering resources such as subsidized space, mentorship, and professional development opportunities, in the case of the United States. In Indonesia, Juju Masunah and Rita Milyartini (2016) view arts incubators as a means to foster entrepreneurship in the performing arts, helping artists access markets and build networks through collaborative projects and festivals. Applied to curatorial training, these models can develop curators with both traditional skills and the entrepreneurial and technological competencies needed for media art curation. This also demonstrates that arts incubators can be adapted to fit different contexts and purposes.

Curators' competencies, are another significant theoretical cornerstone for this research. A study by Jeong Ok Jeon, Juju Masunah, and Rita Milyartini (2021) highlighted several essential competencies for contemporary art curators, which are both measured by the governments (the United States, South Korea, and Indonesia) and required in the real field (Indonesia). The competencies of government standard (later indicated as G) are skills and knowledge of managing art collections (G1), conducting exhibition and education programs (G2), carrying out academic research on curatorial objects (G3), producing publications (G4), and building network (G5). On the other hand, the competencies proposed by the actively practicing curators (later indicated as C) include theoretical knowledge (C1), communication skills for collaboration and partnership (C2), spirit of innovation and entrepreneurship (C3), ethical attitude working with artists (C4), knowledge of medium/technical mechanism behind artwork (C5), exhibition design and display skill (C6), local and international perspective (C7). The study revealed a gap between government standards and practical needs in the field, which can be bridged by an arts incubator that this research is developing.



This research is based on ARCOLABS, an Indonesian curator initiative innovating media art exhibitions (Jeon 2019). One of the ARCOLABS's core programs, XPLORE: New Media Art Incubation, develops new media arts in Indonesia and Southeast Asia by offering cutting-edge knowledge and perspectives (Arcolabs 1). Initially focused on young artists (2018-2019), the program provided mentoring, residencies, and pitching sessions. Since 2021, after a COVID-19 hiatus, XPLORE expanded to include young curators. In 2022, it aims to strengthen Indonesia's new media art ecosystem by enhancing curatorial skills and exploring new approaches (Arcolabs 2, 2022).

The focus of this study is to discuss the XPLORE as new media art incubation program held by ARCOLABS in 2022. In developing this program, the researchers explored a hypothetic new media art incubation model to train young Indonesian curators. This research aims to address several inquiries: how to analyze the problems faced by mentees; what a hypothetic incubation model is and how to design it; how to implement the learning model within the incubation; and what curatorial competencies are achieved through the incubation model.

Research Method

This research follows a qualitative approach with a method of design-based research. Arthur Bakker (2018) claims that there is a gap between the practice and theory of education, and believes that design-based research has the potential to bridge the two disciplines. Likewise, McKenney and Reeves (2012) elaborate that educational design research is committed "to developing theoretical insights and practical solutions simultaneously, in real world (as opposed to laboratory) contexts, together with stakeholders". The process of design-based research includes analysis and exploration, design and construction, implementation and spread, and evaluation and reflection, which steps can run iteratively.

The focus of this research is to provide the participants both theoretical reflection and practical application throughout the course of the program. Therefore, the incubation program was divided into two phases: (1) Mentorship Program that consists of lecture, case presentation, discussion, mini exercise, and pitching; and (2) Exhibition Program in which the two selected participants curated their own online exhibition after additional series of mentoring sessions.

The procedure of this research began with (1) analyzing the problem to be addressed based on the inputs from both theory and practice; then (2) designing an incubation concept as a solution of the problem; after that, (3) implementing the incubation model into real practice through mentorship and exhibition program; and finally (4) evaluating the learning modules to identify its success and failure to refine them for the future program. The mentorship program was held via ARCOLABS' online Zoom conference in June, 2022 and the exhibition program was held via online gallery of Salihara Arts Center (www.galeri.salihara.org), Jakarta in November 19, 2022 until May 28, 2023. The participants include 8 mentors, 9 mentees, and 3 facilitators for June mentorship program, and 3 mentors, 2 curators, 4 artists, and 4 organizers for November exhibition program. The researcher serves as both mentor and facilitator herself.

A wide range of data was collected from participatory observation, document studies, and personal reflection. Participatory observation entails researcher's notes and ideas developed while facilitating and mentoring the incubation session. Document studies include portfolio of the participants, syllabus and presentation PPT submitted by 8 mentors, discussion notes, experts' review, curatorial proposal PPT, and curatorial essays. Personal



reflection was recorded throughout the whole research process. Data analysis was carried out using content analysis.

Results and Discussion

(1) Analyzing the Problems of the Mentees

Nine young mentees participated in the 2022 XPLORE: New Media Art Incubation, selected through an open call based on criteria such as document completion, relevant experience, clear intentions, and potential for new media art development. The final selection ensured gender balance and geographic diversity, with four female and five male participants from cities like Jakarta, Bandung, Tangerang, Malang, Madiun, and Samarinda

The mentees, ranging from their early 20s to mid-30s, included artists, curators, teachers, and cultural workers. Motivations varied, but all aimed to expand their knowledge of new media art. Mentees such as **ZA**, a VR artist, and **DP**, a video artist, sought ideas for festivals and exhibitions, while others like **TN**, a sound artist, and **DA**, an intermedia art teacher, aimed to support their local art communities. Other mentees included **LZ**, an artist-curator and **SR**, a biennale staff member sought for knowledge of diverse media, while **CT**, a museum educator wants to help emerging new media artists. **HA**, a writer, was interested in online exhibitions and NFTs, while **NK**, an artist-teacher, focused on her artistic development. To assess their competencies, mentees' documents (statements of interest, CVs, and past project summaries) were analyzed, revealing varying levels of experience in new media art. The result of the analysis is as follows:

Table 1. Competencies of Pre-Incubation

Curator Competencies	Mentees
Conducting exhibition and education programs (G2)	DP, RN, SR, LZ, CT, NK, DA
Carrying out academic research on curatorial objects (G3)	HA, SR, LZ
Producing publications (G4)	ZA, HA, LZ
Theoretical knowledge (C1)	ZA, DP, CT, LZ
Communication skills for collaboration and partnership (C2)	DP, TN, CT, SR, LZ
Spirit of innovation and entrepreneurship (C3)	ZA, DP, TN, HA
Ethical attitude working with artists (C4)	ZA, DP, TN, NK, DA, LZ
Knowledge of medium/technical mechanism behind artwork (C5)	ZA, DP, TN, HA, CT, DA
Exhibition design and display skill (C6)	DP, TN, LZ
Local and international perspective (C7)	CT, SR

It should be noted that two government standard competencies - managing art collections (G1) and building networks (G5) were excluded because the participants were engaged in independent approach and by participating this program, they were able to build their network. In addition, the absence of a name in the participant column in the above table does not necessarily indicate a lack of related competence. Instead, it may simply mean that the competency was not clearly identified in their document. However, all are motivated to learn and grow in this field, and the incubation program provides them with the opportunity to do so.

(2) Designing a Hypothetic New Media Art Incubation Model

The curatorial process generally follows four common steps: (1) Concept Development, (2) Artwork Selection, (3) Exhibition Design, and (4) Exhibition Communication. Different sources outline this process with varying levels of detail (Table 2).



Table 2. Curatorial Process from Various Resources

Step	CT 2010	DET 2018	ICCA 2020	CNMA 2022
1	Researching a concept	Identifying idea or theme	Facilitating research	Context and narratives
2	Finding a venue	Conducting audience research	Finding the “Big Idea”	Process
3	Venue confirmation	Designing the exhibition	Acquiring artwork	Interaction
4	Completing project concept and artist selection	Creating interpretation	Developing interpretation	Virtuality
5	Budgeting	Managing artists and/or guest curators	Installation and exhibition	
6	Fundraising development	Requesting loans		
7	Artist agreements and loan negotiations	Creating facilities reports		
8	Public programing	Booking exhibition insurance and transportation		
9	Media relations and audience development	Implementing the necessary standards in lighting, temperature and humidity		
10	Mounting the exhibition			
11	Wrap-up			
12	Expanding the audience: exhibition circulation			
13	Publication			

Among the thirteen steps offered in Curatorial Toolkit: A Practical Guide for Curators – CT (Legacies Now, 2010), researching a concept and completing project concept can fall into (1) Concept Development; artist selection into (2) Artwork Selection; finding a venue, venue confirmation, budgeting, and mounting the exhibition into (3) Exhibition Design; lastly, public programming, media relations and audience development, and publication into (4) Exhibition Communication. The nine steps are provided in Developing Exhibition Toolkit - DET (British Council, 2018). Identifying idea or theme can fall into (1) Concept Development; managing artists into (2) Artwork Selection; designing the exhibition, creating facilities reports, booking exhibition insurance and transportation, and implementing the necessary standards in lighting, temperature and humidity into (3) Exhibition Design; conducting audience research and creating interpretation into (4) Exhibition Communication. Inclusive Curating in Contemporary Art: A Practical Guide - ICCA (French, 2020) focuses on working with intellectually-disabled artists and outlines the five steps to enhance their artistic independence in the creation and display of their work. Facilitating research and finding the “Big Idea” are related to (1) Concept Development; acquiring artwork to (2) Artwork Selection; installation and exhibition to (3) Exhibition Design; and developing interpretation to (4) Exhibition Communication.

Curating New Media Art: Process, Interaction, Virtuality - CNMA (Waelder, 2022) is an online course introducing new media art curation. CNMA covers the steps of context and narratives, process, interaction and virtuality. Context and narratives teaches how to develop the central concept of a curated exhibition, thus is related to (1) Concept Development. Process covers the selection of process-based artworks and the definition of technical requirements, thus is related to (2) Artwork Selection. Interaction explores how to design the exhibition space, thus to (3) Exhibition Design. Virtuality discusses the development of a production and communications plan, thus to (4) Exhibition Communication.

Through evaluating various literatures, the researchers identified four key stages of the curatorial process: Concept Development, Artwork Selection, Exhibition Design, and Exhibition Communication. These stages form the foundation of a hypothetic new media art incubation model (Figure 1) aimed at enhancing curatorial competencies. The model is divided into theory and practice, which are delivered through lecture series and exhibition execution. The mentees present their proposals between these two phases, which are developed based on their understanding of the curatorial process outlined in Figure 1 below:

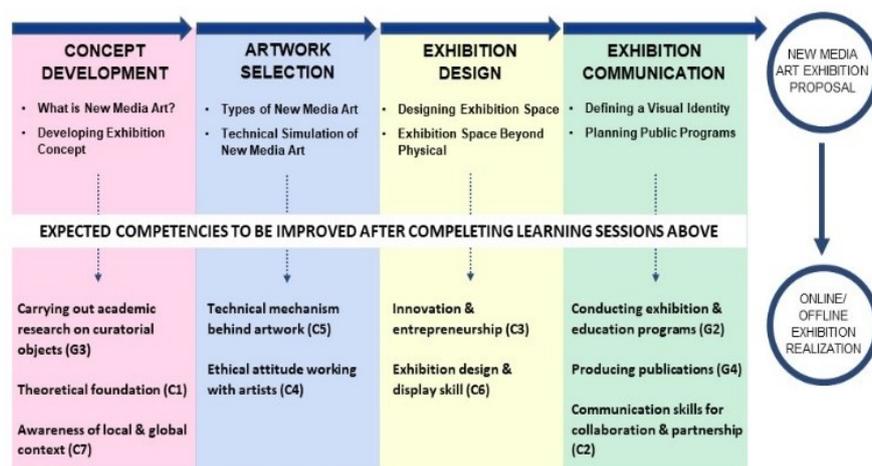


Figure 1. Hypothetic New Media Art Incubation Model

Concept Development covers (a) an introduction to new media art and (b) developing an exhibition concept. These subjects cover the basics of new media art, including its terminology and characteristics, and teach mentees how to generate ideas and write a curatorial statement. The aim of this stage is to enhance the curator's research and theoretical skills and their understanding of the global and local contexts.

Artwork Selection focuses on (a) types of new media art and (b) technical simulation of new media art. These subjects cover various types of new media art and the technical aspects of displaying process-based artwork, as well as budget planning for the exhibition. The aim of this stage is to improve the curator's technical understanding of artwork and ethical communication with artists. Exhibition Design teaches (a) designing exhibition space and (b) exhibition space beyond the physical. These subjects provide instruction on designing offline and online exhibition spaces and the history of virtual exhibitions. The aim of this stage is to improve the curator's innovative and entrepreneurial skills, as well as their exhibition design and display abilities in exhibition production.

Exhibition Communication covers (a) defining a visual identity and (b) planning public programs. These subjects cover the concept and role of visual identity, its development, and its application to various types of publications. It also includes the role of educational curation and public programs. The aim of this stage is to improve the curator's



exhibition and education program planning skills, as well as their communication skills for collaboration and partnership. Upon completing all the learning sessions, the mentees presented their new media art exhibition proposal, and two proposals were selected to be showcased at Salihara's online gallery for real presentation.

(3) Implementing the New Media Art Incubation Model

The incubation model was implemented in June, via ARCOLABS's online Zoom conference and in November via Salihara's online gallery. The implementation of the incubation began with a brief orientation session on June 10, 2022 where all mentees, mentors and facilitators introduced themselves, getting familiar with program objectives and each day's learning agenda. After that, the program follows lecture sessions dedicated for four days of June 13, 14, 16, and 17.

Lecture Session for Theoretical Foundation

a). Concept Development

This lecture aims to enhance competencies of carrying out academic research on curatorial objects (G3), theoretical foundation (C1), and awareness of local and global context (C7).

First, Sudjud Dartanto, the mentor of "What is New Media Art," began by referencing Suddhabrata Sengupta's (2005) argument that the term 'new media' is meaningless, as every form of media—whether it be the telegraph, photography, or shadow puppetry—was once regarded as new and has continually reshaped how we communicate. He then discussed the evolution of media art, according to media scientists, media artists, and media designers. He differentiated it from traditional art, highlighting genres like video art, sound art, bio art, and virtual art, emphasizing the impact of immersive technologies and blockchain in the metaverse era.

Second, Jeong Ok Jeon, the mentor of "Developing Exhibition Concept," outlined key steps in concept development, emphasizing the importance of generating ideas, thorough research, and audience awareness, referencing Adrian George (2015). She highlighted the need to consider global issues, the art medium's place in history, and external factors like a sponsor's vision. Inspiration can come from artists, exhibitions, and reading. A strong curatorial concept should focus on subject relevance, the main theme, and daily reality, refined with attention to new media, expertise, clarity, and context.

b). Artwork Selection

This lecture aims to enhance competencies in knowledge of medium/technical mechanism behind artwork (C5) and ethical attitude working with artists (C4).

First, Evelyn Huang, mentor of "Technical Simulation of New Media Art," discussed organizing exhibitions, focusing on process-based artworks and installation planning. Two case studies were explored: 'Ultimate Space-Pause' by Boo Ji Hyun, which creates an immersive sensory space, and 'Madakaripura' by Tromarama, which uses real-time data in media art. A group exercise included creating installation details and budget plans.

Second, Ignatia Nilu, mentor of "Types of New Media Art," discussed the evolving role of 21st-century curators, particularly working with STEM approaches. Curators facilitate open, decentralized data and collaborate with cross-disciplinary practitioners to present cultural content in forms like games, websites, and showrooms. Media art, including computer-based art, plays a key role in showcasing archival data creatively. Nilu illustrated a project using cultural hacking to display historical archives through various media arts.

c). Exhibition Design

This lecture focuses on enhancing competencies in innovation and entrepreneurship (C3) and exhibition design and display skill (C6).



First, Arief Rachman, mentor of "Designing Exhibition Space," discussed the 'review-preview-potential' planning model in exhibition production, emphasizing the need to manage the entire production process and ensure safe artwork installation. He highlighted the collaboration between curators and designers in reviewing exhibition spaces, considering factors like work types, balance, and lighting. He also briefly addressed virtual galleries as a pandemic adaptation, though not a complete solution for physical galleries.

Second, Bob Edrian, mentor of "Exhibition Space Beyond the Physical," explored the evolution of information technology, from data storage to Internet distribution. He discussed virtual experiences, referencing Seth Kim-Cohen's (2009) view that sound technologies were early forms of virtual experience, much like net art and virtual exhibitions today. Edrian also emphasized video games' influence on media art and presented examples of hybrid exhibitions combining physical and virtual spaces. He encouraged using platforms like Instagram for virtual showrooms and shared a case study of the Universal Iteration exhibition, developed virtually with a periodic viewing system.

d). Exhibition Communication

This lecture aims to enhance competencies of conducting exhibition and education programs (G2), producing publications (G4), and communication skills for collaboration and partnership (C2).

First, Patricia Adele, mentor of "Defining a Visual Identity," discussed the importance of visual identity in exhibitions and its development through the design process. She presented a case study on the 2019 Pekan Seni Media: Sinkronik exhibition, outlining the stages of empathize, define, ideate, and prototype. Adele also led an exercise where the mentees created visual explorations based on given keywords. The session aimed to help students understand visual identity, its step-by-step development, and its application in different types of publications.

Second, Nin Djani, mentor of "Planning Public Program," introduced the concept of 'new institutionalism,' as described by Sally Tallant (2010), which emphasizes collaborative, process-based work and discursive practices, moving away from traditional museum education formats. Djani discussed curatorial practice as an extension of educational practice, offering tips for developing meaningful public programs. Based on case studies from Museum Macan, she explained key steps including setting objectives, identifying partners and audiences, anticipating risks, coordinating, and evaluating success. The session also featured an exercise using templates to create public programs.

Proposal Presentation

The presentation aimed to help mentees demonstrate their curatorial process and test eight key competencies, including conducting exhibition and education program (G2), carrying out academic research on curatorial objects (G3), producing publication (G4), theoretical knowledge (C1), spirit of innovation and entrepreneurship (C3), knowledge of medium/technical mechanism behind artworks (C5), exhibition design and display skill (C6), and local and international perspective (C7). On June 24, mentees presented their exhibition plans, receiving feedback from mentors.

Some proposals incorporate digital platforms and new media practices. For example, CT's exhibition, "Accept all Cookies," challenges traditional power dynamics between artists and audiences by encouraging participation and co-authorship via digital platforms. Jeong Ok Jeon praised the relevance of the proposed topic and suggested utilizing digital platforms like WhatsApp or Telegram for artistic collaboration. Bob Edrian highlighted the internet's potential but cautioned about technical issues and careful artist selection. Sudjud Dartanto recommended technical collaboration and workshops for physical artists, along with deeper



exploration of decentralization and screen culture. Nin Djani found the proposal engaging but advised further development of audience experience and technical details.

DA's exhibition, "Connect and Play Now," is a virtual exhibition where visitors interact using avatars. Bob Edrian noted the complexity of game-based projects, stressing the need to address infrastructure, moderation, exhibition duration, and artist participation. Sudjud Dartanto pointed out the intriguing issue of identity and recommended a glossary of game terms and discursive discussions. Patricia Adele praised the clear summary of the exhibition concept into keywords for the visual identity.

DP's exhibition "Mulih" explores returning home in three contexts: to home, oneself, and God, using VR and Google Maps for both online and offline showcases. Bob Edrian suggested adding interactive elements and enhancing the use of Google Maps for a 360-degree experience, while ensuring artists share the same virtual awareness as the curator. He also cautioned against exploiting artists. Sudjud Dartanto highlighted the potential for discussions on simulations, simulacra, and new maps related to new information, and emphasized the challenge of audience interaction with the virtual exhibition.

Meanwhile, there are curatorial ideas that explore the relationship between technology and human life. For instance, **HA's** "Terraform Platforms" blends virtual and physical exhibitions, where interactions impact the visual experience. Jeong Ok Jeon emphasized the need for a true hybrid experience to maintain the concept. Bob Edrian praised the artist selection but raised concerns about conflicting experiences. Sudjud Dartanto highlighted the project's importance, urging for artists with critical perspectives and discussions on web3-based virtuality. Patricia Adele advised focusing on audience relatability when developing the visual identity.

LZ's exhibition "Observational Laboratory: Satellite of Love" explores the relationship between technology and human life through web-based knowledge platforms. Bob Edrian praised the interdisciplinary approach but advised adding more detail and considering technology limitations. Sudjud Dartanto noted the potential to explore psychological experiences and collective memory; however, finding a clear way to convey the concept remains a challenge. Nin Djani suggested breaking down the project into achievable goals and emphasized its interdisciplinary potential in psychology and sociology.

Some ideas highlight interactive art that aims to raise awareness of marginalized communities. **SR's** "Illusion Domestic" addresses gender-based role divisions limiting women's public access, featuring works by three female Indonesian new media artists. Bob Edrian recommended sharpening artist research, especially on gender issues, and noted the need for more experience in exhibition planning. Nin Djani appreciated the focus on women artists but advised careful artist selection and contextual consideration. Sudjud Dartanto found the representation of women compelling, stressing the importance of participants' choices and knowledge.

NK's exhibition "Then (The Express of Neurodivergent)" showcases interactive works by disabled artists. Jeong Ok Jeon recommended collaboration between artists and new media artists for coherence and suggested considering a social-media-based exhibition. Bob Edrian stressed avoiding exploitation disabled artists, enhancing the experience with media art, and reconsidering the exhibition space. Sudjud Dartanto proposed creating a new language based on disabled artists' experiences and ensuring accessibility of the disabled through expert consultation. Nin Djani emphasized accessibility and disability arts, advising exploration of media technology, collaboration, and careful attention to publication materials and inclusive space.



The integration of media art with theatre and cinema is also being explored through interdisciplinary approaches. TN's "Untitled" exhibition proposed an archival media art project to commemorate the 20th anniversary of Sandima, Samarinda's oldest theater practice. Bob Edrian cautioned against imposing media art on the region and advised exploring local artistic traditions and alternative formats. Sudjud Dartanto saw potential in presenting tradition through new media and recommended experimenting with tools and materials without labeling it as "art." Patricia Adele suggested clarifying the exhibition's emotional and visual identity to engage the audience.

ZT's exhibition, "CINE-VR: The Tug-of-War of Media Traditions in a New Reality," contrasts traditional cinema with VR media. Jeong Ok Jeon suggested integrating physical and virtual spaces for varied audience experiences. Bob Edrian found the medium-specific concept interesting but recommended critical thinking to avoid simply celebrating the medium, also advising a detailed timeline. Nin Djani appreciated the project's direction and artist selection but advised considering the purpose of bilateral connections, as well as budget and sponsorship.

Practical Execution of Exhibition

The practical execution phase encourages participants to implement their ideas into real exhibitions, enhancing competencies, especially in communication skills for collaboration and partnership (C2) and ethical attitude working with artists (C4). After the presentation of nine proposals in June 2022, ARCOLABS, Universal Iteration, and Salihara Gallery selected two mentees, Christine Toelle and Luthfi Zulkifli, for their potential collaborative project. Starting in August, six meetings were held to combine and refine their proposal.

Their exhibition, "Age of Consent," ran online (www.galeri.salihara.org) from November 19, 2022, to May 28, 2023, focusing on new media art creation and exploring mobility through time, space, object, and energy. Four artists, including (con)struck, Cut and Rescue, Theo Nugraha, and Yim Hyun Jung, were invited to the artwork production process, which has been publicly displayed throughout the exhibition. Audience-artworks interactions occurred through a quiz utility available on the Salihara website page. The exhibition includes public programs such as Public Paper, Live Chat, and Archived Cabinets, which showcase the results of audience correspondence toward artists and artworks.

(4) Evaluating the Media Art Incubation Model

The evaluation of the incubation model was based on two factors: (1) the 9 mentees' proposals in June 2022 and (2) the exhibition execution by 2 mentees in November 2022. The mentees demonstrated most of the necessary competencies for new media art curators.

In Concept Development, 7 mentees showed competency in research (G3), 9 in theoretical foundation (C1), and 7 in awareness of local and global contexts (C7). In Artwork Selection, all 9 mentees demonstrated technical understanding (C5), but none showed ethical work with artists (C4) because it requires real-world experience. In Exhibition Design, all 9 showed innovation and entrepreneurship (C3), but only 3 demonstrated exhibition design skills (C6), likely due to uncertainty about the exhibition location. In Exhibition Communication, all 9 showed competency in conducting exhibitions and education programs (G2), 5 in producing publications (G4), but none showed collaboration skills (C2), as this aspect also requires practical experience.

On the other hand, the two exhibition curators showed significant improvement in all curator competencies after completing the incubation program. They successfully executed exhibition and education programs based on thorough research into new media art, focusing on media convergence and key themes such as time, space, matter, and energy/mobility.



Their communication skills were strong, and they effectively collaborated with ARCOLABS, Salihara Gallery, and Korea Foundation, which was the sponsor for incubation program. They maintained an ethical approach, emphasizing collaboration with artists. They demonstrated innovation by creating an online exhibition featuring generative artworks that evolve with audience participation. They took charge of exhibition design, collaborating with the Salihara team to develop the website and integrate open-source platforms. Additionally, they produced publications as part of their communication strategy and demonstrated both local and international perspectives by inviting three Indonesian and one Korean artist.

Conclusion

According to the results analysis and discussion, it can be concluded that implementing the four steps of curation in the media art curator incubation model led to an improvement in 10 curatorial competencies for two mentees, and mostly 8 curatorial competencies for seven mentees. A key limitation of the New Media Art incubation model was the absence of a precise tool to assess the curators' competencies before the program, making it difficult to measure their improvement afterward. Additionally, only two mentees were able to curate an exhibition due to limited resources, which hindered a full evaluation of the program's effectiveness for all participants. Nevertheless, as the only comprehensive program in Indonesia, XPLORE: New Media Art Incubation 2022 has successfully attracted mentees who found the learning objectives clear and the materials easy to understand. The program has also introduced an innovative online-based curatorial approach in Indonesia.

Recommendation

For future research, a specific evaluation tool should be used to assess the competencies of curators. It is also recommended to incorporate a hybrid learning approach that ensures technical stability during online sessions, as well as more interactive discussions and exercises instead of solely relying on one-way lectures. Finally, it is important to allow all mentees to contribute to the curation of an exhibition. For future research, the media art curator incubation model should be redesigned and appropriately implemented to meet the required curatorial competencies.

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