
IMPLEMENTATION MANAGEMENT OF GUYUP RUPA EXHIBITION 10 SEMARANG STATE UNIVERSITY

Johan Sutarjo*, Muhammad Jazuli, Eko Raharjo

Universitas Negeri Semarang, Indonesia

Email: johansutarjo03092001@students.unnes.ac.id, jazuli61@mail.unnes.ac.id,
raharjoeko1965@mail.unnes.ac.id

ABSTRACT

The management of the Guyup Rupa 10 Exhibition at Semarang State University faces challenges in organizing, implementing, and evaluating an art event that meets increasing expectations for quality and audience engagement. Despite its significance in fostering student creativity and public appreciation, structured studies on university-level exhibition management remain limited. This study aims to analyze the planning, execution, and evaluation of the Guyup Rupa 10 Exhibition while identifying supporting and inhibiting factors. Using a qualitative descriptive method, data were collected through literature studies and analyzed systematically. The results reveal that successful exhibition management relies on strong teamwork, institutional support, adequate facilities, effective promotion, and public involvement. Conversely, budget constraints, coordination issues, limited visitor participation, and insufficient resources hinder optimal implementation. The findings emphasize the importance of comprehensive project management strategies to enhance future exhibitions. This research provides practical insights for improving art exhibition management in academic contexts and contributes to the broader discourse on integrating educational, artistic, and community interests.

KEYWORDS *Project Management, Guyup Rupa 10, Semarang State University, Fine Arts Works*



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Article Info:

Submitted: 19-12-2024

Final Revised:
14-05-2025

Accepted: 15-05-2025

Published: 22-05-2025

INTRODUCTION

Art can also have meaning as a result of human work, which contains aesthetic value and can be expressed through sound, painting, and other media (Soleman et

How to cite:

E-ISSN:

Published by:

Sutarjo, J., Jazuli, M., & Raharjo, E. (2025). Implementation Management of Guyup Rupa Exhibition 10 Semarang State University. *Journal Eduvest*. 5(5): 5294-5303.

2775-3727

<https://greenpublisher.id/>

al., 2020). Art can also create beauty values. It cannot be denied that art is always present in the presence of beauty (Felix, 2012). Ways to express art can use various media, such as sound art, painting, and sculpture. Viewed from the way it is conveyed, art can be felt, touched, heard, and seen. And many media can express art to art that can be enjoyed and easily understood in various forms (Tansi et al., 2019). This is also because art symbolizes a feeling inherent in humans, or its form. When looking at art, it can also be compared to someone who is communicating, with the meaning that an artist can reflect on whatever is expressed through a work of art as a medium, of course, but the person who looks at the work of art (media) is also able to receive information that has been conveyed by an artist (Wizari, 2022). With art, a person can feel beauty, calm, warmth, longing, solemnity, and silence (Akromusyuhada, 2018).

Artists will also reflect on what they want in some form of visual work, whether audio-visual or two/or three-dimensional work (Cheng, 2021). In fine arts, which are based on a function, they have been divided into 2 groups, namely pure and applied arts (Salam et al., 2020). A visual work is a work that can be looked at (in the form of two or three dimensions), and also enjoyed and touched (Sarasehan, 2020). The difference between pure art and applied art lies in their function. Pure art functions as an effort to express the artist's expression, without any encouragement from material factors, whereas applied art also fulfills daily material needs in society through production. In art, it is no longer a practical need of society, but can only pursue value for the sake of artistic beauty, which can also have benefits in the environment (Caron & Markusen, 2016).

An exhibition is an event that displays a work of fine art so that it can be interacted with and appreciated by many people (Blunden, 2016). In exhibitions, some activities can be carried out to express an idea to the public through works of art. In this activity, it is also desirable that there be interaction between the artist who has been represented by a work of art and the appreciator (Putra et al., 2023). And exhibitions can not only manage the elements, the objects exhibited in the exhibition space, but also all the elements that already exist outside the exhibition space, such as the presence of artists, curators, and audiences (Cempaka et al., 2022). In its development, exhibitions are not only used as a forum for artists to continue to exist.

At the exhibition, Guyup Rupa 10 Semarang State University (UNNES) is an annual arts event highly anticipated by students, lecturers, and the arts community. As the 10th edition, this exhibition is an important milestone in the development and history of art exhibitions within UNNES, as well as reflecting the long journey of collaboration between academics and artists in Semarang. As in previous exhibitions, Guyup Rupa not only displays the fine arts works of students, lecturers, and alumni, but also functions as a platform to introduce local works of art to the wider public.

This exhibition aims to be an art appreciation event that is not only relevant for academic circles, but also for the art community and the general public (Trivic, 2020b, 2020a). In the context of this 10th edition, the challenges of exhibition management become increasingly complex due to increased expectations regarding

event quality and wider audience reach (Bowdin et al., 2023; Panagiotopoulos et al., 2016).

Managing art exhibitions requires effective coordination, resource management, and stakeholder involvement. In the "Guyup Rupa 10" Semarang State University case, the increasing expectations for event quality, broader audience reach, and the complexity of collaboration between students, lecturers, and external artists pose significant challenges in exhibition management. However, comprehensive studies addressing these specific management aspects remain limited.

As a flagship event, Guyup Rupa is vital in showcasing student artworks while fostering community engagement and cultural preservation. Effective exhibition management is crucial to ensure a successful event and enhance public appreciation of fine arts, supporting local artistic development. Without structured management, these objectives are at risk, limiting the exhibition's potential impact.

Furthermore, the growing importance of art as a medium for social dialogue necessitates professionally managed, inclusive exhibitions that can attract wider audiences. Addressing management challenges in exhibitions like Guyup Rupa contributes to integrating academic, artistic, and community interests.

Prior studies, such as Tansi et al. (2019), focused on the role of project management in student art exhibitions, emphasizing planning, implementation, and evaluation processes. Cempaka et al. (2022) examined cross-sector partnerships in art exhibitions, highlighting the importance of collaboration in ensuring successful events. Muliana & Yulisda (2024) explored digitalization in exhibition spaces, reflecting the trend towards technology-driven art presentations.

Other researchers, like Rosliana (2016), analyzed promotional strategies in art exhibitions, stressing the significance of audience engagement. Meanwhile, Sarasehan (2020) investigated the development of three-dimensional art forms in exhibitions, providing insights into artistic presentation techniques. These studies underline key factors but often address exhibitions from isolated perspectives.

However, there remains a lack of holistic research that examines the management of university-level exhibitions as comprehensive projects, incorporating aspects of teamwork, institutional support, technical infrastructure, and audience interaction.

Despite existing literature on art exhibition management, limited research holistically analyzes the practical implementation challenges of university-organized exhibitions, especially those involving student, faculty, and community collaboration. A systematic evaluation of supporting and inhibiting factors in such contexts is still underexplored (Geange et al., 2021; Stowell et al., 2018).

This study introduces novelty by applying project management theory to analyze the implementation of the "Guyup Rupa 10" exhibition management. It offers a structured evaluation of the planning, implementation, and closing stages, identifies supporting and inhibiting factors, and proposes practical improvements to enhance future exhibition practices at the university level.

This research aims to explain the following: Exhibition implementation, Guyup Rupa, 10 Semarang State University. The objectives of this research are as follows: 1) To know and explain Exhibition Management Guyup Rupa 10

Semarang State University, and 2). To find out and explain supporting and inhibiting factors for exhibition management, Guyup Rupa, 10, Semarang State University.

The limitations of a problem will be used to avoid any deviation or expansion of the main obstacles so that the research will be more focused and can facilitate discussion to achieve the research objectives. This research has several limitations: 1) Exhibition Management Guyup Rupa 10 Semarang State University, and 2). Supporting and Inhibiting Factors for Exhibition Management, Guyup Rupa, 10, Semarang State University.

There are also 2 benefits in this research, namely: theoretical and practical benefits. In terms of theoretical benefits, it can contribute scientific insight to readers regarding exhibition management. This covers various fields of science, such as arts management, arts education, communication, and resource management. By applying these theories in a practical context, this exhibition can become study material that enriches academic literature and helps develop more effective approaches in managing art exhibitions in the future, while the practical benefits add new knowledge related to exhibition management. By providing real experience in arts event management, increasing public appreciation of art, and strengthening professional networks in the arts field, this exhibition plays an important role in developing arts and culture within the university and the wider community.

RESEARCH METHODS

The research employs a qualitative method to understand and explain the management of the Guyup Rupa 10 exhibition at Semarang State University. This method deeply explores phenomena, providing a comprehensive and descriptive analysis of how the exhibition is planned and implemented. The qualitative approach is suitable for this study because it emphasizes the subjective interpretation of data collected from real events, participant experiences, and contextual factors that influence the exhibition's success.

Data collection in this research is conducted through a literature study, which gathers information from secondary sources such as books, scientific journals, articles, and official documents related to art exhibition management and the specific context of the Guyup Rupa 10 event. The literature study enables the researcher to collect relevant theoretical references and empirical findings supporting the analysis of exhibition practices. This method is particularly useful for understanding best practices, challenges, and conceptual frameworks in managing art exhibitions within academic institutions.

For data analysis, the research applies a descriptive qualitative analysis technique, which systematically organizes and interprets the collected data to generate meaningful insights. The analysis process involves identifying themes, patterns, and relationships related to the management of Guyup Rupa 10, focusing on planning, implementation, supporting, and inhibiting factors. Through this method, the study aims to produce findings that can serve as valuable references for improving future art exhibition practices at Semarang State University and similar educational institutions.

RESULT AND DISCUSSION

This is based on data analysis, which has previously been stated in the discussion of data analysis results, including the management of exhibition events. Guyup Rupa 10 Semarang State University, for exhibition management to run well and smoothly, it is also necessary to have exhibition management as a benchmark to organize an exhibition event that is in accordance with wishes. And his desire was focused on the success of the exhibition.

Exhibition Management Guyup Rupa 10 Semarang State University

Gambar 1

Gambar 2



Table 1. (a) Figure 1. Students; (b) Figure 2. Lecturer

Exhibition Guyup Rupa 10 is an activity that students must carry out. Exhibition management Guyub Rupa 10 at Semarang State University involves careful planning and collaboration of various parties. This event celebrates a decade of implementation, with the theme "Re-Planning," which aims to reflect on the past and plan a much better future. This exhibition displays works of art from students and invited artists, and is open to the public. The exhibition is also a form of actualization of students' abilities after going through a semester of college. All of these works have also been born from the initial process of long practice and regular appreciation activities (Hasanah, 2019). This series of processes has also shaped students to produce works with aesthetic value. This is a work of art, which is not only a work of fine art, but also shows its beautiful side, and can also have a side that is worthy of being studied beyond the manifestation of a work (Tansi et al., 2019).

Several important management elements in its implementation include five months of preparation, work selection, and organizing supporting events such as live performance, musical performances, and workshop art. Organizing also includes coordination with various universities in Indonesia, presenting artists from other universities, and activities that actively involve visitors. Exhibition with a theme "Re-Planning" is a forum for publishing work according to the inclinations and capacities of students after a long practical and theoretical process, which is then implemented in a work of special study to discover within themselves through a work. In implementing the exhibition, quite a few experienced obstacles that would later be faced in planning, implementation, and closing. The meaning of socialization is significant in an exhibition event, so what will later be socialized can also get a response from the public (appreciators).

The right theory to study the Exhibition Guyup Rupa 10 is project management theory, which is very relevant in understanding the process of planning, implementing, monitoring, and evaluating the Guyup Rupa 10 implemented. On the other hand, the project management principles proposed by Wideman can help manage various aspects of an art exhibition as a project with more specific goals. This is because it can help identify and manage various important aspects of holding an art exhibition. Art exhibitions are also seen as temporary projects that require excellent planning, efficient resource allocation, risk management, and stakeholder management, all of which are core principles in Wideman's project management theory.

From a series starting from planning, implementation, and closing of the exhibition event, a team has been formed, and each team has also prepared an agenda of activities so that what has been scheduled can run according to the desired exhibition activity plan and can mobilize all abilities. Allowed to launch the exhibition activities. Exhibitions also provide space for students and spectators to gain insight in the form of appreciation of the work on display (Muliana & Yulidsa, 2024)With their insight, it becomes a provision for students in the surrounding community.

Apart from that, this event is designed to reach more groups and introduce and educate the public about fine art as an exhibition venue and as a forum for interaction and collaboration. Implementation Management Guyup Rupa Exhibition 10 Semarang State University would not run according to plan without the efforts and support of various parties involved in planning, implementation, and closure. It is also desirable for all parties to participate in the exhibition, Guyup Rupa 10.

Supporting and Inhibiting Factors for Exhibition Management, Guyup Rupa, 10 Semarang State University

Gambar 3



Gambar 4



Table 2. (a) Figure 3. Actor Hati Suhita; (b) Figure 4. Actress Hati Suhita

In carrying out the exhibition with a theme “Re-Planning”, there are various things that need to be paid attention to when the exhibition is taking place, this is of course related to what has been previously scheduled and the implementation of the exhibition. To achieve success in exhibitions with limitations, students are certainly not free from the various obstacles they face (Tansi et al., 2019)Various supporting and inhibiting factors can influence the success of the exhibition management, Guyup Rupa 10, held by Semarang State University. The following

factors commonly found in art exhibition management can be adapted to Guyup Rupa 10.

Project management theory, according to expert Max Wideman, can help identify supporting and inhibiting factors in Exhibition Implementation Management, Guyup Rupa, 10 Semarang State University, because the project management framework that he developed has also provided tools and a systematic approach to identify, analyze, and handle various project elements. The following are supporting and inhibiting factors in holding the exhibition, namely:

Factors that support exhibition management, Guyup Rupa, 10 Semarang State University, with the theme "Re-Planning." At the exhibition opening, you will see Brand Performance, one of the pillars of the exhibition event. Brand Performance was done to attract more spectators to attend. The exhibition organizers also wanted to make the event more interesting and different. This is what attracts people to see the exhibition.

On the other hand, supporting factors also consist of: 1) Good Teamwork and Collaboration: The success of art exhibitions such as Guyup Rupa 10 depends on solid collaboration between the committee, lecturers, students, and various parties involved. Good cooperation can expedite planning, promotion, and exhibition implementation. 2) Support from Institutions: Semarang State University, as the organizer, has a very important role in providing support through resources, facilities, and an extensive network. Institutional support can include funding, gallery facilities, and technical assistance. 3) Availability of Facilities and Technology: Supporting technology, such as a digital platform for promotions and virtual exhibitions, can be a plus. Physical facilities such as adequate exhibition space, good lighting, and tools to support the presentation of works of art are also the main support, 4). Public Involvement and Effective Promotion: Art exhibitions require good public involvement to improve the exposure of the work. The use of social media, promotion through various media, and supporting activities are some of them. Workshops or discussions can attract more visitors, and 5). Previous Exhibition Experience and Reputation: Guyup Rupa, which has been running for 10 times, may already have a good reputation, which can become a magnet for visitors and participants. Previous experience can also help improve the quality of event management and implementation.

What has become one of the inhibiting factors in the management of the implementation of exhibition events is a place that does not attract the attention of the audience and is strategic enough to be used as a benchmark for activities in the exhibition, which can also cause a lack of visitors who come, to the point that the implementation of exhibition events is sometimes not possible. Walking with the desired wishes, this is because this place is also far from the crowds of the general public. When the exhibition was underway and entering its fourth day, it was certain that very few spectators were present to give an appreciation of the work. Facilities and infrastructure are also one of the factors that hinder the process of carrying out an exhibition event, this is because the infrastructure is not enough to support the exhibition event activity, so that it can achieve success and success in the desired exhibition event activity. with an agenda at the beginning that was still less than the match of expectations that had been desired.

On the other hand, inhibiting factors also consist of: 1) Budget Limitations: One of the biggest obstacles in organizing exhibitions is limited funds. Lack of budget can affect the quality of facilities, promotions, and other technical aspects directly related to an exhibition's success. 2) Lack of Coordination and Time Management: Poor coordination between teams or a lack of proper time management can be a serious obstacle. For example, delays in preparing artwork, sending invitations, or installing installations can have a negative impact on exhibition events. 3) Lack of Visitor Participation: Lack of participation from the public can be a barrier. If promotion is not appropriate, the exhibition could lack visitors. This can influence the exhibition's purpose, especially in introducing works of art to the public. 4) Limited Human Resources: Often, exhibition organizing teams consist of students with little experience managing significant events. Limited numbers and experience of human resources can be obstacles to realizing an ideal exhibition, and 5) Technical obstacles, such as lighting problems, less than optimal layout, and inadequate equipment, can disrupt the visual experience of visitors and exhibitors. This can reduce the attractiveness of the exhibition itself.

To further support the achievement of Guyup Rupa 10, an evaluation was carried out to create and plan a concept, atmosphere, and place that would provide support and be strategic enough to be used as a place to carry out the upcoming exhibition. Success in holding an exhibition is seen from the number of spectators who come, from the sale of a work, from the launch of the exhibition's opening, from the arrangement of the works that can attract people's interest, and from the publication (Rosliana, 2016). Therefore, it is important to establish interrelated interactions with sponsors to support the implementation of special study exhibitions. Efforts to improve have also been made, and changes are always being planned to support the implementation of special study exhibitions; all parties involved must be able to go the extra mile in carrying out their duties (Tansi et al., 2019).

CONCLUSION

The management of the Guyup Rupa 10 Exhibition at Semarang State University encompasses organized planning, implementation, and evaluation activities to showcase fine art works by students and lecturers while enhancing art appreciation within the community. This exhibition strengthens various aspects of arts management, education, and communication, offering practical and theoretical benefits. As an important cultural initiative, it contributes to the development of arts and culture in both academic and public spheres. With a well-planned and structured approach, the exhibition benefits students and organizers and enriches the region's artistic environment. It is expected that Guyup Rupa 10 can serve as a model for future artistic events, fostering broader participation and appreciation of the arts. To further improve the exhibition, greater emphasis should be placed on detailed planning, enhancing visitor engagement, and implementing systematic evaluations to ensure a more fulfilling experience for all stakeholders. Future researchers should conduct empirical studies on audience satisfaction, the impact of digital media in art exhibitions, and the long-term effects of university-led cultural initiatives on local community engagement.

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