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ANTIQUE-ART APPRAISAL MODEL STANDARD INDONESIAN MUSEUM

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Timbul Raharjo[1], Mikke Susanto[2], Moh. Rusnoto Susanto[3], Syed Muhd Hafiz[4], Mita Purbasari Wahidiyat[5], Kukuh Pamuji[6], Rio Septian, Antique-Art Appraisal Model Standard Indonesian Museum– Palarch's Journal of Archaeology of Egypt/Egyptology 17(9) (2020). ISSN 1567-214X.

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Abstract

This appraisal model study is called MABAS, which aims to make decisions on calculating anti-art objects in museum or gallery collections with an estimated value of fair prices. In Indonesia, there is no standard appraisal method to determine the economic value of anti-art objects. It is predicted that there will be thousands of collections of anti-art objects in museums throughout Indonesia and their economic value is unknown. This calculation model uses an approach to material costs and labor (production) costs. The MABAS appraisal method specifically adds calculation value to the main factor, namely intangible explanatory variables, including cultural heritage, history, beauty, originality, rarity, function, acquisition, media publication, depreciation, and coefficient. In the initial research, this model was tested on objects in the collection of the Indonesian presidential palace. Then in this further research, a sampling test was carried out on the collection of the National Museum of the Republic of Indonesia.

1. Introduction

The appraisal model in previous studies has several weaknesses in the accuracy of calculating anti-art objects, namely the historical and cultural value explanation variables (Program et al., N.d.). This appraisal model aims to

inventory and calculate the assets of anti-art objects in museum and gallery collections (Egginton, 2017), (Thomas, 2019). It is hoped that this model will be an effective way to determine the price of anti-art objects, especially those that have historical descriptions and contain high philosophical values (Natali, De Luca, and D'Orazi, 2018). Become a model to provide a clear direction for the anti-art object appraisal counting system (Blijlevens et al., 2012).

The economic value of anti-art objects is influenced by strategic decisions made as financial investments in museums or galleries (Pownall, 2011). Appraisal data as the economic value of collectibles to evaluate in museum governance as a valuable asset (Kelliher et al. 2017). Finance has to deal with strategy, the interaction between the two disciplines has been confirmed in the future realm to ensure that this strategic decision will increase its institutional value (Lorusso, Braida, and Natali, n.d.), (Elkabbouri, Hajbi, and Hassan 2011). The offices of the Indonesian government agencies that handle anti-art and cultural objects have carried out an inventory, but most of the financial value appraisals have not been carried out. Inventory is still as data only, the existence of existing anti-art objects has not been calculated on the value of the price (Brown et al. 2014), (Lester 2018), ("Can Art Prices be Calculated," nd), (Blijlevens et al. 2012) , (Economics 2014). Recording as an effort to collect data on anti-art objects in the form of artefacs (Meyer 2018), turns out to have an economic value to become state assets. The appraisal activity is basically aimed at obtaining economic value for anti-art goods that are owned, controlled, or managed by agencies, whether obtained from their own efforts, purchases or grants. The specifications include, type, quantity, time, price, place, conditions, and changes for control and supervision (Ba ldominos et al. 2018).

Mikke Susanto, has created a calculation model with different patterns to determine the price of a work, especially paintings and sculptures, which are works of art that have clear initials. Mikke succeeded in unifying the issue of economic values with fundamental values, critical values, symbolic values and aesthetic values (Susanto, Simatupang, and Haryono 2018). Mikke's research discusses a lot about Raden Saleh's paintings to the latest collections belonging to the State Palace. The value of a painting is no longer an item with only visual considerations, but has increased in value due to the historical reputation and popularity of the artist (McAndrew, 2010), (Mandel, 2009). An artist's asset is to concentrate on creating works of art (Rganisation 2008), so that it can increase supremacy in his portfolio. For example, the price setting which was initially considered cheap, then within a certain period of time will automatically increase according to the branding of the artist (L. Rodner and Kerrigan 2014). Dealing directly with art practices and international art market practices must of course take into account the contemporary social and cultural changes that affect it. Rusnoto Susanto (2019: 779) states that the contemporary culture as a narrative of novelty achieved through a continual process of repetitions. If an agreement to assess an antic work of art can be formulated as a standard for all museums in Indonesia, it will certainly be a form of support for museums as a legal institution. The emergence of many museums and galleries that sponsor artists to exhibit significantly adheres to efforts to promote to the public, namely as an important funnel in increasing the artist's name while simultaneously providing a symbol of the development of the artwork with good explanatory spices, resulting in multi-effects including increasing the selling price of paintings it (Findly 2012), (Pelowski, Leder, and Tinio 2017).

It is difficult to record and collect data in determining the type of material and its economic value. Sometimes the value of the material is not proportional to its historical and artistic value. On average, government-owned museums and

galleries have not yet determined the value of the collection or its economic value. Meanwhile, in the business world, such as auctioning works of art, they consider them to be anti-art objects of relatively high value. (Palanca-Tan and Santiago 2018). Assessment of anti-art objects at the Presidential Palace of the Republic of Indonesia as part of an inventory and knowing their economic value (Brown et al. 2014). The MABAS appraisal model was created, which is simpler to determine the economic value contained in each work of art.

Method

Direct observation is needed to identify objects, namely physically recording objects of anti-art objects collection. Using tools in the form of cameras, scales, stationery, inventory forms, meters, and other tools. Initial data includes, inventory number, registration number, name / title, origin, location, shape, color, size, pattern / style, forming technique, material, and volume. Basik to find out the volume used measures of weight (kg, ounce, and grams) and meters (milli meters, centimeters and meters). The data is completed with photographs and explanations of important matters if necessary to strengthen the existence of collectibles such as history, function, meaning, origin, and others.

Comparisons between objects in research on anti-art objects in the presidential palace of the Republic of Indonesia initially used a method of comparing similar items. However, it is difficult to find similar objects, because anti-art objects are in fact limited and rare in number (Thomas 2019). Because of this scarcity, the writer tries to find a solution in another way, namely by comparing the basic material costs and labor costs. Indeed, the basic price of the objects obtained has no value as antiques, but this is the most reasonable basis for determining the price of anti-art objects by adding to the intangible asset variables of history, function and philosophy.

Result and Discussion

This model is different from the Cost Comparison Method (Gotze and Northcott, n.d.), MCC is more used to analyze the investment of a company's business. So that many do appraisal balance with the profit and loss period in investing (U. G. D. N. P. Schuster 2008), (Sigety 2019). In this model the initial investment costs when the art object is created are correlated with contemporary costs. The costs analyzed include the price of materials, supporting materials, labor costs, and others. Raw material costs, depreciation, interest, taxes, and outside service charges (such as repairs or maintenance). Adding all the cost components as a historical factor and the quality of art as an important factor in the calculation (Stevenson 2016).

The types of objects that are assessed consist of objects made of wood, ceramics, metal, stone, crystal, and others, both useful and as display objects (Jespersen and Jespersen 2004). These objects have high economic value by considering aspects of acquisition, artistic value, materialization, and their level of uniqueness. President Soekarno, for example, as the first president who was charismatic and fond of collecting art objects, was a figure that was used for his own consideration and was able to elevate the image of the object to be more valuable, as well as the initiation of subsequent presidents. Assessment of works of anti-art objects to take inventory and find out their economic value (Santi and Budiman 2019). The collections have a value of billions and even trillions of rupiah. Therefore, an art assessor of anti-art objects must have knowledge of anti-art objects including materials, production processes, and the origins of these anti-art objects.

Another aspect in carrying out inventory input is that the inputter must have the capacity to have a professional certification as a data importer for the collection

of anti-art objects. The ability to understand materials and working techniques from anti-art objects that are being identified (Arora, Esteva, and Trelogan 2014), (Pester, Mendoza, and Robinson, n.d.), (Pelowski et al. 2017). Likewise, an understanding of the background of the historical period, found where, when, and others. That knowledge determines whether or not the appraisal is obtained. Of course, this appraisal is equipped with a fair value if there is a possibility that the basic factors are too low but have extraordinary historical and aesthetic values (Blijlevens et al. 2012), then the fair value will be given by an expert or curator who has been appointed and has criteria as an expert in the field. anti-art objects.

3.1 Determinants of Appraisal

Materials determine as the part that is valued, many anti-art objects are made with relatively expensive materials. The level of expensive materials is divided into three, namely very expensive, expensive, and cheap. Gold, diamonds, and crystals are classified as expensive items, the value of these goods will always change according to world market prices, so the assessment also considers inflation fluctuations. However, since the aspects of artistic value and acquisition dominate, generally only very expensive materials have an effect. In addition to the above materials, there are also types of expensive materials for certain reasons, such as wood which is very expensive because it is scarce (for example sandalwood, stigi), or rare stone materials which are expensive and difficult to work on (such as rubies, amethyst), (UGM, 2013) . The value of material is of course also a consideration in finding material price objects in the important data market.

The materials for anti-art objects of course have different technologies, the difficulty level also determines whether an anti-art object has high value or not. The mistake that often occurs is determining the type of material and what technique to use. Therefore, materials and workmanship are matched with today's materials and technology (S. Schuster 2018). Materials and materials were obtained from survey results in several centers for the manufacture of antique objects (ceramics, wood carvings, metal carvings, packaging, textiles, etc. (Meyer 2018) (Natali, De Luca, and D'Orazi 2018), (Swift 2018) The following are the results of the survey on the cost of materials and processing percentages: (1) Non-organic materials: Clay, metal, glass, crystal, and plastic, (2) Organic materials: wood, fronds, rattan, leather, bones / ivory, and plants, (3) Mix media: mixture Distribution of materials can also refer to the value of the price of goods; (a) "expensive" materials: precious metal materials, or rare materials, for example gold, diamonds, platinum, stones noble, ivory or rare wood (stigi, galeh moringa, and other Indonesian flora wealth), (b) "cheap" materials: namely in the form of materials easily available in the market, such as plastic, glass, iron, non-teak wood, and a number of trees. popular economical timber in Indonesia.

In the manufacture of anti-art objects, with manual techniques to complete the work, to complete the creation or creation using tools. Generally, antique-art objects have the elements of handmade craftsmanship. has value than using machine tools. Inventory refers to the process including; (1) Handmade: the diligence of the maker is done by hand has a higher value, (2) Semi-machining: that is, part of the work is done with the help of machine tools, which aims to speed up the process and precision results, (3) Machinery: the machining technique has speed and precision is better, but the artistic element becomes less when the work is done all by machine.

The finishing process is divided into two ways to distinguish it, namely, natural from process and artificial. The natural of the process is that finishing is done by combining the finishing according to the nature of the body to be finished, which can also provide strength to protect objects and give a good / beautiful /

antique impression, such as the finishing process on ceramic antique objects with glaze, besides giving a beautiful effect too provide protection for the ceramic body itself, because there are also ceramics that are finished by smearing with paint, especially if the paint is not compound with the body of the object, of course it will peel off easily, then this is classified as an artificial finish.

In objects made of bronze metal, for example by applying a brown basting technique of peroxide (H2 O2), due to the interaction of the metal with the chemical peroxide, an interesting effect is obtained that is unified with the body so that the nuances of the material are still visible. Likewise, the coating process with electroplating will have good and valuable implications, including: (1) Natural, which means providing a natural coating process in the form of adhesion from the process.

The adding factor is relative. In the discussion of the coordinators at the Jakarta National Museum, several indicators were agreed upon in the percentage to add appraisal to the existing calculation formula. This adjusts to field conditions, these factors include, cultural heritage objects (BCB) or categories and not BCB, historical aspects (prehistory, premodern, early modern, or modern), beauty (high art, medium art, ordinary art), originality (original or imitation), rarity (rare, moderate, or many), functional aspects (religious (monumental-spiritual / symbols of power or for tools of life or daily), history of acquisitions (excavation, research, war reparations, grants, or unknown), publications (local, national, or international)

According to Law No.5 of 1992 concerning BCB, is a man-made, movable or immovable object in the form of a unit or group, or its parts or remains, which are at least 50 (fifty) years old, or represent a period of force. which is distinctive and represents a stylistic period of at least 50 (fifty) years, and is considered to have important values for history, science and culture. In the BCB assessment has a high portion.

The determination of historical aspects follows the order in which the works of anti-art objects change at each historical period. The calculation is divided into four stages, namely prehistoric, classical, modern, and postmodern. This division has been agreed upon as a part that is commonly used in dividing the period in discussing art works. Calculation in the form of a percentage to make a difference with other anti-art works as a comparison. The level of difference is sought for the difference in the percentage difference in historical aspects. Note: The percentage of prehistoric and classical times assessment is more classical, this has been considered in the historical aspect with a more complex explanation and the origin can be validly known.

To determine the level of beauty in a work of anti-art objects, of course it is very subjective, depending on the background of each appraiser, but there are basic signs as a simple benchmark for making an assessment. The assessment is divided into three stages, namely high, medium, and ordinary scores. High value can be seen by (1) perfect shape, (2) perfect proportion, and (3) perfect ornamentation. While the order below corresponds to the quality of the previous anti-art works. Another way is to compare works of similar anti-art objects in museums which are then compared in terms of their visual beauty values with one another as a sequence of judgments.

To calculate the original and non-original is very difficult, generally made by anti-art object makers who rarely include their initials on the anti-art works, moreover certification is very rarely done (Newman and Bloom 2012). Therefore, to determine whether or not it is in the palace collection, the assessment is carried out by looking at the material, style, finishing, and comparing the characteristics of anti-art objects in other places, for example in temples if the object is similar to that of art. element of baptism. For example,

to determine whether a stone statue is an original cultural heritage item or not is determined from the criteria of original or artificial material. Of course, to determine that not all appraisers can do it, therefore old collections in the Presidential Palace for example, can be known about the procurement period, if the period is more than 50 years, it is assumed that they include original goods according to the rules in the BCB assessment.

The scarcity of works of anti-art objects is an important consideration, because it is possible that after the discovery of more objects that are considered rare, they become ordinary objects, even worthless because the quantity fills the market. Like the discovery of ceramics on the North Coast of Java, when a fisherman was found to have a high price, however, once more were explored, the value decreased because of the many antique-ceramic works that were found. Likewise, works of anti-art objects, if they are made in limited numbers, have more value than works of anti-art objects that have been mass-produced. Scarcity is caused by a limited number, difficult to find, thousands of years old, or even only one.

The function of an object can be individual, social, and physical. The function in the assessment of anti-art objects in the presidential palace is graded to a maximum of 500%, depending on the level of importance. Religious and monumental values hold the highest. As an anti-art work in the State Palace museum, it certainly has a value that is difficult to take into account logically. The influence of the history of acquisitions is very important in order to differentiate each object of the anti-art objects that are assessed from the existing comparable anti-art works. Collected anti-art works, for example works of anti-art objects that have been used by President Soekarno, will have a different value from the anti-art objects purchased by the Household of the Presidential Palace, let alone works of anti-art objects from outside that do not have acquisition history. The acquisition value in this assessment is made into four stages which are assessed in multiples of relatively large percentages (see table). On November 7, 2019, at the National Museum of Indonesia, there was an agreement between the curators (Timbul Raharjo, Mikke Susanto, Gatot Ghautama, and Trigangga) of the National Museum in determining the number of the main additional percentage. As follows.

The reduction factor is the current condition of the object, visually the object has experienced changes due to the influence of age and due to weather. The physical condition is generally relatively easy to know, if you have a good body that is not crushed (defective), the ornamentation is still intact and has not been injured or scratched, the color is still good, marked by no significant change, the bottom is still intact, and other characteristics when compared to the object of comparison. Meanwhile, the medium category is objects that have been injured, rubbed, dented (dented), the surface / color is slightly damaged / scratched. Meanwhile, those that are damaged are those that have almost broken cracks, are heavily porous, moldy, broken, or have broken but are glued together with still showing the side of the damage. Shrinkage of anti-art works as a way to reduce the assessment of anti-art objects that are caused by the element of damage. The shrinkage / condition factors for anti-art objects include very good, good, moderate, bad, or very bad.

The definition comes from Latin, which is together, while efficiens is counting. The coefficient is the (constant) part of the calculation result. For example, the coefficient of friction, the coefficient of linear expansion, the coefficient of area expansion, the coefficient of expansion of volume, and the coefficient of pressure. The coefficient is a part of a term that is a number or constant, usually written before a variable symbol, such as the number 2 in 2 x or in 2 (x + y). The following list of coefficients is the result of the calculation of the Ministry of Finance of the Republic of Indonesia, in general, to distinguish the

difference between the regional distance from the center of the State territory from the aspect of distribution costs that affect the value of the price of goods.

The results of the calculation of the multiplication of the price of materials and products are obtained by the base price on the market. This will change more after going through the additional calculation of the adjustment aspects. The results of the assessment of anti-art objects will certainly use standardization of current prices, these prices will increase in the future according to changes in inflation each year. Examples of calculation results are as follows: After being tested at the National Museum, counting 5 (five) antiquities is relatively fast. One piece of art can be finished in 15 minutes. With record input data and size and material have precise accuracy. Weaknesses, importers do not have competence, especially knowledge of size categories, materials, work techniques, and knowledge of archeology

Conclusion

This appraisal model is an invention with a new method or way of counting anti-art objects that have all the criteria for antiques or objects worthy of collection items with a fair price estimate. This model has the potential to facilitate the counting of anti-art objects in museums throughout Indonesia, which number in the thousands and even millions. This method is also an access to estimate the economic value and changes in its significance when used as a collection object. Antiquities with certain artistic values are actually a marker of the identity and dignity of the nation where this this beautiful object originates and is protected.

This MABAS Appraisal Model can be applied effectively and efficiently by museums or collectors of valuable and rare art objects. This model can also be used by employees managing anti-art objects in the collections of state-owned museums and individuals who understand the condition and situation of the art objects to be chaplained. The most distinctive benefit is that this model becomes the standard for museums in Indonesia for assessing art objects when carrying out an inventory of museum assets, state assets, or when museums or other parties intend to add collections or other business transactions at official lealang halls.

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