



Talent Management in Music Organizations: Case Study of Jogja Acoustic Management

Vania Aristanisa*

Ananta Dewi Rahayu**

Rahmatulloh***

Susilo Nugroho****

Postgraduate Programme of
Indonesia Institute of the Art,
Suryodiningratan st. No.8,
Suryodiningratan, Mantrijeron,
Yogyakarta - 55143

aristanisav@gmail.com*

ABSTRACT

Jogja Acoustic Management (JAM) is a community of musicians and street musicians established in 2020, which stands out among other street performers due to their appearance, musical ability, and complete music equipment spread across four points in Yogyakarta streets. This research aims to describe JAM's business model through its talent management using a descriptive qualitative research method with a case study approach. This research complies with existing theory of Talent Management for outlining the pillars of talent management, which includes talent acquisition, activation, talent development, and talent retention. Data collection technique carried out by observation and semi-structured interviews. This research highlights how Jogja Acoustic Management (JAM), a street musician community in Yogyakarta, implements a grassroots model of talent management that aligns with the unique dynamics of informal arts organizations. With the absence of formal legal structure, JAM continuously improving their way to manage talent acquisition, activation, development, and retention through informal mechanisms rooted in community values and mutual support. Several suggestions for JAM are listed at conclusion. This research potentially serves as a model for other performing communities.

Keywords: Jogja Acoustic Management, Street performer, Talent Management

INTRODUCTION

Yogyakarta is one of the largest tourism cities in Indonesia, known not only for its rich culture and history but also for its dynamic public life. One phenomenon that caught the author's attention was the presence of street buskers throughout the city's red-light districts (Jogja Acoustic Management). These buskers appear in neat attire, with uniform sound systems and high musical quality, creating an auditory atmosphere that is not noisy but rather enriches the experience of being in the city. This phenomenon contrasts with many other large cities, which strictly prohibit similar activities because they are considered to disrupt traffic order and public comfort.

Jogja Acoustic Management is a community of musicians and street musicians in Yogyakarta established in 2020. JAM members, who had previously

performed in cafés, had to relocate to Yogyakarta's crossroads due to COVID-19 restrictions (Mahendra, 2025). Many street performers are not affiliated with JAM, yet they remain consistent and work alongside one another. In January 2025, JAM received support and cooperation from Telkomsel, an Indonesian digital telecommunications company, which helped them enhance their public visibility and become more recognizable among other street performers. Born of adaptability, JAM continues to evolve with the rise of online content creation, leveraging Instagram and TikTok's live features to gain monetary advantages in the process.

Talent management falls under the scope of human resources management. Planning and managing human resources in the field of arts requires attention and a high level of competence, especially when engaging people in

creative group processes; It also requires a good understanding of how the overall system of human resource management operates (Varbanova, 2013)

Research on talent management has been conducted before, but it has mainly focused on the concept and its implementation in organizations. Talent management is a strategic approach to acquiring, developing, and retaining individuals with high potential to sustain organizational excellence (Ariyanto & Hidayat, 2023). In both public and private sectors, talent management has been shown to improve employee performance, productivity, and loyalty (Irawan, 2022; Sudirman, 2021). Nugroho and Rakhmawati (2021) found that, although the concept is increasingly recognized, its implementation often fails to address employees' individual needs, particularly in government institutions. This highlights the need for a more contextual and human-centered approach, especially in informal and community-based organizations such as those operating in the arts and cultural sectors.

Studies by Hamid (2020) and Singh (2019) emphasize the importance of flexible approaches in talent management in the nonprofit sector, where rigid formal structures are often absent. Community-based arts organizations, which frequently rely on social bonds and shared values, require a talent management model that prioritizes emotional engagement and communal identity. In the context of street music collectives such as Jogja Acoustic Management (JAM), talent management success is not based solely on formal procedures but also on personal commitment, collective awareness, and social sustainability among members. This case provides a unique opportunity to explore adaptive talent management practices grounded in local cultural dynamics.

Talent management in the performing arts sector remains underrepresented due to several structural and cultural factors. Many performing arts organizations, especially street music communities and informal groups, lack formal organizational frameworks, making it difficult to implement structured talent development and retention strategies. Additionally, such groups often focus on artistic expression and community values rather than on administrative or managerial systems. Limited funding, high member mobility, and the absence of long-term contracts also contribute to the challenges of applying conventional talent management models. Furthermore, academic research in this area remains scarce, as most studies in the arts focus on aesthetics, cultural impact, or creative processes rather than on human resource strategies. This gap presents a valuable opportunity to explore how talent management can be adapted to fit the unique dynamics of performing arts communities. Given JAM's unique preposition due to its fluidity, this research aims to describe JAM's business

model through its talent management and to serve as a model for other performing communities.

METHOD

This study employed a descriptive qualitative method with a case study design. Primary data are collected through semi-structured interviews with Henri Tri Sulistyawan, the JAM representative, and 10 JAM members, while secondary data are gathered from available documentation and publications.

Based on the Introduction to Talent Management (Haudi et al., 2021, p.119-121), talent management in an organization is generally divided into four major processes:

- **Talent Acquisition**
This step entails hiring the best candidates with the fittest knowledge, expertise, and cultural fit. Activities include job posting, candidate screening, and, interviews (Haziazi, 2021:1771-1781) (Alvaro & Garcia-Muina, 2014:1003-1025).
- **Talend On-Boarding/Activation**
This step ensures that new personnel are seamlessly incorporated into the organization, understand their tasks, and are engaged from the beginning (Haziazi, 2021: 1771-1781).
- **Talent Development**
This step involves providing employees with opportunities for training and mentoring to enhance their skills. Development helps people and organizations grow by equipping workers to handle present and future demands (Haziazi, 2021: 1771-1781) (Abdul-Kareem, 2016).
- **Talent Retention**
The goal of retention is to keep top performers in the organization for an extended period. Effective retention decreases turnover while keeping a steady and motivated team (Abdul-Kareem, 2016) (Haziazi, 2021, 1771-1781).

RESULT AND DISCUSSION

The legal status of JAM (between Foundation and Commanditaire Vennootschap) is still being formulated. Internal rules, such as the awareness of playing time and respect for other groups' schedules, indicate the existence of an informal system in the distribution of talent in the field. With more than 100 members spread across 36 red light points in Yogyakarta, each group consists of two to five people. JAM allocates cash funds from collective results to the acquisition of musical equipment, thereby indirectly supporting the development of its members' competencies. The following are the results of data analysis spread across four talent management processes:

Table 1. JAM's Practices in Talent Management

Process	Practices
Acquisition	<ul style="list-style-type: none"> - Informal - semi-structured interview - basic playing ability test to JAM member in headquarter
Activation	<ul style="list-style-type: none"> - Senior members accompany new members on the first two to three performances to ensure equipment usage and working hours, which is between 9 am. to 4 pm.
Development	<ul style="list-style-type: none"> - Playing musical instruments whenever there is a regular joint activity - Utilizing cash funds to meet musical instrument needs - Allowing members to use their personal social media to gain economic benefits
Retention	<ul style="list-style-type: none"> - Fluctuating, often occurs when members feel economically sufficient but many also return - Based on social relationships and freedom of choice rather than structural ties



Figure 1. JAM member in the vest uniform

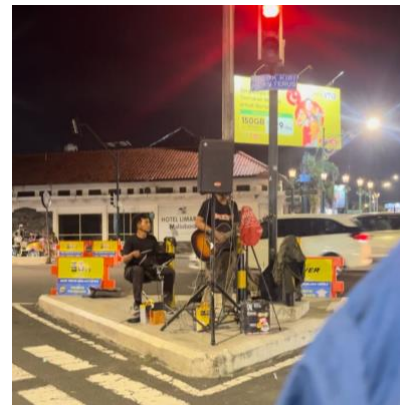


Figure 2. JAM member playing with eclectic equipments

The problem JAM often faces is the entry and exit of members, as these affect the distribution of points. The weather also has a significant influence because they cannot play when it rains.

CONCLUSIONS

This research highlights how Jogja Acoustic Management (JAM), a street-musician community in Yogyakarta, employs a grassroots talent-management model that aligns with the unique dynamics of informal arts organizations. In the absence of a formal legal structure, JAM continuously improves its approach to managing talent acquisition, activation, development, and retention through informal mechanisms rooted in community values and mutual support. However, challenges such as unstable membership, lack of formal training, and vulnerability to external factors, including weather, underscore the need for a more structured and sustainable system. Therefore, JAM's case not only demonstrates the adaptability of talent management in creative communities but also offers valuable insights for developing inclusive and culturally relevant human resource strategies in the performing arts sector.

SUGGESTIONS

Recommendation for Jogja Acoustic Management

1. Structural Formalization and Legal Membership Status

Jogja Acoustic Management is advised to promptly establish a clear legal entity status, whether as a foundation (yayasan), limited partnership (CV), or cooperative. Defining the legal form is crucial for the organization to gain legal authority to manage its members, secure funding, and build partnerships with external parties. Additionally, the organizational structure should be systematically designed to include divisions such as training, finance, legal affairs, and external relations. This will enable more orderly management of membership through formal registration and basic member data documentation.

2. Structured Talent Development

Currently, skill enhancement among the street musicians is conducted informally and individually. Therefore, JAM should begin developing routine training programs focused on musical skills, vocal techniques, public communication, and self-management for musicians. These programs could be organized collectively at designated times, inviting professional musicians to serve as mentors. Career development paths can also be considered, offering opportunities for members to advance from street performers to mentors or official event performers facilitated by JAM.

3. Incentive System and Member Welfare

To increase loyalty and retain talented members, JAM needs to design a fair and attractive incentive system. For example, monthly awards for outstanding talent, certificates for training participation, and equipment support for active and contributing musicians. Furthermore, the collective fund system can be developed to provide emergency funds, finance communal needs, or explore cooperation with social institutions to provide access to micro-healthcare services. Financial management transparency must also be maintained to ensure that all members feel valued and protected.

4. Alumni Engagement and Long-Term Attachment

Many JAM street musicians move in and out of the community due to economic and situational factors. To promote sustainability, JAM is recommended to establish an alumni network that remains engaged even when alumni are no longer active performers. Alumni can contribute by providing training, donating equipment, or expanding access to job opportunities beyond street performing. In this way, JAM becomes not only a temporary platform but also a learning home and

a place to return to for those who want to stay connected socially and professionally.

ACKNOWLEDGMENTS

We would like to express our sincere gratitude to their supervisor, Mr. Trisna Pradipta Putra, M.M., for his invaluable guidance and expertise throughout this research. We sincerely appreciate Jogja Acoustic Management for their cooperation, particularly Faiz and Mr. Henri Tri Sulistyawan, who shared their time and knowledge.

REFERENCES

- Abdul-Kareem, A. (2016). Best Practices for Talent Management: Critical Drivers for. *European Journal of Business and Management*, 8(25).
- Ariyanto, D., & Hidayat, R. R. (2023). Talent management in organizations: Systematic literature review. *Airlangga Journal of Innovation Management*, 1(1), 34–42.
- Alvaro, A., & Garcia-Muina, F. E. (2014). Talent Management: Working lines and key processes. *Intangible Capital*, 10(5). <https://doi.org/10.3926/ic.518>
- Hamid, M. Y. (2020). Talent management in public organization: Literature perspectives and future research. *YUME: Journal of Management*, 3(2), 99–110.
- Haudi, Lestariningsih, M., Ariyanto, A., & Siagian, A. O. (2021). *Pengantar Manajemen Talenta (Mursnaini, Ed.)*. Penerbit Insan Cendekia Mandiri.
- Haziati, M. A. (2021). Development of Framework for Talent Management in the Global Context. *Open Journal of Business and Management*, 9(4), 1771–1781. doi: 10.4236/ojbm.2021.94096.
- Irawan, D. (2022). Pengaruh talent management terhadap kinerja karyawan. *Jurnal Competitiveness*, 4(2), 78–86.
- Mahendra. (2025, 1 16). Bersama Telkomsel, Jogja Acoustic Management Siap Tingkatkan Eksistensi Musisi Lokal di Yogyakarta. <https://seputarjateng.id/>. Retrieved 05 27, 2025, from <https://seputarjateng.id/2025/01/16/bersama-telkomsel-jogja-acoustic-management-siap-tingkatkan-eksistensi-musisi-lokal-di-yogyakarta/>
- Nugroho, T. N. S., & Rakhmawati, N. R. (2021). Persepsi pegawai terhadap implementasi manajemen talenta di Kementerian Keuangan. *Jurnal Aplikasi Bisnis dan Manajemen*, 7(2), 217–225.
- Singh, R. (2019). Managing organizational excellence through talent management. *International Journal of Management and Commerce*, 1(3), 48–52.
- Sudirman, H. (2021). Peran talent management dalam pembangunan SDM unggul. *Jurnal Sains*

Manajemen, 2(1), 14–20.

Varbanova, L. (2013). *Strategic Management in the Arts*
(1st Edition ed.). Routledge.
<https://doi.org/10.4324/9780203117170>

Interview

Faiz. Personal Interview. March 15, 2025. Jl. Pangeran
Diponegoro No.103-107, Bumijo, Kec.
Jetis, Kota Yogyakarta, Daerah
Istimewa Yogyakarta 55231

Sulistiyawan, Henri Tri. Personal Interview. May 27,
2025. Gamping, DIY