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Museum Management: A Critical Point in Making Museum Relevant¹

Ahmad Zuhdi Allam²

Kresno Yulianto³

Abstract

As a public space, the museum is always influenced by its political and social context. Therefore, today's fast-changing society and political transformation have pushed museums to be an adaptive and inclusive institutions. However, few museums in Indonesia can become more relevant in the current age. This condition will make the public get further from their heritage preserved in the museum. Unfortunately, academic efforts to disentangle this problem are relatively few since many scholars are already sceptical about the country's museum management. Thus, museum and heritage regulation is still considered incomprehensive to respond to today's challenge.

To find the origin of this problem, this research on museum activities was conducted in five museums of Jakarta, the national capital and barometer of museum development in Indonesia. The five museums chosen have different types of collections and owners. This research collected data through observation and interviews with museum workers. Unsurprisingly, the results presented in this paper shows that museum management is the most critical aspect in transforming museum to be more adaptive and inclusive. This paper also offers a new approach for regulators to overcome problems regarding museum management issues.

Keywords: curator, curatorial works, DKI Jakarta, Indonesia

I. INTRODUCTION

A. MUSEUM, SOCIETY, AND CURATORIAL ACTIVITY

As a form of cultural authority (Harrison, 1994), knowledge is the museum's fundamental component (Ewin & Ewin, 2006). Thus, as a site where 'proofs' of science and human history are stored, a museum cannot be seen as a neutral space; it is a contested site (Marstine, 2006). There is an underlying paradigm that 'control' museums.

This paradigm evolves as time goes by. In the 19th century, when the museum was opened to the public, the museum was a vital part of European industrialization and colonialism. The paradigm underlying most museums at the time is promoting the colonial state's domination of its imperial area (through ethnography collection) and human domination of nature (through biology and geology collection). Collection arrangement in the museum aims to make people – primarily the working class – more awed and respect their nation's achievement (Barrett, 2011).

At the end of the 19th century, the museum became an established institution. It created a new job: curator, responsible for understanding the museum collection and its arrangement. Van Mensch (1992 & 2004) marked the birth of curator as a profession as the 'first museum revolution'. For decades, the curator has controlled the museum (Heumann-Gurian, 2010). In the middle of the 20th century, museums' growing role in society pushed the birth of the 'second museum revolution', which acknowledged the museum's educational role and

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² Architect. Graduated from Archeology Department, Faculty of Humanities, Universitas Indonesia (2018).

³ Lecturer of Museum Studies, Faculty of Humanities, Universitas Indonesia.

institutionalized it. The traditional museum function has shifted towards its universal and dynamic social position (van Mensch, 1992 & 2004).

The museum's acknowledged educational function exposed it to its social context: dynamic global politics, the rise of capitalism, fading colonialism, and postmodern philosophy. These external factors drove museums to be transformed continually (Merriman, 1989; Shanks, 2005; Barrett, 2011; Magetsari, 2016). As a result, many scholars suggest changing the museum's relationship with its audiences. Monologue conversation from curator to society should be shifted to be more reciprocal. This approach is later known as the "New Museology" paradigm. It pushes the museum to be more society-oriented, speak through action, and devote devotion to social change and progress. The development of "New Museology" affects the transformation of "values, meaning, control, interpretation, authority, and authenticity in a museum" (McCall & Gray, 2014). The "New Museology" paradigm led to "curatorial redistribution" (Stam, 1993) and pushed a more active role for society, either as the visitor or curatorial function controller (Black in McCall and Gray, 2014; Krep, 2009). Community participation caused by "New Museology" has replaced the traditional curatorial process in the museum (Mason et al. in Viau-Courville, 2017). The community was not only the museum's audience; it became a museum collaborator (Wronska-Friend, 2012) that must be involved in museum planning (Simon, 2010). The complexity of curatorial activities in the museum, primarily that related to society, pushed the 'third museum revolution' in the 1990s. This revolution stressed the growing role of management in the museum and marketing and public relation in responding to the challenge of sustainability institutions (van Mensch, 2004).

The above description shows that curatorial activity in the museum is closely related to the museum's view of society because the curator and their activities are the heart of the museum. The curator is the official voice of the museum authority (Heumann-Gurian, 2010). The curator's expertise (curatorship) is the most basic knowledge authority in the museum (Longair, 2015). The decision about what paradigm is applied in the museum is in the hands of the curator (Marstine, 2006). The definition of the curator's work is not just an administrative matter; this is a philosophical issue regarding how the museum's authority can be trusted and how it interacts with the audience (Heumann-Gurian, 2010). Regarding the development of the role of the curator, Agnes Veselko (2011) makes an easy-to-understand description of the evolutionary stages of the curatorial function that is in line with van Mensch's idea of museum revolution:

1. Curator = keeper + researcher + conservator
2. Curator = keeper + researcher + conservator + exhibitor
3. Curator = keeper + researcher + conservator + exhibitor + educator
4. Curator = keeper + researcher + conservator + exhibitor + educator + manager
5. Curator = keeper + researcher + conservator + exhibitor + educator + manager + marketing officer + public relations officer.

However, the implementation of a particular paradigm is influenced by the context of the museum, political or economic. Longair (2015) advises that in understanding a more holistic curatorial practice, a more diverse perspective is needed, both geographically and historically, because the curator works and is influenced by the social and political context. Thus, the role of museum curators and curatorial works in Indonesia and other countries may differ despite having the same paradigm of museology. However, In Indonesia, most voices in museology academics focus on what curators should do while giving little attention to the reality of curatorship in the museum.

There are few studies on curatorial activities or curator roles in museums in Indonesia. Most studies discuss what curatorial/curatorial activities should do in the museum (see Asiarto, 1997; Bennett, 2011; Atmodjo, 2011; and Laksito, 2012), not about the empirical study of the museum. It is noted that only one academic thesis observes curatorial activities, specifically curatorial management (see Rizqika, 2017), in the National Museum of Indonesia and a paper on curatorial management at the art museum in Jogjakarta (see Susanto, 2012). On the other hand, researchers' efforts to unveil the underlying paradigm under curatorial activities in

Indonesia are less desirable. The academic study related to the theory and practice of museology in Indonesia is relatively small if called none; it is usually a management review or survey of theoretical models only. It could be because researchers, and the public in general, are already skeptical of museums and human resources working there (Bangun, 2000; Sedyawati, 2003; Akbar, 2010; Atmodjo, 2011; and Yulianto, 2016). The lack of research in this field creates a gap between the knowledge and practice of museology, which in the end, adds to the gloomy world of Indonesian museums and results in the increasingly abandoned museums of society. The Government of the Republic of Indonesia has been standardizing museums and certification curators for the past few years to implement Government Regulation No. 66 of 2015. However, the study of curators and curatorial activities in the Indonesian context still needs much to be done to support the museum policy.

Although Jakarta is the capital, the largest city of Indonesia, has many museums, and has better human resources working in the museum than in other regions (see Kreps, 2008), a study of curatorial activities in museums in this region has never been done before. Two considerations make DKI Jakarta become the focus of research, among others.

1. The development of museum practices in terms of quality of management and quality of human resources in Indonesia, according to Kreps (2008), concentrated in metropolitan cities. Thus, museums in the Jakarta area can be used as a barometer of museum development in Indonesia.
2. DKI Jakarta has many museums that can be selected as research objects. Seventy-one museums in DKI Jakarta have been registered by the Ministry of Education and Culture (Depdikbud). However, not every museum's existence is confirmed. The author's search results show that there are 59 museums in the region with various types of collections and owners. This number constitutes 14% of the number of museums in Indonesia, 428 museums (Association of Indonesian Museum, 2016).

Therefore, this study aims to get an overview of curatorial activities undertaken in museums in DKI Jakarta and observe how these curatorial activities have reflected museum attitudes towards society in today's uncertain era. Moreover, this paper will examine current regulations encouraging museums to be more relevant.

B. STUDIES AND REGULATIONS OF MUSEUMS IN INDONESIA

According to Tjahjopurnomo et al. in "History of Museums in Indonesia" (2011), the museum was as old as colonialism in Nusantara. Since the 17th century, European have established museum-like institutions to keep their discoveries in Nusantara. One of them, often written in the textbook of Indonesian museum history, is Georg Eberhard Rumpf (1628-1702), who collected various flora and shells in his house in Amboina (now Ambon). In 1778, *Bataviaasch Genootschap van Kunsten en Wetenschappen* was established in Batavia (now Old Jakarta) as a safe keeper of archaeological and ethnological findings in Nusantara. Later, this institution transformed into the National Museum of Indonesia. In the following decades, nobles of Nusantara followed this trend: KRA Sosrodiningrat IV established Museum Radya Pusaka in Solo in 1890, and Sri Sultan Hamengkubuwono VIII established Museum Sonobudoyo in Yogyakarta in 1935. Like European museums, the museums in Nusantara at that time were managed by collection-related experts.

After the Independence, museums are managed by Indonesian. However, not much attention was given in Soekarno Era (1945-1965) since the nation was busy with Physical Revolution and constructing the nation's political identity. In 1956, John Irwin, a UNESCO consultant for the Indonesian government, observed that the curator in Indonesia was not more than a "clerk and caregiver" (Asiarto, 1997). In 1962, Amin Sutarga, a museum professional, pointed out that one of the Indonesian museum problems was a "lack of specialization-educated museum professionals" (Tjahjopurnomo et al., 2011). In the New Order (1965-1998), the Indonesian government routinely held various training activities to increase museum professional capacity, including curator training. Within the framework of training, a curator was defined as a "subject specialist, possess

collection's knowledge; able to develop their knowledge through study, maintain relationships with other workers, understand other collections, and conduct research; able to prepare exhibitions, temporary or permanent; has an effective collection acquisition policy; and understand the audience that the museum serves "(Asiarto, 1997). Unfortunately, in 1997 Tedjo Susilo considered the effort given by the government could not impact more positively: the museum's human resources remained an unresolved problem. Susilo suspected the problem was the lack of formal education in museums at the secondary and university levels. There has been the government's effort to open a museology department. However, it did not happen because of the lack of educators in the field (Susilo, 1997).

The same sentiment was stated by Christina Kreps, who spent years as a consultant for museum development at the Nias Heritage Museum. Kreps (2008) argues that museum development and staff training in Indonesia are very ineffective because they ignore the condition of each museum and do not provide enough space to explore the curatorial activities of local people. On the other hand, Indonesian society generally has not fully appreciated the value of the museum (Sedyawati, 2003). In the language of the Founder of the Nias Heritage Museum, Pater Hammerle, "they did not understand ..." (Kreps, 2008).

After the Reformation, some new laws gave more freedom to express for people (**Law No. 40 on Press of 1999**) and power distribution between central and regional governments (**Law No. 32 on Regional Autonomy of 2004**). However, this legal base did not significantly impact museum management. In fact, according to Junus Satrio Atmodjo, Chair of the Indonesian Archeology Experts Association 2007-2017, Regional Autonomy worsens the situation: the museum experiences "involution". The change in the ownership status of some museums from the central government to the local government was suspected to be the root of the problem of museum quality deterioration, in which "the museum began to lose its image as a public space" (Atmodjo, 2011). Akbar (2010) summarizes people's views on museums in Indonesia into 7K & 7S: *kuno* (old-fashioned), *kusam* (dull), *klenik* (heresy), *ketinggalan* (lagging), *kurang* (lacking), *kritis* (critical), *kasihan* (pitiful), *seram* (spooky), *suram* (gloomy), *serius* (serious), *statis* (static), *sekali* (once), *sia-sia* (useless), and *sepi* (deserted). Akbar's summary was not much different from the results of the study conducted by the Ministry of Culture and Tourism in 2004, which found some mistaken public views about the museum:

- The museum is an institution that deals only with the past.
- The museum has no dynamics.
- The museum is a place to store ancient objects.
- The community still does not feel the benefits of attendance (Yulianto, 2016).

To prevent more degradation, the latest regulations in the preservation of cultural heritage, **Law No. 11 on Cultural Heritage of 2010**, which supersedes **Law No. 5 on Cultural Heritage of 1992**, encourages broader community participation, division of cultural affairs between local and central government, and promotes the use of cultural heritage for the welfare of the community. The implication of implementing the law is the creation of good governance and transparency where the public can know and be involved more in museum matters (Yulianto, 2016). **Law No. 11 on Cultural Heritage of 2010** has been the base of **Government Regulation No. 66 on Museums of 2015**. In this regulation, the museum is defined as "an institution that functions to protect, develop, use collections, and communicate them to the public" (Chapter I, Article 1, No. 1). Based on this definition, in general, the museum has four activities: i) protecting collections, ii) developing collections, iii) utilizing collections, and iv) communicating collections to the public.

This regulation requires several things related to the establishment of museums, including (i) having a vision and mission; (ii) having a collection; (iii) having a location or building; (iv) having human resources; (v) having a fixed funding source; and (vi) having a name "Museum" (Chapter II, Article 3, No. 2). From this requirement, it is implied that essential activities are not only related to collections but are vital for the sustainability of the museum, which is to have human resources and a fixed source of funding. The activities mandated to the museum owners include:

- Collection Management (Chapter IV, Articles 13-31)

- Administration Management of Collection (Article 14-Article 22)
 - Accession and Registration of Collection (Article 15-Article 17)
 - Deaccession and Transfer of Collection (Article 18 and Article 19)
 - Loan of Collection (Article 20-Article 22)
- Technical Aspect of Collection (Article 23-Article 31)
 - Storage (Article 24-Article 28)
 - Conservation (Article 29-Article 31)
- Museum Security (Chapter V, Article 32-33)
- Development (Chapter VI, Article 34-Article 43)
 - Assessment (Article 34-Article 38)
 - Cooperation (Article 39-Article 40)
- Use of Museum (Chapter VIII, Article 41-Article 43)
- Funding (Chapter IX, Article 48-Article 51)

In addition to the above activities, there are also regulations related to human resources in the museum (Chapter III). First, the museum owner has to provide human resources to manage the museum (Article 11), which consists of at least the head of the museum, technical staff, and administrative staff. The Head of the Museum is responsible for the entire museum management process under the museum's vision and mission. What is meant by "administrative staff" is the personnel who carry out administrative work; employment; finance; security; or domestic affair, while the workers included as "technical staff" are:

- a. Registrar: a technical officer who carry out activities in recording and documenting collections;
- b. The curator: a technical officer who, because of their expertise in competence, is responsible for managing the collection;
- c. Conservator: a technical officer who carries out preservation and conservation activities on the collection;
- d. Exhibition officer: a technical officer who carries out design and spatial layout activities in the museum;
- e. Educator: a technical officer who carries out educational activities and delivers information on collections; and
- f. Public relations and marketing: technical officer carrying out communication and marketing activities of Museum programs.

II. METHODOLOGY

This research was conducted with a qualitative approach and designed as grounded theory research. A qualitative approach is used because the variables to be tested in this research are not clearly defined. The grounded theory research design is used to obtain general abstractions regarding the process, action, or interaction based on the research participants' views. This process uses several stages of data collection and refinement and searches for relationships between various categories of information (Creswell, 2014). Qualitative approaches and grounded theory research designs are assessed precisely by studies conducted for several reasons:

1. The research seeks to explore and understand the views and activities of curators and professionals in museums (human) and museum organizations (social groups).
2. As described in the Introduction, the study of curatorial activities and the role of curators in museums has not been widely carried out.
3. The so-called "curators" differ in every social and political context, while studying the role of curators based on empirical data in DKI Jakarta has never been done. Therefore, collecting data from participants is necessary to understand the 'curator' in this region.

According to Budiasih (2014), in the grounded theory research design, data collection is directed by theoretical sampling, which means that sample selection is based on the relevant theoretical constructions. Therefore, the selected museum in this research represents different collections and owners. Differences in museum

collections are used because they can show the correlation between collections and various museum curatorial activities (Peters, 2016). Differences between museum owners help know the purpose and mission of the museum and its curatorial activities. According to Government Regulation No. 66 of 2015, Government, Local Government, Citizens, and Adat Community can establish a museum. Citizen and Adat Community who desire to develop a museum needs to form a "foundation" as a legal entity Foundation. Based on the reasons above, there are five museums selected as research objects, namely Museum Bank Indonesia, Museum Satriamandala, Museum Listrik & Energi Baru, Museum MACAN, and Museum Sejarah Jakarta (See Table 1)

The primary data in this study are curatorial activities in the museum, and supporting data are the activities of the Directorate of Preservation of Heritage and Museum (Dit. PCBM), Directorate General of Culture, Ministry of Education and Culture, as an extension of the government tasked with fostering and regulating museum activities in Indonesia, especially in the five museums studied.

Table 1. Collection and Owner of Observed Museums.

Museum		Collection	Owner
1	Museum Bank Indonesia (MBI)	Banking history and numismatic	Government
2	Museum Satriamandala (MSM)	Military history	Military
3	Museum Listrik & Energi Baru (MLEB)	Science and technology	State-owned corporation
4	Museum MACAN (MACAN)	Arts	Private
5	Museum Sejarah Jakarta (MSJ)	Regional history	Local Government

As with qualitative research in general (see Creswell, 2014), the data in this study were obtained through observation, interviews, and document collection. Observations were made by visiting the museum to observe the curatorial activities. Interviews were conducted with curatorial officials in the museum to obtain data on curatorial activities that could not be followed through observation. If there are no curatorial officials, interviews are conducted with the Head of the Museum or the person responsible for curatorial activities. Documents collected are documents that represent curatorial activities in the museum. Three ways of managing the data above are done to ensure data validity.

III. CURATORIAL ACTIVITY IN FIVE MUSEUMS IN JAKARTA

The curatorial activities observed in these five museums are adapted from Veselko's evolution of the curator's function (2011). They are collection management, research, conservation, exhibition, education, management, marketing, and public relations.

Collection Management

Collection management activities refer to museum activities fundamental to the collection, such as acquisition, documentation and inventory, storage, borrowing, securing, and accession (Ghautama and Prioyulianto (ed.), 2012). A collection management policy also marks good collection management (Ladkin, 2004). It is found that five museums do collection management activities, although only MACAN has a collection management policy.

Research

Research in museums generally conducted on collections (Ladkin, 2004; Ghautama and Prioyulianto (ed.), 2012); exhibitions (Herreman, 2004); visitors (Woollard, 2004; Mork, 2004; and Ghautama and Prioyulianto (ed.), 2012); museum management or organization (Edson, 2004; and Ghautama and Prioyulianto (ed.), 2012). In conducting research, museums can work with other museums, universities, or institutions (Ghautama and Prioyulianto (ed.), 2012). Every museum officer claimed that research on the collection (physical condition,

data validity, or historical significance) is regularly conducted, primarily when the collection is registered. Although not every museum has a special task force for handling research activity – only found in MLEB, MACAN, and MSJ, they are open for other parties to conduct research in their museums.

Conservation

All the studied museums undertake conservation activities, although not all have conservators. Only MBI, MACAN, and MSJ have employees serving as conservators. The observed five museum managers also claimed that their preventive conservation activities followed the characteristics of each collection. However, only MBI and MSJ stated that they use the conservation standards of ICOM (International Council of Museum).

Exhibition

Of the five museums studied, four museums have permanent exhibitions. Only MACAN does not have a permanent exhibition, so visitors will not be bored coming to the museum and the collection to have enough time to 'rest'. The exhibition at MACAN is changed every four months. Thus, the exhibition at this museum is only temporary. On the other hand, MSM has never changed its permanent exhibits since the museum was established, although minor improvements have been made several times. In addition to MACAN, temporary exhibitions are held at MBI, MLEB, and MSJ. Other than permanent and temporary exhibitions, there is also a travelling exhibition conducted by all museums except MACAN.

Education

Today, museums can provide many methods and media as educational tools. All museums have collection labels, guides, or publications in the form of brochures/print guides. However, only MACAN has its entire displayed collection labelled. Four other museums only attach labels to particular collections. Except for the Satriamandala Museum, all museums studied have specialized employees, either permanent employees or apprentices, as guides.

- MBI has a selective collection of labels; guides; brochures; guidebooks; child-specific audio guides; interactive media; a theatre room that plays videos for children; 'museum-goes-to-school' program; and special activities, such as training, public discussion, talk show, and competitions for students.
- MSM has selective collection labels, guides, guide book, and incidental 'museum-goes-to-school'.
- MLEB has selective collection labels; guides; brochures; educational space; interactive media; a theatre room that plays videos for children; workshop space; a 'museum-goes-to-school' program; and special activities, such as training and competitions for students.
- MACAN has collection labels; guides; brochures; printed guides; a free museum visitation program for schools, educational space (children's art room); interactive media; education kit for students; guidebooks for children; and special activities, such as school visits, specialist arts training, and educator forums.
- MSJ has collection labels; guides; brochures; print guides; theatre; a 'museum-goes-to-school' program; seminars; and discussions.

Management

According to Edson (2004), the nature of museum management is an attempt to help the organization achieve consistent results in realizing its vision and mission regardless of its size and complexity. The research found that museum management activities that run optimally are only found in MLEB and MACAN. MSM has a conventional museum organizational structure, but half the positions are not filled. Although management activities at MBI and Museum Sejarah Jakarta run every day, the organizational structure of the two museums is not conventional because it is based on the structure of its parent organization, which is irrelevant to the operational activities of the museum in general.

Marketing

Museum marketing activities are interpreted as 'selling' educational services offered by the museum and as an effort to encourage as many people as possible to come to the museum. In addition, the marketing of today's

museums is 'relational', which encourages people to have reciprocal relationships with museums and is reflected by the high intensity of visiting. It aims to create loyal museum visitors (Kotler et al., 2008). Of the five museums studied, a museum workforce specifically assigned to perform marketing activities was found at MLEB and MACAN. Related to the strategic museum marketing strategic plan, only the MACAN has it.

Public Relation

This museum-oriented shift becomes more visitor-oriented, demanding the existence of public relations or at least public relations management activities in the museum. Public relations is generally defined as "something that summarizes all planned communications, inward and outward, between all organizations and their audiences to achieve specific objectives based on mutual understanding" (Jefkins in Yulianto, 2016). Not all the five museums studied have a particular unit for public relations activities. It is noted that only the MBI, MLEB, and MACAN own the unit.

In practice, public relations within the museum can be seen in museum journals, publications (brochures, leaflets, research reports, or museum profiles), websites, social media, reading series, and more. Five observed museums have a printed profile. Research reports and museum journals are only published by MACAN. Until 2014 MSJ routinely published research reports but stopped because of the efficiency of the Government of DKI Jakarta. Of the five museums, all museums, except MLEB, have functional websites. Social media is only used in MBI, MACAN, and MSJ.

Table 2. Comparison of curatorial activities in five observed museums.

Curatorial Activity	MBI	MSM	MLEB	MACAN	MSJ
Collection Management	yes	yes	yes	yes	yes
Research	yes	yes	yes	yes	yes
Conservation	yes	yes	yes	yes	yes
Exhibition	yes	yes	yes	yes	yes
Education	yes	partial	yes	yes	yes
Management	partial	partial	yes	yes	partial
Marketing	partial	partial	partial	yes	partial
Public Relations	yes	partial	partial	yes	partial

Several things can be discussed. First, "collection management", "research", and "exhibition" activities are found in every museum. It is noted that all museums do "collection management". However, not all museums have complete instruments for managing collections, such as curators (MSM, MLEB, and MSJ) or integrated collection management policies (all museums, except MACAN). The "research" activity is found in all the studied museums, although with different types of research. Despite having different exhibition collections and presentation approaches, the "exhibition" activities are found in every museum. Second, the "marketing" activity is still partially done by the four museums because they do not have a strategic marketing plan that is vital in positioning museums in the community. Third, "public relations" activities have not been fully implemented by the three museums because no particular unit is responsible for this activity (MSM and Museum MSJ) or inconsistently conducted (MLEB). Fourth, "management" activities are not running optimally in the three museums because of lacking human resources (MSM) and an organizational structure that is not relevant to managing museums (MBI and MSJ). Fifth, "education" activities in a museum (MSM) are still partially conducted where educational methods/media founded are collection labels (not in every collection), guides (not conducted by specialized guiding staff), paid guidebooks and travelling museums (not routinely conducted).

Sixth, MACAN, which carries out eight curatorial activities fully, has many differences from other museums: i) the art museum, ii) newly founded (established in 2017 while other museums were founded at least ten years ago), iii) owned by the community (other museums owned by the government/local government), iv) regular ticket price is Rp 100,000, and relatively much higher than other museums (average regular ticket price of four other museums Rp 6,000). It should be noted that this particularity does not necessarily indicate the reason why the MACAN carries out complete curatorial activities. These peculiarities are only things not found in or different from other museums. Seventh, MSM, which carries out only four curatorial activities, has differences: i) owned by the military, ii) unable to recruit its contract employee, and iii) has a severe lack of staffing resources (half of the museum officer position is unfilled).

IV. MANAGEMENT IS A CRITICAL POINT IN MAKING THE MUSEUM RELEVANT

According to Edson (2004), the essence of museum management is an effort to help organizations, regardless of the size and complexity of their organization, achieve results consistent with the realization of the museum's vision and mission. Thus, the five observed museums' visions and missions need to be analyzed to determine the background of the presence or absence of curatorial activity. The analysis strategy used is the strategy of "finding a theme" (Saldaña, 2014) with eight types of curatorial Veselko (2011) as the "theme". Table 3 to 7 shows the analysis, while Table 8 compares the results of the analysis of vision and mission among the five museums.

Despite **Government Regulation no. 66 of 2015** requiring the museum's vision and mission, the MSM does not have a vision/mission and only has a designated duty, while MACAN only has a mission. This condition, according to Dit. PCBM is still permissible due to the diverse museum conditions. So, in this study, the MSM's duty is considered a substitute for its vision and mission.

Table 3. Vision and Mission analysis of MBI.

Vision Being a <u>source of knowledge about the history of the Central Bank of Indonesia and reliable, informative, modern and exciting policy communication</u> (<i>exhibitions and education</i>) <u>that are managed professionally</u> (<i>management</i>). Mission <u>Providing educational facilities to the public</u> (<i>education and public relations</i>) in an attractive manner by <u>utilizing appropriate information technology</u> (<i>exhibitions</i>) regarding: • <u>The function and role of Bank Indonesia from time to time;</u> • <u>a cultural heritage building owned by Bank Indonesia and collections related to the history of Bank Indonesia, including its preservation; and</u> • <u>economic, monetary and banking knowledge needed by the local community</u> (<i>marketing, public relations and collection management</i>).
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Based on the table above, it can be seen that the vision and mission of MBI mandate activities of "collection management", "exhibition", "education," management ", marketing ", and " public relations ", while "research" and "conservation" activities are not textually mandated.

Table 4. Analysis of MSM's task.

The task of the Satriamandala Museum • <u>Formulate, manage, maintain and present objects of historical collections of the struggle of the nation and tradition of the TNI</u> (<i>collection, conservation and exhibition management</i>). • <u>Carry out arrangements and guidance in the framework of public services to members of the TNI and the community</u> (<i>education, marketing, and public relations</i>).
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Based on the table above, it can be seen that the task of the Museum Satriamandala mandates activities of "collection management", "conservation", "exhibition", "education," marketing ", and" public relations ", while "research" and "management" activities are not textually mandated.

Table 5. Vision and Mission analysis of MLEB.

Vision: <u>Recognized as a world-class new electricity and energy museum (marketing and public relations) that develops, excels and is trusted; becomes a modern, innovative (exhibition) museum and is loved by the community (marketing and public relations) as an educational recreation venue (educational) that future-oriented and relying on human potential (management).</u> Mission: • <u>Making MLEB a fun place to play and learn through display collections, innovative activities and facilities (collection, exhibition and education management).</u> • <u>Realizing MLEB as an ambassador for knowledge in the field of electricity and renewable energy to build the nation's character that is energy efficient (education).</u> • <u>Participate in educating the community through educational activities (education) by conducting synergies with relevant institutions/companies/institutions (public relations) and positioning MLEB as a means of information on historical development and electricity technology and new environmentally friendly renewable energy (collection and education management).</u>

Based on the table above, it can be seen that the vision and mission of the Electricity & New Energy Museum mandate activities of "collection management", "exhibition", "education," management ", " marketing ", and" public relations ", while "research" and "conservation" activities are not textually mandated.

Table 6. Mission analysis of MACAN.

Mission • <u>Dedicated to supporting interdisciplinary education (education) and cultural exchange (education and public relations),</u> • <u>Offers a wide variety of public programs and a dynamic exhibition program (exhibitions, education and public relations),</u> • <u>Become an important platform for local and international artists to present their work to a global audience (marketing and public relations),</u> • <u>Commission new works by artists that broaden perspectives on contemporary art in and beyond Indonesia (collection, research, exhibition and education management),</u> • <u>Offer professional development opportunities for artists, curators, and other arts-focused young professionals to help build upon the energy of Indonesia's vibrant arts ecology (research, education and public relations).</u>

Based on the table above, it can be seen that the Museum MACAN mission mandates activities of "collection management", "research", "exhibition", "education," marketing ", and" public relations ", while "conservation" and "management" activities are not textually mandated.

Table 7. Mission analysis of MSJ.

Vision: <u>Being a representative museum for Jakarta History that explores the history of urban development, culture, society and politics (research) and becomes the pride of the citizens of Jakarta and Indonesia (marketing and public relations).</u> Mission: • <u>Increase public awareness about the history of the development of the city of Jakarta (education).</u> • <u>To make exhibitions related to the history of Jakarta (exhibition).</u> • <u>To preserve and maintain all artifacts, historical items and museum collections (collection management and conservation).</u> • <u>Provides the right historical storyline through IT (exhibition).</u>

Based on the table above, it can be seen that the vision and mission of the Museum Sejarah Jakarta mandate activities of "collection management", "research", "conservation", "exhibition", "education," marketing ", and" public relations ", while "management" activities are not textually mandated.

Table 8. Comparison of curatorial activities mandated in the vision and mission of five observed museums.

Curatorial Activity	MBI	MSM	MLEB	MACAN	MSJ
Collection Management	√	√	√	√	√
Research	X	X	X	√	√
Conservation	X	√	X	X	√
Exhibition	√	√	√	√	√
Education	√	√	√	√	√
Management	√	X	√	X	X
Marketing	√	√	√	√	√
Public Relations	√	√	√	√	√

Based on the comparison of the analysis results, it was found that the five museums had a vision and mission that mandated activities of "collection management", "exhibition", "education", "marketing", and "public relations". It was noted that there were only two museums whose vision and mission mandated "research" activities, namely the MACAN and MSJ. Meanwhile, "conservation" activities are only mandated by the vision and mission of MSM and MSJ, and "management" activities are only mandated by the vision and mission of MBI and MLEB.

In addition to the vision and mission, other aspects discussed in this section are management organizations. The many organizations above the museum organization have implications for many regulations and the decision-making process in a museum. The museum's organizational structure can reflect how it realizes its vision and mission and be an indicator of what museological perspective is applied in the museum. Table 9 shows the location of museum organizations in their respective parent organizations. Table 10 shows the organization of five observed museums according to their levels (low, middle, and top).

Table 9. Organization of five observed museums on its parent organization.

Organization Level	MBI	MSM	MLEB	MACAN	MSJ
Level 1	Bank Indonesia	Tentara Nasional Indonesia	Perusahaan Listrik Negara	Museum MACAN Foundation	Pemerintah Provinsi DKI Jakarta
Level 2	Dept. Komunikasi	Pusat Sejarah	Training and Education Center	Museum MACAN	Dinas Pariwisata dan Kebudayaan
Level 3	Museum Bank Indonesia	Museum Satriamandala	Museum Listrik & Energi Baru		Museum Kasejarah Jakarta
Level 4					Museum Sejarah Jakarta

The table above shows that museum organizations are at different levels within the parent organization. The similarities between the four museums whose organizations are at levels 3 and 4 (MBI, MSM, MLEB, and MSJ) are state property. The peculiarity of the MSJ (location of the organization at level 4) are the property of the regional government.

Table 10. Organization structure of five observed museums.

Management Level	MBI	MSM	MLEB	MACAN	MSJ
Top Management	- Museum Head - Museum Team Head	Museum Head	Museum Manager	Museum Director	Head of Museum Kasejarah Jakarta (responsible for four museums)
Middle Management	Each top management has: Analyst and Senior/Director Assistant	- General Affair Manager - Collection Manager - Education and Information Manager	- General Affair Coordinator - Museum Development Coordinator - Public Program Coordinator - Marketing Manager	- Head of Education & Public Program - Head of Service & Visitor Facility - Head of Exhibition - Head of Design - Head of Communication - Development Manager - IT Manager - Finance & Accounting Manager - HRD Manager - Procurement Manager - Curatorial Assistant Conservator - Image Service Officer	- Head of Administration - Board of Experts - Head of Collection and Conservation Team - Head of Facilities Team - Head of Information and Education Team - Head of Museum Sejarah Jakarta Service
Lower Management	Each middle management has a supporting team that consists of Analysts/Managers, Assistants/ Assistant Manager and Junior Staff	Staff for each middle management	- General Affair Staff - R&D Staff - Collection Safety and Conservation Staff - Public Program Staff - Activities and Cooperation Staff - Marketing and PR Staff	- Registrar - Education Officer - Public Program Coordinator - Education & Public Program Support - Graphic Designer - Merchandise Staff - Administration Staff & Director Assistant	- Administration Staff - Facilities Staff - Information and Education Staff - Museum Sejarah Jakarta Service Staff

The table above shows that the organizational structure in each museum is different. The museum's organizational structure is similar to the latest museum organizational structure (the third museum revolution), only MACAN's. MLEB's organizational structure has shown the existence of an aspect of the third museum revolution (marketing), although not as collaborative as MACAN's. MSM still uses the functional museum organization model used in the second museum revolution. Two other museums, MBI and MSJ, have peculiar organizational structures.

In the case of the MBI, the first peculiarity is the existence of two top managers. According to one interviewee, this dualism of leadership is "dynamic", where the pattern of relations between these two positions depends on the holder. The second peculiarity in the museum organization is the name of the position, which is more similar to the bank's position than the museums. It happened because MBI was not a separate unit from Bank Indonesia. In operational activities as a museum, the technical and administrative functions are carried out by the supporting team, while top management and middle management are supervisors and decision-makers.

MSJ's organizational structure was applied in 2015 with the spirit of the government's efficiency. It can be seen from an organization headed by one person for four museums. According to the museum manager, this unusual organizational structure is quite confusing for parties outside the museum to date and parties in the museum at first (in the language of one of the speakers, "rather rude"). Until now, the museum head is still doing trial and error in adjusting the operational activities of the museum in this organizational structure.

Based on communication with Dit. PCBM, one of the phenomena that hamper museum management in Indonesia, especially museums owned by the government/local government, is the fast rotation of employees. This phenomenon is found in all museums owned by the government/regional government studied, especially for top management. At MBI, top and middle management, whose status is Bank Indonesia employee, are continuously rotated for a certain period. The supporting team of MBI are employees the museum recruits, many of whom are contract employees.

At MSM, the Museum Head and middle management were soldiers who could be rotated from the museum, even from Pusat Sejarah TNI. Like MBI, MSM lower management officers are employees recruited by Pusat Sejarah TNI with employment status as civil servants (PNS) or contract employees. At MLEB, only Museum Manager can be rotated to the outside Training and Education Center of PLN, while other employees are permanent museum employees, many of whom have worked for more than ten years. In contrast to other museums, rotation in the MSJ may occur for every employee with the status of a civil servant who works in this museum, in any position, because they are counted as regional government employees, not museum employees. According to one interviewee, the status of civil servants as MSJ employees is considered problematic for the recruitment process. Many young people wanted to work in this museum, but it was difficult to be accepted because of the civil servant status where the recruitment process considered "other aspects".

In general, museums owned by the government/regional government must get approval from the above organizations to recruit permanent workers. The contract workers can be recruited directly by museums owned by the government/local government, except MSM. According to one interviewee, there are 30 positions in the museum's organization, but currently, it is only filled by 15 employees. These fifteen employees carried out all operational activities at MSM, regardless of their work specialization.

At MACAN, the only museum owned by the community, additional employees still need approval from the Museum MACAN Foundation, even though the museum director makes the selection. Currently, the museum's employees (35 people) have an average age of under 40 years, and all can speak English. According to the museum director, the museum still needs more employees so they can develop more aggressively. The director also said that they had not found a significant problem in the recruitment process.

Another thing that needs to be considered related to management activities is that at the time research was conducted, only MBI and MACAN had curators/assistant curators. The managers of three other museums claim that their museum has a curatorial position which is currently not filled.

Based on the explanation above, it can be concluded that the management of the normally-run museum is only in the MLEB and the MACAN. MSM has a museum organizational structure, but half of the positions in this museum are not filled. Although management activities at the MBI and MSJ run daily, these two museums' organizational structures are unusual because they still follow the parent organization's nomenclature, which is relatively irrelevant to museum operations.

V. CONCLUSION

The result from the study shows that 'marketing' and 'public relation', which is critical in making the museum more prepared to respond to society's progress, is still conducted with half effort in most museums. The fact that these two activities were done partially shows that they know about these activities' importance. However, some conditions make them cannot do it thoroughly. In the case of Museum Bank Indonesia and Museum Sejarah Jakarta, museum organizations are still made like their parent organization. Meanwhile, Museum Satriamandala has a severe lack of workforce handicaps the museum's activities. From this research can also be drawn some suggestions, whether for further research, practice, or stakeholders:

1. There should be more research in collecting empirical evidence of curatorial activity in museums and research on museum management in Indonesia.
2. To encourage the museum to be more focused on doing 'marketing' and 'public relation', museum management should be the focus of the museum development program in Indonesia, where the training or orientation program of the museum head is necessary.

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