Physical, Social and Intellectual Cultural Material Collections to Interpret and Reflect Culture and the Psychological Effect on Nation's Residents Collective Memory

Dian Hasfera[1], Lailatur Rahmi[*2], Fadhila Nurul Husna Zalmi[3], Adriantoni[4]

[1]State Islamic University Imam Bonjol, Bangek River, Kel. Balai Gadang, Kec. Koto Tangah, Padang City, West Sumatra 25174, Indonesia, +6282389986007
0000-0002-9176-297X, dianhasfera@uinib.ac.id

[2*]State Islamic University Imam Bonjol, Bangek River, Kel. Balai Gadang, Kec. Koto Tangah, Padang City, West Sumatra 25174, Indonesia, +6285263293972
0000-0002-6964-8580, lailaturrahmi@uinib.ac.id

[3]State Islamic University Imam Bonjol, Bangek River, Kel. Balai Gadang, Kec. Koto Tangah, Padang City, West Sumatra 25174, Indonesia, +6282171955699
0009-0004-4377-9138, nurulzalmi@uinib.ac.id

[4]Adzkia University,Jl. Raya Taratak Paneh No. 7 Korong Gadang, Kalumbuk, Kec. Kuranji Padang City, West Sumatra, Indonesia, +6281374130264
0000-0003-0327-0770, adriantoni@adzkia.ac.id
*(Corresponding author)
*Lailatur Rahmi, lailaturrahmi@uinib.ac.id

Abstract

This study's objective is to expose museum collection management practices in West Sumatra museums that conserve the country's cultural heritage. The study concentrated on ongoing collection management activities, identified challenges, and offered solutions for the development of systematic collection management in accordance with the general guidelines for museum collection management to preserve cultural heritage. In order to create a Museum Collection Management Guide, a Museum Administration Technical Guide containing Registration and Inventory Activities, and a Collection of MasterPiece Museum Collection Catalogs in West Sumatra, this study used the 4D development research technique. According to the study's findings, there are differences between each museum's information retrieval resources since there is no standardization in the application of museum collection management, particularly in terms of collection processing methodologies. Activities related to collection management at each museum continue to be dependent on each technical officer's comprehension. To preserve the public's access to both physical and intellectual cultural material, it is vital to create standards that serve as a reference in collection management at each museum. A proportional solution was used to manage the money and human resource constraints. Academically speaking, the research findings indicate that there is a pressing need to preserve museum collections in order to maintain the continuity of the country's cultural history.

1. Introduction

Museum management is a coordinated impact to shield, mature, and use the collection by policy preparation, application, and supervision for the greater good of the community. (Aref, 2011). The definition of a museum had changed seven times since 1946, but all definitions recognized the importance and necessity of a collection museum. For example, the 1956 definition specifies collections of substances and specimens of social worth: industrial, ancient, systematic, and technical groups (Tomás-Hernandez, 2021). The 1961 definition identified a museum as an object collection of cultural and scientific importance. While in 1989, 1995, and 2001, the definition of a museum was material evidence of people and their atmosphere (ICOM, International Council of Museums (Corona, 2022)). The term management recurs from time to time in our professional circles and it undoubtedly originate from economics. First, it was adopted in the Anglophone and museum communities in the 1980s. It refers to all activities such as the planned, responsible, and coordinated management of museum manager management that can be more easily classified or divided according to various criteria into smaller

units, i.e., collections. Management includes collecting, deaccessioning, loans, physical protection, insurance, risk management, documenting, and providing access to collection items (Naredi et al., 2018).

There was a lot of potential in the field of Indonesian culture and tourism, considering that Indonesia is a nation that has many historical traditions such as natural prettiness, different cultural sets, different philosophies and temples in different places in Indonesia. (Wahyuni et al., n.d.). Indonesia currently has 8 locations of World Heritage Sites UNESCO, and one of the tourism potentials in Indonesia is heritage such as artefacts, ceramics, cannons, weapons, statues, etc., which are usually stored in museums (Susilo et al., 2022). There are about 400 museums scattered in different parts of Indonesia, but unfortunately, the management of Indonesian museums was not favorable. Indonesia museum management still uses outdated methods with various barriers to collection management, especially in the case of collection processing, especially in the case of collection management problems (Asmara, 2019). Even though collection description occured in the process of management collection and it had not involved advanced technological (Siti Mudawamah, 2021).

This was the main reason that made museums less attractive places for visitors to visit. The other problem is that for most of the museum's artwork, in terms of information, numbers, and artifacts, text displays are used that limit the space of information when displayed (Brigitta Trianita & Dewantara, 2021). The incapability to publish evidence in non-written forms, like voice and audiovisual, makes the situation worse (Fitri, 2020). As a result, visitors did not get enough information about the artefacts that they wanted to know. Museums had an important role in strengthening awareness of cultural heritage as a national identity and affect cultural development through visitors visits to museums (Rukmana, 2015). Increased visitor's enthusiasm could develop if there was a credible museum management process, especially at the collection management sstage as a form of data collection of the nation's cultural heritage identity. The visitors saw the museum as a depository for ancient objects, to obtain historical information and entertainment place (Hazmi & Damayanti, 2022). However, some Indonesian museums, especially in West Sumatra at this time was more formal impressions such as office buildings, repository locations without a clear identity and dull and scary rooms, so the museum did not have an attraction to invite the public or tourists to visit them (Indra Eftritianto et al., 2020). This was an urgent challenge for researchers to improve and expand information about artefact museums, especially the existing collections management as the main element of the museum's presence (Fithriah & Najmi, 2020).

Even more, the collections information tools could be provided electronically/virtually, creating a platform to manage digital artefacts, the cultivating a new identity for the physical following the rules of processing non-book collections like in a library to preserve Indonesian cultural artefacts through standardized search tools according to standards set by international standards (ICOM policy standards) and national standards (National Museum policy standards) (Puspasari & Marnisah, 2019). The power of 'Global Thinking, Local Action' (Patrick Geddes) has not ever been additional important to museum and heritage specialists. In current centuries, normal and social museum legacy places about the world have been pretentious by natural disasters, relocation, battle, fighting, absence of protection, social and environmental challenges. (Trilestari, 2019). The condition was worsened in low- to central-revenue nations that preserving community balance, fine-life and pliability. It was an vital need in the expression of worldwide inequities and fast alteration for country and desert island communities (Barroso et al., 2015). The challenges of globalization have been exacerbated by socio-economic and ecological uncertainty, absence of access to capitals, population decline, and unprincipled progress. In this background, museums had a major responsibility to the community in the 21st century. (Bide, 2017).

Research has exposed that museums were mid the greatest reliable government organizations worldwide. Associations and professional museums had a moral responsibility to help social unity and progress, and it maintained traditional standards in the keeping and management of museum collections (Nugraha & Rosa, 2022). If the 21st-century museums were understood as 'polyphonic spaces' (ICOM website, 'Definition of a Museum' page), they would answer the traditional issue (Krisdayanthi et al., 2023), Museology as a science discipline needed following the debate on global challenges and sustainable development, especially collection access service scope depended on efficiency and effectiveness of museum collection management level (Ferdinal et al., 2022).

Acts of care in disaster (shipping, packaging and placement of attention)
Museums sought to maintain their various resources, including social and economic resources and their heritage, reflecting the macro and micro levels as systemic issues (Habjanič & Perko, 2018). Musicologists and museum

professionals have learned that traditional political ideologies grow and do so in a more ethical way by reducing the use of institutions and decolonizing their collections (Fifield, 2019). Based on the survey outcomes and review of previous investigate, it was known that the main problem of existing museums in Indonesia about collections and management. Conducted research related to museums in Indonesia with the results that the existence and condition of museums including collections could not manage and develop optimally (Rusmiyati, 2018), the process sustainability in efforts to maintain (protect) and develop the Museum, many factors cause the lack of people visiting the museum, the emphasis on museums oriented towards products (collections) and not on processes (Nugraha & Rosa, 2022).

It was seen in collections exhibitions display only the collection's final form as an artefact with only a brief collection label and no supporting information behind the collection discovery (Mike Jones et al., 2017). Recently, the international museum world has begun to accept its environmental obligations and obligations to the cultural landscape as a fundamental resource for a sustainable future (Michael Jones, 2018). This activist approach to sustainability was also accelerating in response to societal changes. These activities were based on the assumption that museums could deliver a place for societies to connect, work, share, arbitrate thoughts, create social stability, and foster individual and collective fine-life for the shared moral (Ertuna & Kırbaş, 2012). Although the role of museums had changed considerably over three decades, and current museum practices might even be considered obsolete, the fact remained that museums could not be museums without collections and that museums with collections had a moral and legal obligation to take the best possible care of the objects inside (McClellan, 2019).

Museums needed to constantly strive to find the ideal way to select, protect and exhibit collections. Every museum was unique, so there were differences in the way museums managed their collections (Nemmers et al., 2018). Collection management for some museums involved all aspects of the organization, while other museums had a workable collection management process, but there were no collection management policies or procedures. Another problem is the huge number and type of artwork preserved in museums where it does not provide whole evidence about the artworks stored in the museum and their site (Handojo et al., 2019). Thus, museum visitors had to look at one artwork after another, unable to go directly to place of the artwork. They wanted to notice and could have spent extra time in that place.

According to the difficulties, this research tried to design museum collection management guidelines based on the International Council of Museum standards and the Indonesian National Museum Guidelines including procurement, processing, service, and preservation. Visitors could find out the position of the collection from the available information retrieval tools effectively (van Breugel, 2013). Thus, museum visitors could utilize this information getting to the artifact they are interested in. This guideline was also equipped with digital administration forms for museum managers in collection administration so that the collection administration processing could be done systematically and standardized. Recently, the international museum world has begun to take action recognizing its environmental obligations and obligations to the cultural landscape as a fundamental resource for a sustainable future (Sharma, 2021).

This proactive approach to sustainability was also accelerated in response to social change. Museums can meet communities, work, share, arbitrate thoughts, create social sustainability, and it promotes separate and shared fine-existence for the shared moral (Ssenyonga, 2016). For that reason, the purpose of this research was to show the need for museum collection management to be carried out clearly according to the rules and standards that apply at the international and national levels. Consideration should be given to this important document for all museums regardless of funding, collections or location (Miller, 2018). The guidelines presented were intended to be a guide for museums to manage their collections properly to produce an effective information search tool for the West Sumatra Museum. The Museum Collections Management Guide developed consists of 1) museum collection management policies, 2) Guidelines for registration and inventory of museum collections, 3) Collection cataloguing guidelines, 4) Analysis of collection management practices, 5) Recommendations for implementing collection management policies, 6) Collection management practices for the Museum.

Theories of Museum

Museums preserved the world's cultural treasures so that the information and values contained in them (collections) can be passed on to the community. Museums were not just normal property, as they had a different rank in global law. Usually, there were national laws from each country to protect them (Clarke, 2021).

Museums were places or parts of the world's natural and cultural heritage (real or invisible). Cultural heritage often provided preliminary info in numerous disciplines like archaeology and natural sciences and was an vital role to the field of education. It is an chief element in essential cultural individuality countrywide and globally (Schaller, 2011). Museums were self-governing, comprehensive, and contrapuntal spaces for serious discussion about the previous and the upcoming. Museums, as institutions for the benefit of society, dedicate themselves primarily to exploring and understanding the world through research, preservation, and communication through interpretation and exhibition, the real and invisible evidence that constitutes the heritage of humanity. Thus, museums were classified as non-profit organizations (Tamashiro & Furnari, 2015). The museum became a public service organization and worked with object-exhibitors and visitors. It had different responsibilities to objects and society and regularly conducted various activities. The museum's imagery and popularity depend on its public-friendly approach, entertainment and entertainment facilities. They then contribute to research and education (Aref, 2011).

The ICOM Museum Code of Beliefs definite museum collections as the cultural legacy of the society from which they originate so that collections especially in regional museums could not be separated from the society. Many museums faced the challenging duty to collect, unify and maintain information on museum artifacts from various types of collections (Tomás-Hernandez, 2021). To face that challenge duty, it was necessary to conduct further research related to museum collection management starting from registration to cataloging for museum documentation (Corona, 2022). Thus, it was essential to adhere to best practices in collection management to provide an effective service to the public that worked and assisted to protect the museum's artworks from various threats and damage and helped ease access to the collections. In addition, museum objects reflect momentous meaning and may be of ancient, religious, or cultural value. At this time, proper documentation was essential to know the originality of the artifacts and to add them to the museum collection (Naredi et al., 2018). Once the documentation is complete, it becomes easier for museum managers to effectively identify artifacts. Thus, documentation gives life or value to decorations such as past, practice, public and spiritual value, etc.

Museum collection management was an aspect of museum management. This aspect was a method, not a creation. It was a methodical method to the correct protection and use of museum objects (Susilo et al., 2022). It included every activity related to the gaining, accountability, documentation, maintenance, shield, disposition, and use of museum objects. That involved measuring and preparation for quick-term and long-term collection requirements as well as carrying out the day-to-day care of the items on display and storage (Asmara, 2019). The target of collections organization was to kind a museum's collection obtainable to users to show and research while preservative it for upcoming generations.

The museum's affidavit of implementation rules of the listed collection management activities should include introductory elements such as the vision and mission of the institution, the history of the creation and account of the group, and a account of the lawful and ethical environment in which the management takes place (Siti Mudawamah, 2021). The statement would eventually be realized in the form of an International community document entitled Collections Management Policy. The existence of a document recommended by ICOM's Ethics Code for Museums. Museum management comprised the policies, methods, and events vital to satisfying the specialized functions of a museum, like getting, verifying, and preservative collections in suitable services and providing access to and use of groups like objectives as investigate, display, and education (Hendayana et al., 2020; Rukmana, 2015). The manufacture of exhibitions, the performance of explanatory, education agendas, journal of indexes, records, and websites presenting groups and melodies museums were all portion of museum organization. The roles of Administration connecting to backing, human resources, upkeep, and property managing were also portion of museum organization and essential convinced knowledge and aptitudes definite to the museum atmosphere (Hazmi & Damayanti, 2022).

The Museum Collection Management

The collection management required good administration and fulfilled current requirements. The meaning of collection administration was a systematic order of museum objects (Habjanič & Perko, 2018). Collection administration was also a process of managing collections and all activities in managing collections achieved museum goals by the vision and mission of the museum (Michael Jones, 2018). It was often associated with administrative activities in collection management, namely the activities of organizing writing, documentation, and archival affairs in collection management. The activities would run smoothly if it was equipped with

administrative equipment (Tamashiro & Furnari, 2015). Collection management administrative equipment was administrative completeness for managing museum collections. It was usually like forms used for condition notebooks, notebooks/reports on the entry and exit of collections, and activity report notebooks (Schaller, 2011). An important factor when artifacts were moved from their original location. Their value became increasingly dependent on collection-related documentation especially when the collection was restored in a museum where exposed to changed actions earlier being placed with other relics in the museum's collection (Indra Eftritianto et al., 2020). At this time, Artefacts were deliberate, located, showed, reinstated, loaned, and moved. It was significant to recognize artifacts uniquely and assist in the management of sustainable collections (Fithriah & Najmi, 2020). The collection value (whether it is for investigate, education, or understanding purposes), security, and convenience depend heavily on the quality of the collection documentation management related to the collection (Puspasari & Marnisah, 2019). Therefore, it was vital to document museum artifacts for ease of recovery, conservation and shield, loan, transmission, etc. So, documentation eases the museum for legal safety of its relics (Trilestari, 2019). In brief, documentation was defined as the organization of information about artifacts in a museum. The Basic documentation helped museums to achieve their collections correctly. Well-managed museum collections could successfully find objects, preserve inventory, and provide exclusive individuality, resistant of ownership, and security of museum objects (Barroso et al., 2015).

Therefore, it was imperative to obey to the finest performs in museum certification in rising nations including Indonesia (Krisdayanthi et al., 2023). Then, the shared duty of specialists, mechanical operate, elder management or teams who handle museum substances was to keep and enhance their collections (Handojo et al., 2019). Because of that, it was not only the training staff, was the key to management and creating awareness of the importance of collections management among museum professionals, directors, curators, and others, but also it was important to consider collection management policies, acquisition procedures, accessioning, de-accessioning, disposal, numbering, moving, displaying, etc. so that, the importance of implementing best practices in dealing with museum collection management (Nugraha & Rosa, 2022).

2. Method
Research Design

The Research and Development (R&D) approach was employed in this study. This approach was chosen to address research objectives that call for the development and collection of data from multiple angles (Lederman & Maloney, 2004). Development research is concerned with towards product development and the development method is labelled very wisely then the last invention is assessed (Gustiani, 2019). Research & Development (R&D) has various models, but in this investigate the model used is the 4D model, namely Explain, Project, Mature, and Broadcast or modified into a 4D model, viz. meaning, project, progress, and placement (Tegeh et al., 2019).

Picture 1. 4d research design stages

Four D method development procedures

1. **Defining stage**

   This phase identifies the needs of stakeholders regarding the product to be developed; in this case the Museum Collection Management Guide. Determine the basic problems faced by museum managers so that further development is needed regarding collection management guidelines.

2. **Design Stage**

   According to the outcomes of field analysis at the requirements investigation stage, a collection management guideline design was carried out Museum to Improve Governance and collection services and preservation of collections as the nation's cultural heritage. Furthermore, in designing a product, three product characteristics must be considered, namely the feasibility of the content/material, creation/presentation and linguistic.

3. **Development stage**

   The goal of this stage is to produce products. Validity tests are carried out by specialists who are capable in the arena of Museum Collection Management and are talented to provide input to improve the Guidelines that have been ready. The proposals from the validator will be used as material for revising the Guidelines that have been designed. This phase produces guidelines for museum collection management which are validated and revised if there are improvements.

4. **Deployment stage**

   This stage is the stage of using products that have been developed on a wider scale to museums in West Sumatra.

Participants

The test subjects in this study were museums in West Sumatra under the management of the West Sumatra Education and Culture Office, Bukittinggi City, Padang Panjang City, Tanah Datar District and Sijunjung Regency.

Data Collection

The tools used in this study are sheet verification, practicality sheet, and performance sheet. The data collection systems in this research are:

1. Expert validation data is obtained from product validation sheets. The results of the data verification were examined descriptively by reviewing the outcomes of the evaluation by specialists. Every validator of this research is an skilled in the field of museums and cultures.

2. Practicality data were gained from meeting rules and product practicality sheets that were filled out by museum managers who used the products during practical testing.

Data Analysis

The data found from this research were examined and then used to revise the product being developed in order to obtain a valid, practical and effective Museum Management Guideline.

1. Product Validity Analysis Museum Management Guide

   The validation results from the validator for all aspects assessed are presented in the table. The validation sheet that has been assessed is presented in tabular form by giving each answer a score.

Table 1. Product Validity Assessment Score

Symbol	Information	Weight
SS	Powerfully Agree	4
S	Agree	3
TS	Don't Agree	2
STS	Totally Disagree	1

2. Practical Analysis of Museum Management Guidelines

   The steps taken to determine the practicality of the Guide are presented in tabular form by scoring each answer, as in the following table:

Table 2. Rating Score on Product Practicality

Symbol	Information	Weight
SS	Powerfully Agree	4
S	Agree	3
TS	Don't Agree	2
STS	Totally Disagree	1

3. Findings
Development Results
1. Define Stage

This phase consists of three main steps, namely: *First,* Content structure investigation intentions to determine the basic difficulties handled by museum managers in the technique of managing museum collections and the limited information available so that it is necessary to develop Guidelines for Museum Collection Management. Based on observations and interviews, the Museum Collection Management Guidelines used only contain the basic theory of museum collections, examples of inventory tables, registration tables and catalog cards. However, the needs of users in the field from the collection manager museums and collection users require additional data, especially related to the description of the collection, cataloguer, catalog data, acquisition detail data, conditions, access rights, and other important information. The results of field analysis indicate that there are limited guidelines in explaining data descriptions and producing catalogs as an effective search tool. Thus, it is hoped that the proposed guidelines can address the museum collection management problems presented previously, namely so that the resulting search tool can be additional consistently lively in the collection management method and so that it can improve the information retrieval process at the museum. *Second*, Concept analysis aims to identify the concept of Museum Collection Management which will be developed in the Handbook. Museum Collection Management Guidelines Development Concept includes elaboration related to Policy, Procurement, Processing, Service and Preservation. *Third,* User analysis aims to determine user needs so that the design of the Guide will be developed according to the needs of museum collection managers later. This user analysis forms the basis that some museums may qualify as field trials. User analysis was carried out through non-formal interview methods with museum managers. Characteristics of museum managers who are analyzed include academic ability, ability to work in groups, background background experience and skills in the field.

2. Product Design Stage

At the design stage, the museum collection management guidebook was designed as a product of the results of this research which aims to serve as a reference for librarians. The initial discussion and assessment phase related to product design is carried out through FGDs with material validators and content practitioners, this stage is carried out with colleagues, consultants, lecturers, validators and practitioners or expert review (review by experts). Discussions with supervisors/promoters are used to gain reinforcement, explanation and accuracy of the products being developed. Discussions with colleagues are discussions about completeness, writing perfection, language, layout, and completeness of the product being developed. After discussions with the promoter/supervisor and colleagues, the next activity is to recompile/revise the product according to the results of the suggestions from the party. To get a better initial product design, this activity needs to be done repeatedly, until all parties express the same understanding of the initial product design that is made.

3. Development Stage

The discussion and assessment stage related to the design of the product was carried out through FGDs with material validators and content practitioners with peers, consultants, lecturers, validators and practitioners or review experts (review by experts). Peer FGDs began in the fourth week of August 2022 and FGDs with Expert Validators on September 08, 2022. Based on a Guidebook validation sheet as the assessment instrument, the results of discussions with validators showed that the designed Guidelines still needed revision. Therefore, it was revised until the guidelines were declared valid. Some suggestions from the validators. The first validator: the design of the product must be taken attention especially the completeness of data on the technical

management of museum collection and the placement of inventory codes on museum collection objects. The second validator: Forms in digital format (database) needed to be designed. It aimed the managers are facilitated in data entry and products are not only available in manual guides but also in automation. Last, third validator: the guide content must be available with the schematic flow of museum collection management.

4. Disseminate Stage

The product after the last validation from validator, the next stage was product deployment. The product implantation was aimed potential user especially museum management. From the result of trials product generally the product could be used accordance its purpose and importance. Potential users stated that the product was effective and practical because there were no obstacles in using the product. The suggestion of museum manager (potential users) for product development was that if there is a specific study about certain collections, it should be added to the collection description section.

4. Discussion

1. Product Validity

Validation testing is a determining feature of product quality in advance investigate. The validity of the textbook can be seen from the validity of the material, construction, and linguistic. Based on the report of the textbook's validity results, as evidenced by the verification score, it is best to get an A score with "very valid" criteria. This principle was found after some reviews based on suggestions on validity. Based on the dialogue mentioned above, it can be decided that the museum collection management development product after the revision met very legal principles so that it could be used in practical experiments. The outcomes of the validation test show that it is possible to use this research product, followed by further testing at the research stage.

2. Product Practicality

The practicality test in this study was carried out on museum managers in West Sumatra, especially those under the auspices of the Regional Indonesian Museum Aosisasi. This practicality test is carried out by reading, trying on, providing comments and input on the products being developed, namely in the museum collection management guide that was developed and then stakeholders are asked to fill out a product practicality sheet to deliver an valuation of the product. The outcomes of filling this practical sheet show that the product is involved in the actual practical criteria. The practical sheet is filled out after the museum manager uses the revised product. The practicality of the test results by museum managers is a very good standard. Thus, the practicality of product results evolves to receive an A grade that is included in the "highly practical" principles. This displays that the product can already be used in museums.

5. Conclusion

The implementation of museum management collection in West Sumatera has not run well because the lack of museum manager's knowledge about museum management and there is no sufficient facilities and infrastructure. In generally, museum became a display of collection without no clear rules in processing management. Therefore, there were always lost collection case with no responsibility or deep investigation by the museum. Employee mutation also gave an effect on museum management sill when they moved to the other section or areas. Even more, they moved to different intuition or offices while the new employee for the museum had not been practiced and given practice. Based on the need area analysis and the result of the research, it was made product in the form museum collection management guide based on the ICOM standard and National Museum. After the trial, it could be concluded that the product was valid because it had passed the validation stage with validators and the final grade of A. The product was effective for potential users through trial with them. The conclusion from them was the potential users were easy to understand the product content. The product was practical because the trial test that did potential users found that respondents quickly used the product, especially in the implementation of forms in digital format.

Suggestion

With the Museum Management Manual along with complete administrative forms and catalogs, it is hoped that there will be socialization and training for museum manager in West Sumatra. This activity can develop in the

implementation of the Tri Dharma of Education High especially Community Service (PKM) UIN Imam Bonjol Padang, as well as cooperation with parties AMIDA and the government of West Sumatra Province in realizing the Independent Learning Independent Campus (MBKM). Then for future researchers the developed museum data can be expanded into other provinces and regions on a national scale (Indonesian territory as a whole), so national policies can be uniformed.

Limitation

This development research has limitations as following: *First,* Researchers have limited time so that research can only be carried out to the practicality stage. *Second,* the main instrument practicality test phase is a practicality sheet for museum managers and the supporting instrument is an interview guideline sheet which is only described so it is difficult to determine the practicality criteria. *Third,* the correctness of the filled practical sheet cannot be fully controlled by the researcher. Especially the aspects of honesty and seriousness in filling out the practical sheet.

References

[1]   Aref, F. (2011). Sense of community and participation for tourism development. Life Science Journal, 8(1), 20–25.

[2]   Asmara, D. (2019). The Role of Museums in Learning History. Kaganga: Journal of History Education and Social-Humanities Research, 2(1), 10–20. https://doi.org/10.31539/kaganga.v2i1.707

[3]   Barroso, I., Hartmann, N., & Ribeiro, C. (2015). Metadata Crosswalk for a museum collection in a Thematic digital library. Journal of Library Metadata, 15(1), 36–49. https://doi.org/10.1080/19386389.2015.1011025

[4]   Bide, B. (2017). Signs of Wear: Encountering Memory in the Worn Materiality of a Museum Fashion Collection. Fashion Theory - Journal of Dress Body and Culture, 21(4), 449–476. https://doi.org/10.1080/1362704X.2017.1290204

[5]   Brigitta Trianita, & Dewantara, Y. F. (2021). Analysis of Visitors' Disinterest in Coming to the Bogor City Struggle Museum. Journal of Tourism Destination and Attraction, 9(3), 50–62. https://doi.org/10.35814/tourism.v9i3.2246

[6]   Clarke, D. (2021). The Rhetoric of Civil–Military Relations in Contemporary Armed Forces Museums. Journal of War and Culture Studies, 0(0), 1–20. https://doi.org/10.1080/17526272.2021.1878321

[7]   Corona, L. (2022). Digitization for the visibility of collections. Collection and Curation, 3(December 2022), 73–80. https://doi.org/10.1108/CC-06-2022-0024

[8]   Ertuna, B., & Kırbaş, G. (2012). Local community involvement in rural tourism development: The case of Kastamonu, Turkey. PASOS. Revista de Turismo y Patrimonio Cultural, 10(2), 17–24. https://doi.org/10.25145/j.pasos.2012.10.023

[9]   Ferdinal, F., Maizufri, M., Syofyan, D., & Sandika, E. (2022). Local People's Perception Towards Visitation to Museum Buya Hamka's birth house An Ungendered Perspective. https://doi.org/10.4108/eai.30-8-2021.2316291

[10]   Fifield, R. (2019). Hiring collection managers: opportunities for collection managers and their institutions and allies. Museum Management and Curatorship, 34(1), 40–57. https://doi.org/10.1080/09647775.2018.1496355

[11]   Fithriah, R., & Najmi. (2020). Analysis of the Utilization of Museums as Historical Learning Media by High School Teachers. 464(Psshers 2019), 78–80. https://doi.org/10.2991/assehr.k.200824.020

[12]   Fitri, R. N. (2020). Hamka As Hıstorıan: Methodologıcal Study of Hıstory of Hamka's Work. FUADUNA: Journal of Religious and Social Studies, 4(1).

[13]   Godil, D. I., Sharif, A., Ali, M. I., Ozturk, I., & Usman, R. (2021). The role of financial development, R&D expenditure, globalization and institutional quality in energy consumption in India: New evidence from the QARDL approach. Journal of Environmental Management, 285(May 2020), 112208. https://doi.org/10.1016/j.jenvman.2021.112208

[14]   Gustiani, S. (2019). Research and Development (R&D) Method As a Model Design in Educational Research and Its Alternatives. Holistics Journal, 11(2), 12–22. https://jurnal.polsri.ac.id/index.php/holistic/article/view/1849

[15] Habjanič, O., & Perko, V. (2018). Museum Collections as a Reflection of Cultural Landscape: the Interpretation of Collective Memory PhD Candidate MPhil, Regional Museum Maribor, Slovenia. 3(4), 158–160.

[16] Handojo, A., Lim, R., Octavia, T., & Anggita, J. K. (2019). Museum Interactive Information Broadcasting Using Indoor Positioning System and Bluetooth Low Energy: A Pilot Project on Trowulan Museum Indonesia. TIMES-ICON 2018 - 3rd Technology Innovation Management and Engineering Science International Conference, 0–4. https://doi.org/10.1109/TIMES-iCON.2018.8621815

[17] Hazmi, F. Al, & Damayanti, H. R. (2022). Management of the Kekayon Puppet Museum Collection as a Cultural Arts Preservation Space. imagination journal, 6(1), 19. https://doi.org/10.26858/i.v6i1.32734

[18] Hendayana, Y., Atmaja, D. Z. I., Handini, D., Hidayat, F., & Dkk. (2020). Higher Education Books during the COVID-19 Pandemic. www.dikti.kemdikbud.go.id

[19] Indra Eftritianto, M. R., Wardi, I. N., & Bawono, R. A. (2020). Management of the Jambi Province Siginjei State Museum as a Tourist Attraction. Humanis, 24(4), 427. https://doi.org/10.24843/jh.2020.v24.i04.p11

[20] Jones, Michael. (2018). From catalogues to contextual networks: reconfiguring collection documentation in museums. Archives and Records, 39(1), 4–20. https://doi.org/10.1080/23257962.2017.1407750

[21] Jones, Mike, Darian-Smith, K., Tout-Smith, D., & McCarthy, G. (2017). The dorothy howard collection: Revealing the structures of folklore archives in museums. Archives and Manuscripts, 45(2), 100–117. https://doi.org/10.1080/01576895.2017.1328695

[22] Krisdayanthi, A., Ketut, I. G., & Pranatha, I. (2023). Management of the Rudana Museum as a Tourist Attraction Based on Local Wisdom in Peliatan Village, Ubud District, Gianyar Regency. 6, 345–357.

[23] Lederman, D., & Maloney, W. F. (2004). R & D and Development. Science And Technology, September, 38.

[24] McClellan, A. (2019). Professionalizing the Field: The Case of the United States. A Companion to Curation, 43–66. https://doi.org/10.1002/9781119206880.ch3

[25] Miller, S. (2018). The Anatomy of a Museum. SPi Global, Pondicherry,.

[26] Naredi, H., Qodariah, L., & Andi. (2018). Introduction to Museums as Historical Information. Proceedings of the Doctoral Colloquium and Seminar on Grant Research Results, 1, 165–176.

[27] Nemmers, J. R., Duckworth, S., Marcetti, J. B., & Santamaría-Wheeler, L. (2018). From museum to archives: managing the Panama Canal Museum Collection. Archives and Records, 39(1), 42–56. https://doi.org/10.1080/23257962.2017.1407749

[28] Nugraha, R. N., & Rosa, P. D. (2022). Management of the Maritime Museum as an Educational Tourism Attraction in Jakarta. 3(6), 6477–6486.

[29] Puspasari, S., & Marnisah, L. (2019). Implementation of E-Museum Dr. Ak. Gani Palembang. Independent Abdimas Journal, 3(2), 120–130. https://doi.org/10.36982/jam.v3i2.827

[30] Rukmana, I. (2015). Strategy for the Management of Fort Vredeburg Museum as a Cultural Heritage Tourist Attraction in Yogyakarta. Arts Governance, 5(2), 103–119.

[31] Rusmiyati, D. (2018). Museum Indonesia Catalog Volume I (1st ed.). Directorate of Cultural Heritage Preservation and Museums, Directorate General of Culture, Ministry of Education and Culture.

[32] Schaller, D. T. (2011). The Meaning Makes It Fun. Journal of Museum Education, 36(3), 261–268. https://doi.org/10.1080/10598650.2011.11510707

[33] Sharma, K. (2021). Museum Collection Storage in India: A Decade in Review. Museum International, 73(1–2), 144–155. https://doi.org/10.1080/13500775.2021.1956759

[34] Siti Mudawamah, N. (2021). Collection Management at the Indonesian Music Museum as an Effort to Preserve Cultural Heritage. Fihris: Journal of Library And Information Science,16(1), 1. https://doi.org/10.14421/fhrs.2021.162.1-20

[35] Ssenyonga, F. N. (2016). The Emerging Role of Community Museums in Uganda: The Need for Capacity Building Among Managers. Museum International, 68(1–2), 125–129. https://doi.org/10.1111/muse.12096

[36] Susilo, A., Mulyono, D., & Satinem, Y. (2022). Optimization of Collection Management of the Garuda Sriwijaya Subkoss Museum. Jurnal PKM Linggau, 2(2), 1–7.

[37] Tamashiro, R., & Furnari, E. (2015). Museums for peace: agents and instruments of peace education.

Journal of Peace Education, 12(3), 223–235. https://doi.org/10.1080/17400201.2015.1092712

[38] Tegeh, I. M., Simamora, A. H., & Dwipayana, K. (2019). Development of Learning Video Media Using the 4D Development Model in Hindu Religion Subjects. Science Pulpit, 24(2), 158. https://doi.org/10.23887/mi.v24i2.21262

[39] Tomás-Hernandez, A. (2021). Storage Debt: Applying the Theoretical Model of 'Technical Debt' to the Management of Museum Storage. Museum International, 73(1–2), 10–21. https://doi.org/10.1080/13500775.2021.1956728

[40] Trilestari, I. (2019). Implementation of the Museum Revitalization Program at the State Museum of Lampung Province. Culture Journal, 14(2), 141–256.

[41] Van Breugel, L. (2013). Community-based tourism : Local participation and perceived impacts. Thesis, Master, 78.

[42] Wahyuni, D. S., Sugihartini, N., & Mertayasa, I. N. E. (n.d.). Training and Assistance in Making Profile Videos as Media Promosi Dıgıtal Subak Museum Tabanan-Balı The Subak Sanggulan Museum was initiated by I Gusti Subak Museum Cultural Heritage then the Subak Sanggulan Museum in Tabanan, the Bali Subak Museum is a museum. 1941–1947.