



Available online at **HISTORIA**; Jurnal Pendidik dan Peneliti Sejarah
Journal homepage: <https://ejournal.upi.edu/index.php/historia>



RESEARCH ARTICLE

**UPI NATIONAL EDUCATION MUSEUM AS A LEARNING RESOURCE AND SPACE FOR
EDUTOURISM-BASED CONTINUING EDUCATION: FROM ORDINARY TO AUTONOMOUS
UNIT**

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To cite this article: Yulifar, L., Maftuh, B., & Purnomo, B. S. (2023). UPI National education museum as a learning resource and space for edutourism-based continuing education (from ordinary to autonomous unit). *HISTORIA: Jurnal Pendidik dan Peneliti Sejarah*, 6(2), 249-260. <https://doi.org/10.17509/historia.v6i2.63568>.

Naskah diterima : 7 Juli 2023, **Naskah direvisi :** 20 Oktober 2023, **Naskah disetujui :** 30 Oktober 2023

Abstract

When the Covid C-19 Pandemic hit the world, all museums in various parts of the world were closed, including the National Education Museum of Universitas Pendidikan Indonesia (UPI National Education Museum). This paper aims to explore how the UPI National Education Museum metamorphosed, and passed the pandemic period by continuing to provide services to the academic community, in its function as a learning resource and edutourism-based sustainable education space. Through a qualitative descriptive method with data collection techniques in the form of documentation studies and Focus Group Discussions (FGDs) with inductive analysis, it was found that the UPI National Education Museum in addition to carrying out its functions in the fields of education, research and recreation, also expanded it towards triple helix cooperation, involving the private sector / DUDI (Business and Industry World). To be able to carry out its mission, the UPI National Education Museum must change its status from an ordinary unit to an autonomous unit. This research recommendation by the university policy holders (UPI) is used as one of the academic texts in deciding the UPI National Museum to be the only unit in UPI that is autonomous with flexibility in presenting programs from outside, especially in collaboration with the private sector, known as triple helix. This means that the UPI National Museum has followed the trend of world museums, which carry out re-imagine and recovery movements when Covid C-19 begins to subside.

Keywords: Autonomous unit; Continuing education space; Museum as a learning resource; re-imagine and recovery.

INTRODUCTION

The UPI National Education Museum (*Museum Diknas*) is a very strategic vehicle for recording the history of national education through conservation, education, research, and recreation efforts. Visitors to the UPI National Education Museum can enjoy Cultural Experiences in the present nuances and magnificent building facilities. Visitors can see the museum collection (something to see), interact with the museum collection either directly or virtually (something to do), share experiences about the value of local wisdom (something to share), enjoy the atmosphere and buy various souvenirs (something to buy) (Tentang Kami, 2015).

As part of cultural preservation, the Museum carries the theme of culture and sustainable education as part of empowering people who are safer, more comfortable, happier, and love the noble values of Indonesian culture. In carrying out its function as a learning resource (Prabowo & Supardi, 2022; Susilo et al., 2018) The museum constantly innovates in line with the dynamics of society and technological developments.

The UPI National Education Museum which is in a beautiful, spacious, and strategically located UPI campus environment is a very valuable asset with infrastructure in the form of parking lots and spaces consisting of: Rooftop 1342 m², 4th floor of the Museum of National Education 1000 m², Terrace Café 120 m², Keong Theatre (Shell dome) 95 m², Show Room 25 m², Multipurpose Room, 76 m², and Multi Media Room 51.84 m².



Figure 1 the UPI National Education Museum Building

Source: Sinaga (2017)

During the Covid-19 Pandemic, all of these rooms became closed to the public and had an impact on the breath and activities of the UPI National Education Museum so that it had an impact not only on the vitalisation of the UPI National Education Museum, but also on UPI which has autonomy in managing its

institutions as a centre for organising the Tri Dharma of Higher Education, which has PTNBH status since 2014. (Peraturan Pemerintah (PP) Nomor 15 Tahun 2014 Tentang Statuta Universitas Pendidikan Indonesia, 2014)

It's not just the Diknas UPI Museum that lost its visitors during the pandemic, but almost all museums in various parts of the world are 'down'. (Huang et al., 2022). UNESCO (2020) cited a figure of 95% of museums that were forced to close. Approximately 60,000 museums to be exact. All small museums, especially private museums that rely on ticket sales, lose their income to fund the museums they manage.. Therefore, according to Meng et al (2023) from an economic perspective, government museums have suffered the most, while private museums have suffered even more. These conditions have forced museums in all parts of the world to make changes, in order to survive these difficult conditions. This is in line with ICOM (2021) This is in line with ICOM's (2021) statement that Museums are no exception to these changes, and the cultural sector is among the most affected, with serious economic, social and psychological repercussions in the short and long term alike. But this crisis also served as a catalyst for crucial innovations that were already underway, notably an increased focus on digitalization and the creation of new forms of cultural experience and dissemination. Looking at this statement, as a world museum organisation ICOM tries to encourage that the crisis situation should be addressed as a catalyst for crucial innovation!

Therefore, the Head of the Museum, with full support from UPI leaders, is motivated to innovate starting from a review of regulations as an entry point, along with a review of programmes that are aligned with the disruptive pandemic atmosphere. The Diknas UPI Museum should transform not only as a guardian and preserver of cultural heritage based on physical and virtual visits, but needs to develop its considerable potential as a learning resource and information source to build a network of sustainable education spaces in the context of edutourism as recommended by UNESCO (Maulipaksi, 2018), for cultural heritage that remains connected to this millennial generation. This demand actually began to emerge at the end of the 20th century along with a change in the understanding of museums. (Sutaarga, 1998). However, as a non-profit organisation, it is necessary to think of a wise solution so that the function of the museum remains, on the one hand, but the financing aspect is handled on the other. The answer lies in changing the policy that serves as its legal umbrella. This is in line with the opinion of Rukmana (2019, p. 104),

that at present the museum is experiencing new demands where the museum no longer bears the image of a place for collecting ancient objects but also as an institution that serves the community in the field of education and recreation. To achieve all of this, considerable financial support is needed. So, what is the solution?

From the above background, it appears that the UPI National Education Museum must have a legal standing that is 'compatible' with the expanded museum function to produce IGU (Income Generating Unit), in addition to maintaining its services as a centre for education, research and recreation as mandated by PP No. 66/2015 concerning Museums. This is what encourages researchers to conduct policy research, with an output in the form of recommendations for new management for the UPI National Education Museum which is in line with facing the era of museum changes from ordinary units to autonomous (independent) units.

METHOD

This research uses a qualitative descriptive method, which is a research method that leads to the disclosure of a problem or fact in the field, although sometimes interpretation or meaning is given with descriptive analysis, where data collection is to test research questions or hypotheses related to events, and then reported according to what it is (Best, 1982, p. 119). The characteristics of descriptive data are in the form of words, pictures, and not numbers such as quantitative research (Creswell, 2019; Rusli, 2021).

Data collection was carried out by reviewing various documents. Among them are articles related to museum management and its regulations, both regulations in the national scope (PP No.66/2015 concerning Museums) and local (Rector's Regulation). Other data were obtained through 3 (three) focus group discussions (FGD) that presented resource persons consisting of experts, and museum managers, including educational practitioners, at local, national and global levels. The analysis was addressed with the following focus:

1. Analysis of PP No. 66/2015 on Museums and UPI 2021-2025 Strategic Plan Policy and MWA Regulation No. 1 Th. 2018 Ttg. UPI Financial Management
2. Formulation of Museum Policy as an IGU producer without 'violating' global and national concessions as a non-profit institution.
3. The urgency of Smart museum towards the Museum as a Network of Educational Spaces and Edutourism-Based Information Sources.

FGDs were conducted 3 times with different themes, and attended by experts and UPI leaders. Each theme has specific objectives and results. The themes raised in this FGD include: 1) Museum as a Network of Educational Spaces and as a Source of Information Based on Edutourism; 2) Museum Management: Benchmark of National Education Museum of Sultan Idris University of Education (UPSI), and PT Taman Wisata Candi (TWC) Borobudur, Prambanan & Ratu Boko 3) Information Technology Supporting the National Education Museum as a Sustainable Education Space.

Experts invited in this FGD include the Head of the UPI National Education Museum (2021-2023/2022-2027), Head of the UPI National Education Museum (2016-2020), Head of the UPSI-Malaysia National Education Museum, Former Commissioner of PT Taman Wisata Candi (TWC) Borobudur, Prambanan & Ratu Boko (UPI History Education Almuni), hospitality industry practitioners, museum experts, IT experts and education activists. The following are the results of the FGDs from each theme. The data collected was then analysed inductively, and produced a categorisation, the results of which were used as the basis for producing a recommendation in which direction the museum should change, and in what way.

RESULTS AND DISCUSSION

Experts' Thoughts on Museums Past, Present and Future

Experts invited in this FGD include the Head of the UPI National Education Museum (2021-2023/2022-2027), Head of the UPI National Education Museum (2016-2020), Head of the UPSI-Malaysia National Education Museum, Former Commissioner of PT Taman Wisata Candi (TWC) Borobudur, Prambanan & Ratu Boko (UPI History Education Almuni), hospitality industry practitioners, museum experts, IT experts and education activists.

The following are the FGD results from each theme. (1) Focus Group Discussion (FGD) I with the theme of museums as a network of educational spaces and edutourism-based information sources. Day/Date: Friday, 24 September 2021. The first presentation was delivered by LY, Head of the UPI National Education Museum. During the pandemic, according to this speaker, the museum he manages, continues to provide services that are adjusted to leadership policies through the Covid Task Force. These services include providing information and data needed by researchers. Offline services for museum visitors are still accepted with

strict health protocols. Next, the vacancy of the Income Generating Unit (IGU since the pandemic), motivated the newly appointed Head of the Museum to develop a virtual tour, which also aims to meet the needs of learning resources for students.

The development of the virtual tour was carried out by a team of museum creators consisting of curators, educators and IT teams. The implementation is presented using a video conferencing platform to present museum visitors (students, teachers, even school principals, students and the general public) with flexible time. Reservations for potential visitors were made through Instagram, web or WhatsApp services. This programme was successful, with indicators of the presence of museum visitors on line, both on a local, national and international scale. Thus, the museum can carry out its function as a source of learning and a source of information on an ongoing basis, and IGU's income is no longer zero.

According to LY, this revitalisation needs to develop something to do or a variety of challenging learning activities such as cooking class, batik class, movie class, drawing class, broadcasting class, and others. Then, there is something to buy such as various souvenirs, and even the work of something to do. Finally, something to share such as sharing information through podcasts, vlogs, selfies, role playing, watching shows in the Shell Dome, documentary films in the multimedia room, and others. Therefore, skilled museum human resources are needed, in addition to the need for internal consolidation between the head of the museum who must be present offline, while the staff take turns working from home (WfH).

According to EWt. (Head of Museum Diknas UPI 2016-2021, when it was called Mupenas) the lockdown policy during the C-19 pandemic will have an impact on museums, economically and there is a decrease in museum activities. In fact, almost 80% of museums have reduced their activities, including development programmes and exhibitions. However, this pandemic has encouraged museums to interact with the public remotely through the use of digital technology including virtual tours and social media posts. Finally, there is a need for museum staff who are competent in the fields of communication technology, programme development, and contemporary creative content.

As a museum expert and portfolio as Head of the National Education Museum (when it was called Mupenas) for the 2016-2020 period, EWt said that there is also a need for creative programmes in the museum such as digital-based service changes, collections in digital

form online, ring exhibitions, live events, newsletters, podcasts, quizzes. Social contests (photo challenges with master collections, etc.), and partnerships with *merdeka Belajar Kampus Merdeka* (MBKM). In addition, it is currently important to create a museum management model in the new habit adaptation period (AKB). This is to provide a sense of security and comfort to museum visitors. Related to this, the second speaker said that the things that need to be model include:

1. Identify solutions and quality standards for museum services;
2. Improve the performance of museum managers and museum workers in accordance with health protocols;
3. Establish guidelines for museum services in the era of IMR;
4. Intensive cleaning of objects that are frequently touched in order to provide comfortable, safe, and healthy services, while still considering the character and condition of the collections;
5. Increase public, university and government trust in the quality of service at Musdiknas;
6. Opportunity to acquire talents who, if suitable, can be recruited immediately, thus reducing initial recruitment and training costs;
7. Contributing to workplace recognition efforts so that students are expected to be more confident in entering the world of work and their careers; Promoting working in museums as a viable option in the the era of the Industrial Revolution 4.0.

Furthermore, EWt also provided an analysis related to museums as partners in the implementation of MBKM through the following SWOT analysis:

Strengths:

1. Museums are permanent non-profit institutions that protect, develop, utilise collections, and communicate them to the public.
2. Museums have a position to play a role in relation to the tourism industry (creative economy entities in the form of cultural tourism to support the diversity of Indonesia's tourism industry) in the era of the Industrial Revolution 4.0.

Weaknesses:

1. Quality standardisation/certification is uneven.
2. Low quality of human resources, management, and collections.
3. Not yet a choice of workplace that provides welfare Public interest in visiting is still low because it is underestimated

Opportunity:

1. Can utilise the support of digital and communication technology in management, public services, and exhibition design. Open opportunities for professional development in the field of museums as professionals.

Threats:

1. Developed neighbouring attractions.
2. Low public awareness of historical heritage.
3. Lack of public understanding of the museum as a learning resource.
4. The emergence of more attractive entertainment centres.

AH's presentation, a lecturer in Physics-FPMIPA UPI, and a Planetarium/Digital Planetarium expert discussed the title related to the School-Based Planetarium as a Scientific Communication Media and Continuing Education Space at the National Education Museum. According to him, this School-Based Planetarium (SbP) helps realise the vision and mission of the Museum. One of the contents in the Museum is a school planetarium and networking as well as a school mobile planetarium. AH's ideas for the development of this SbP include: 1) school observatory; 2) sky-tourism; 3) sky theatre; and 4) school workshop. In addition, this speaker stated that the development of the collection would open up opportunities for collaboration with the Jakarta Planetarium, ITB and UIN astronomy departments, Imah Noong and the like (telescope industry and the like), astronomy associations, astronomy student forums, international schools based on National LAPAN and P4TK-IPA. In fact, the potential for collaboration from abroad is also like SEAQIS-SEAQIM-STEM Edu, SEALIN, International Planetarium Association, and Planetarium Club in America (ISU-Boulder).

Furthermore, BSP delivered material with the title: The Governance Perspective: Museum Transformation, from Supporting Unit to Quality and Profitable Service Provider. This speaker explained about the current UPI museum entity seen from the type of responsibility of a unit consisting of cost centre, revenue centre, profit centre, investment centre. Apparently, the UPI National Education Museum is in the revenue centre. This means that the manager's performance is assessed from the revenue generated. Its function, UPI National Education Museum as the executor of technical services for preservation of objects of historical and scientific value in the field of education. This means that the museum cannot generate profit. Therefore, BSP has an idea to change the responsibility of the Museum into a

profit centre with the Museum as a provider of quality and profitable services (such as: learning & information resources and edupreneur & eduwisata approach in networking of educational spaces). BSP also explained that the transformation of the Museum into a cost centre needs to pay attention to its management orientation such as customer perspective, financial perspective, learning & growth perspective, and business process perspective. Of course, the UPI National Education Museum is a quality and profitable service provider. In addition, the national education museum is constrained in terms of policies and regulations. The constraints in question are explained as follows:

1. Policy and Regulatory Constraints MWA Regulation No. 1 of 2018 about UPI Financial Management: Article 7 paragraph (3): The ordinary work unit as referred to in paragraph (2) must deposit all of its revenue into UPI's account and make payments in accordance with the RKAT.
2. Article 11 Receipts must be deposited entirely into UPI's cash account no later than the next business day, except for autonomous work units that have financial management flexibility as referred to in Article 7 paragraph (4). Work unit revenue may not be used directly to finance expenses, except for autonomous work units that have financial management flexibility as referred to in Article 7 paragraph (4). Meanwhile, UPI Rector Regulation No. 2805//UN40/HK/2017 concerning Recording, Depositing, Disbursement, and Accountability of UPI Income Generating Unit Revenue, Article 2 paragraph (2): All IGU revenue receipts must be deposited by the Work Unit to the UPI account. Appendix II: Maximum limit of Operational & Maintenance Costs of UPT Museum = 30%
3. Rector Regulation of Universitas Pendidikan Indonesia Number 045 of 2020 concerning the Organisational Structure and Work Procedures of Universitas Pendidikan Indonesia, Article 189.

Therefore, this speaker provides several Alternative Solutions, namely: MWA Regulation No. 1 of 2018 about UPI Financial Management, Article 7: In financial management, UPI work units consist of ordinary work units and autonomous work units that have flexibility in financial management. The ordinary work unit as referred to in paragraph (2) must deposit all of its revenue into UPI's account and make payments in accordance with the RKAT (Annual Work Plan and Budget).

Autonomous work units that have flexibility in financial management can directly use revenue in

accordance with the RKAT and report its use to the Rector. Autonomous work units that have flexibility in financial management are determined by the Rector's Decree with the approval of the Board of Trustees by taking into account the level of service operational needs.

The pattern of financial management of autonomous work units that have flexibility in financial management is further stipulated by the Rector's Regulation. Then, there needs to be a regulation in the rector's regulation regarding autonomous units including: Purpose and objectives; Duties, functions, authorities, and working relationships; Employees; Goods management; Cooperation; Financial management; Organs.

(2) Focus Group Discussion (FGD) II with the theme: Museum Management between Non-Profit and Operational Expenses in Carrying out its Vision and Mission. Day/Date: Wednesday, 29 September 2021. The focus group discussion (FGD) on the second day was attended by the Rector of Universitas Pendidikan Indonesia, M. Solehudin, and the host Leli Yulifar (Head of the UPI National Education Museum); then, resource persons from Universitas Sultan Idris (UPSI) Malaysia, Tajul Shulhazam Said (Head of the National Education Museum of UPSI); hospitality industry practitioners, RR; and CS practitioners/education activists.

The Head of the Museum opened the FGD and summarised the previous day's FGD. Among other things, providing information related to problems encountered from cooperation between UPI and DUDI, namely as follows:

Regulations and various regulations at UPI are not fully 'compatible' with the pentahelix form of cooperation; Meanwhile, the PKS between UPI and DUDI must be implemented; UPT in accordance with its 'label' Technical Implementation Unit, is a unit whose Tupoksinya is limited, in collaborating with external parties (DUDI). Based on these problems, it is necessary to conduct a review of existing policies, to then give birth to a recommendation that is expected to give birth to a new policy as a legal umbrella in collaborating with the private sector (DUDI).

Furthermore, TS from the National Education Museum, Malaysia, said that the beginning of the museum at Sultan Idris University came from an effort to revive community traditions in the form of oral history (solace). After that, it developed and produced twenty-one exhibition galleries. One of the themes is related to education. Next, an open space was developed. Finally, there is a touch of high tech & high touch or a touch of

information and communication technology. In addition, UPSI museum also formed a museum volunteer (a kind of community) which is organised every Saturday and Sunday.

The title presented by CS as an education activist related to the management of the UPI National Education Museum begins with a rhetorical question: "What is the importance of museum revitalisation?" This speaker conveyed the message that revitalisation must still consider the main function of the museum as a centre for research, education, and entertainment. Then, it was conveyed that there are several aspects related to revitalisation, including: physical; management; program; networking; image; and policy. Responding to the problem of cooperation regulations between UPI as a government agency and DUDI (private), the museum's governance must change from a technical service unit to a public service agency. That is, in line with the thoughts of the Head of the National Education Museum (LY) and Budi BSP.

RR's presentation, as a hospitality industry practitioner, said that in revitalising, the museum must pay attention to the alignment of licensing, taxation and K3 (Campus Safety and Order) aspects. Furthermore, if the museum aims to become an institution that produces IGU, it must have some kind of business plan. As a practitioner, he offers the idea of educational adventure, meaning that museums need to present learning experiences with various challenging interactive simulations. The interactive simulation in question consists of training, exams, rewarding, remedial, rewarding again and collectible. The existence of this interactive simulation is based on young people who are currently "poisoned" by gadgets and contemporary technology, one of which is the internet. Here, the role of education, one of which is the museum, needs to direct the use of technology for young people for positive things. Then, the results of the market segmentation analysis for the museum were presented, including: 1) high school students consisting of 35%; 2) junior high school at 35%; 3) elementary school at 15%; adults 10%; and parents at 5%. The percentage shows the target achievement of market segmentation that will visit the museum. The next idea, to intensify IGU, can be developed a kind of coffee shop which is the current trend among young people. So, the museum will present classy, authentic eating and drinking facilities and a pleasant atmosphere. On this occasion, the business model of the food and beverage facility was presented, as follows:

Table 1. Amenity, Edutourism-Based Museum Support Facilities

General service	Cultivate Referral Sources	Cultivate Referral Sources
Representative Eating & Drinking facilities	Local food & beverages Coffee & Pastry Corner Serving food & beverages for	Gastronomi Molikuler Banquet & Catering Services
Waiting Room for parents whose children are visiting the Museum.	Student, Staff and UPI Lecturer events UPI Kitchen, Table Manner, Arisan, Birthday,	
Local Food & Beverages for parents whose children are visiting the Museum.	International, Oriental & Local Gastronomy Molicular Cuisine	

Source: RR

Meanwhile, AGK presented the theme: designing experience for museums. This UPI Tourism expert explained that there are four parts of an experience, namely entertainment, education, escapist, and aesthetic. Then, in terms of providing experience in the museum, it was explained that there are several things that need to be considered in the design of the museum programme so that there are experiences that are felt or experienced by visitors such as sense, feel, think, act, and relate.

Complementing various perspectives related to museum revitalisation, DW, a UPI alumnus who is currently a bureaucrat at the Ministry of State Secretary, as well as a former Commissioner of PT Taman Wisata Candi (TWC) Borobudur, Prambanan & Ratu Boko, which is part of a State-Owned Enterprise (BUMN) based on Government Regulation Number 7 of 1980, was presented. Adopting the marketing concept, the UPI National Education Museum also needs to pay attention to other attractions around the UPI, which can become partners or collaborators by paying attention to the following zones: 1) zone around the UPI National Museum; 2) zone around UPI; and 3) zone outside UPI but still close/reachable. In addition, UPI needs to arrange the parking area and traders. Of course, it will regulate traffic in the area around UPI. It should also be remembered that the UPI area is prone to congestion. The second day of FGD was presented again by BSP, this FPEB lecturer reminded the importance of following up on the previous discussion regarding the policies that need to be transformed in the UPI National Education Museum, namely related to the national education museum entity in producing income generating units (IGU). Currently,

the museum is a technical service unit (UPT) with a type of responsibility in the form of a revenue centre. This form, does not provide free movement for the museum when it will cooperate with the private sector or industry, one of which is in terms of financial governance. Thus, the museum needs to transform into a more flexible unit so that it can move freely in terms of finance. This can be seen from the characteristics of the current cooperation (PKS) between UPI and DUDI). If you are going to do a joint operation or JO (Joint Operation), there will be a condition as follows:

1. There are two parties operating together (Joint Operation);
2. Multiple funding sources (APBN/D, UPI RKAT, & Investors); Autonomy in financial management and staffing;
3. Revenue does not necessarily become the right of UPI, on the contrary
4. Expenses do not necessarily become UPI's responsibility;
5. All operational expenses become a shared burden;
6. There is a profit/loss sharing.
7. There is potential as a tax subject even though it is not full.

Furthermore, it is also necessary to consider the museum staff currently working at the museum, and the employment status of the museum staff when the museum transforms from UPT to an autonomous unit. Museum staff cannot immediately join the transformation through the latest staffing scheme. Therefore, there are two alternatives given for these problems including: 1) museum staff are rotated to other units at UPI; and 2) museum staff quit and enter the joint operation of the museum with stages and procedures according to the latest employment scheme.

(3) Focus Group Discussion (FGD) III, with the theme: Information System Analysis Towards Smart Museum. Day/Date: Friday, 8 October 2021. The next FGD presents speakers from the Directorate of Technology and Information Systems (DSTI) UPI, as IT experts (CR) and LYn, narrators who represent museum expertise from the Anthropology aspect. The FGD started at 08.00 WIB until 15.00 WIB. The following are the results of the exposure of each resource person:

CR (DSTI UPI), said that the Diknas UPI Museum must have a museum content information system and museum management. Museum information system for the purposes of museum content that is adjusted to the stage. The stage in question is museum content according

to the theme of each floor in the museum. Then, the museum management system includes: Website for promotion; 2) ticketing/booking; 3) parking system; 4) archive, data & asset system; and 5) management of human resources, finance, and others. Of course, it will also realise the vision of UPI through the excellence of information systems and information technology that is EDUCATIVE (efficiency, dissemination, ultimate, care, authentic, transparent, innovative, value). Then, the Directorate of Information Systems and Technology (DSTI) has infrastructure in the form of: 1) fiber optic network on the main campus and 5 regional campuses; 2) data centre; 3) computer room with a capacity of 300 computers; 4) ICT training centre with a capacity of 60 computer units; 5) computer-based test development centre; and 6) conference centre. Also, DSTI has a very good internet bandwidth category based on BAN PT standards. Thus, DSTI can support the revitalisation of the Diknas museum in terms of: 1) internet connectivity; 2) bandwidth; 3) hosting and domain; 4) content development experts; 5) new technology (advanced in media reality).

As a museum expert and senior anthropologist, Lyn said that the lack of information in the museum or mistakes in the flow of visits and exhibitions sometimes make visitors less interested in coming to the museum. Then, she explained the need for a system that makes it easy for tourists/visitors to get content in the form of multimedia videos for visualisation, and QR (quick response) codes as the main component in terms of making it easier for users to access. Access obtained by visitors such as museum collections presented with the latest technology can build and (visitors) with museum collections. Furthermore, through interactive media which is a combination of audio and motion graphics on a wall will attract many visitors' attention. The image content visualised in this interactive media can be adjusted to the content that will be developed by the Diknas UPI museum. Lyn also conveyed the uniqueness of Digital vitirin, which is a combination of graphic video with an object (museum collection) that displays an informative display. The content can also be easily updated regularly. Then, there is the presence of augmented reality (AR) which will provide visitor experience by seeing the interactive form of objects, so that visitors have a meaningful experience. Finally, there is a virtual tour. Virtual tours with a 360-degree atmosphere are a breakthrough and overcome the problem of low visits to cultural heritage sites and museums due to the impact of the Covid 19 pandemic,

even after the pandemic, because they can reach museum visitors without having to be physically present.

DISCUSSION

Referring to the UPI Strategic Plan (2021-2025), there are several things that can improve UPI's image, namely partnerships with various institutions, and internationalisation of the university through the UPI National Education Museum (Diknas), which provides support for researchers, then education and educational recreation. However, since the pandemic hit the world including Indonesia, museum services and activities have been suspended indefinitely under lockdown conditions (Giannini & Bowen, 2022).

The speakers presented in the FGD agreed that the biggest impact of the C-19 Pandemic in addition to the health element also 'hit' and destroyed the community's economy (except for the health business controlled by a group of people) in addition to socio-cultural, and political aspects. At that time, the trend of the COVID-19 pandemic was difficult to predict. The quarantine policy forced people to stay at home (Kunzmann, 2020).

Of all 11 (eleven) resource persons, with various expertise backgrounds, 9 (nine) people (81.8%) agreed that museum digitalisation is a necessity in the face of current conditions, especially to facilitate the needs of remote visits, in addition to optimising the functions and roles of museums when the Covid atmosphere subsides, known as the new normal period (AKB), even when the world is free from Covid, museum digitalisation is an unavoidable demand. The thinking towards the digitalisation of the museum is in line with the opinion of Meng et al (2023), Yun et al (2021) that museum digitisation and user satisfaction Museum digitisation has now become important. In connection with that, Enhuber (2015) stated three reasons for the digitisation of the museum: (1) the development of IT has naturally driven the transformation of physical art objects into data; (2) the use of participatory, interactive installations has broadened the possibilities of art learning; (3) the popularity of social media has affected art consumption habits. For Yulifar et al (2021), museum digitisation is also to overcome the limited space (place) for the exhibition of museum collections.

However, we all understand that digitisation efforts are extremely expensive. Therefore, one solution is for museums to open themselves up to collaborate with the Business and Industry World (DUDI). For developed countries, triple helix co-operation (university-business world and

government) has long been the most effective solution in achieving the goal of producing an innovation. (Galvao et al., 2019; Hamid et al., 2019; Jaelani, 2019). However, why is this tripartite relationship difficult to establish in Indonesia? This is because there are regulations that, according to BSP, are 'incompatible' between the university (UPI) as a government institution and the private sector. For this reason, BSP provides a solution so that the museum, which has been an ordinary unit (as a unit of a government institution), must be converted into an autonomous unit. This is possible, considering the MWA Regulation No. 1 of 2018 concerning UPI Financial Management, Article 7: In terms of financial management, autonomous work units are stated to have flexibility in financial management. For this reason, the process must go through the approval of the Board of Trustees (MWA), and regulations in the form of a Rector Decree on the Museum as an Autonomous Unit. Support for the importance of regulations that can be a legal umbrella in revitalising the museum was obtained from 7 (seven) experts or 63.6%. At the time this article was written, both regulations had been issued. This means that the UPI National Education Museum is the first museum in Indonesia to have autonomous status. For the record: according to PP No. 15/2014, MWA is an organ in Higher Education with the status of PTNBH (State University with Legal Status), which prepares and determines UPI's general policy. (Peraturan Pemerintah (PP) Nomor 15 Tahun 2014 Tentang Statuta Universitas Pendidikan Indonesia, 2014), including appointing and dismissing the rector. Therefore, it is necessary to convince the parties, about the importance of the UPI National Education Museum to become an autonomous unit. So, you can imagine the level of complexity. Therefore, the role of the rector and his staff and stakeholders is very crucial in giving birth to the museum as an autonomous unit. The author thinks that this will be an impressive history for this university.

As we all know, around the world, there is a convention that museums are non-profit institutions. In regulation, PP No.66/2016 also says so. However, operational needs and other regulations that have emerged later in Indonesia, in this case, universities in the form of PTNBH are required to produce Income Generating Units (IGU). For this reason, through the idea of the concept of amenity (supporting facilities) in the concept of edutourism, it can be used as a strategy for the museum to have a business unit, without having to eliminate its vision and mission as a source of information and a sustainable educational space. This means that the Museum does not have to 'rely' on the sale of admission tickets, but focus on revenue from Food and Beverage (culinary) services as suggested by resource

person RR, a practitioner in the hospitality industry. Another amenity of a tourism industry can be to present paid performing arts through cooperation with dance and music study programmes, or with existing art communities in the community. In essence, with this autonomous status, the museum will be able to realise the idea of BSP to get out of the stigma of being a cost centre unit, because it can pay attention to the orientation of its management to the aspects of customer perspective, financial perspective, learning & growth perspective, and business process perspective. In fact, through the DIKTI Matching Fund programme in 2021, the UPI National Education Museum has implemented the Pentahelix concept, with the inclusion of community elements in the triple helix (Yulifar & Aman, 2023). Thus, regulatory support will be very meaningful.

Other elements highlighted by experts related to the importance of human resource support (HR) and museum management issues occupied the same figure as networking matters (including marketing in it), namely at 72.7%. This means that these three elements are quite crucial aspects in changing the face of the museum that is following the dynamics of the times. Then, the physical support (hardware) of the museum, for example concerning facilities (building), interior and exterior, even other physical facilities, was suggested by 72.7 (%) experts. To be clearer, the recapitulation of the experts' thoughts on the elements that must be revitalised is illustrated in Table 2 below.

Tabel 2. Expert's thoughts on elements that should be revitalised

	[1]	[2]	[3]	[4]	[5]	[6]
LY		✓	✓		✓	✓
EWt		✓	✓		✓	✓
AH		✓		✓		✓
BSP			✓		✓	
TS		✓	✓	✓		✓
CS		✓	✓	✓	✓	✓
RR		✓	✓	✓	✓	✓
AGK		✓	✓	✓	✓	✓
DW				✓	✓	✓
CR		✓	✓	✓		
LYn		✓		✓		
%		81,8	72,7	72,7	63,6	72,7

Resource: FGD

Notes

[1] expert

[2] tech

[3] HR and management

[4] *hardware*

[5] *regulation*

[6] *networking*

A tick (✓) indicates the experts agreed

Based on the recapitulation, it appears that the experts who became speakers in the FGD led to a recommendation that the revitalisation of the museum at least rests on these 6 elements. Thus, what is done by the UPI National Museum will be in line with the world museum movement which encourages a movement with the theme of the future of museums: recover and reimage. In line with that, UPI National Education Museum must continue to develop new strategies. One of them is trying to maintain visitors, and improve its services with the concept of edutourism. Thus, the museum will always be able to maintain the role and function of the museum, while still paying attention to the main function of preserving artefacts, but in its broader cultural role, the museum symbolises community pride and functions as a public institution that encourages collective progress (Deng et al., 2022).

Associated with the function of the museum in the aspects of education, research and recreation, the UPI National Education Museum as a communication medium means an additional role of institutions that are not limited to static collections in the form of showrooms, but also dynamic collections that invite visitors to interact, as if coming from the first hand (hands-on) aspects of history both past, present and future presented at the UPI National Education Museum. This also means diversifying the content presented and targeting the nature of collections and locations that not only facilitate direct visiting experiences, but also virtual experiences. Meanwhile, the UPI National Education Museum as a network of sustainable education spaces is the role of the museum to enlighten the community to be able to connect with the surrounding environment in the form of literacy, such as literacy about the sky / universe or historical literacy and literacy of actual life today and other literacy so that it can accommodate lifelong learning. If all of that can be realised, then the UPI National Museum will become an entity that tries to change the culture of visiting the museum as a pleasant visit, not because of compulsion and hard push from the school associated with the field experience practice agenda.

CONCLUSION

Today, the world trend of museums is not just about the past, but the present and the future. Students and young people who are raised in information technology

should be given facilities that suit their needs. This can be obtained if the museum entity revitalises.

As part of the museum entity, the UPI National Education Museum considers it important to conduct a review of the role and function of the museum when faced with the C-19 pandemic situation. For this reason, experts were presented in several FGDs representing UPI leaders, experts consisting of academics, practitioners, education activists and the World of Business and Industry (DUDI).

The element of museum digitalisation was chosen by the FGD experts predominantly in revitalising. Next is the importance of human resource support (HR) and museum management issues occupy the same weight as the networking element (including marketing in it). This means that these three elements are quite crucial aspects in changing the face of the museum that is following the dynamics of the times. Then, the physical support (hardware) of the museum, for example concerning facilities (building), interior and exterior, even other physical facilities are also part of their attention.

To accelerate towards revitalisation, it is necessary to collaborate with DUDI, as an entity that can provide industrial experience, and investment support through the triple helix concept. For that, compatible regulatory support is needed. However, there is a stigma that changing regulations is quite a 'difficult' part to change.

The view of the experts has encouraged the UPI Rector and university leaders to change the museum regulation, from an ordinary unit to an autonomous unit, through MWA Regulation No. 1/2018. For this reason, the process of changing the regulation has been passed, so that the approval of the Board of Trustees (MWA) is obtained, and the Rector's Decree on the Museum as an Autonomous Unit. The change in status is in no way contrary to the PP Museum No. 66 of 2015, and as stated in the UPI Statute (2021-2025) as an institution that functions to protect, develop, utilise collections and communicate them to the public. This is the main basis for optimising the museum as a sustainable education space that has flexibility in its management. Furthermore, as the first museum to become an autonomous unit in Indonesia, of course, the next steps in the world of museums are awaited.

APPRECIATION AND ACKNOWLEDGEMENTS

The author would like to express his deepest gratitude to the Rector of UPI, M. Solehuddin with his great thoughts to change the face of the museum from

a conventional entity to a modern one, through his out the box thinking. Then, Bunyamin Maftuh, who has provided full support for this policy research, through funding from the Annual Work Plan and Budget for the Task Area (RKAT Bidang Tugas) scheme, when he was the Vice Rector in charge of the UPI National Education Museum (2021-2022), before he became the Vice Rector for Research, Business and Cooperation (2022-2025). Likewise, Vice Rector of Innovation, culture and information systems (IKSI) of UPI, who now oversees the UPI National Education Museum as an autonomous unit (2022-2025).

The author also expresses his gratitude to Budi S. Purnomo, who provided assistance in the process of changing museum regulations from ordinary units to autonomous units. Then, Arif Hidayat, who helped the author during the preparation of the initial draft of this research, as well as being one of our resource persons.

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