Key Knowledge Generation

Museums in Indonesia: Mapping their Potentials and Challenges

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MUSEUMS IN INDONESIA: MAPPING THEIR POTENTIALS AND CHALLENGES

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Abstract. Although museums have varying collections to be managed, but they do not differ in achieving the educational objectives. The existence of a museum is highly dependent on the strength of its collections since a museum is an institution that collects, studies, displays, and interprets objects. This research constructs museums as institutions that need to present holistic learning. The occurring questions are: (1) what the potentials of the museums in Indonesia are, and (2) how the museums will be able to assess and map the implementation of educational aspects in their entire organizational management without neglecting the enjoyment and recreational objectives for their visitors. The objectives of the paper are (1) mapping the potentials of Indonesian museums, (2) presenting a conceptual working frame in assessing programs implemented by the museum through the description of the concept of education, which is called by the researcher as museum domain curriculum, (3) reporting the results of educational aspects' description, which implicitly should be internalized by museum managers in each museum's managerial implementation policy. To obtain information as natural as possible, where undetectable superficial phenomena may occur without any intervention of the interests of museum-related parties, the researcher uses qualitative approach by unstructured closed observation method i.e. an observation method that is carried out unknown by the subjects under observation. The study is carried out in two stages focusing on different observation areas. Stage I was carried out in 2014-2015 focusing on the observation area consisting of 248 museums in the island of Java and Stage II was carried out in 2015-2016 focusing on the observation area consisting of 186 museums spread across the islands of Sumatera, Bali, Sulawesi, Kalimantan, East Nusa Tenggara, Papua, West Nusa Tenggara, North Maluku, West Papua, and Maluku. Research instrument is made using the museum management standard as the guidelines, which later is compared to the working frame which is described based on learning domain theory to create Museum Domain Curriculum Table. Indonesia has a great variety of both tangible and intangible heritage of 633 large ethnic groups. Most museums were established to document ethnography and social history collections. Only a small number of museums concentrate on the collections of arts, design, science, technology, nature history, medical, health, sport, and past people. Unfortunately, most museums have not been able to carry out the existing information management and dissemination optimally. The museums have not been able to communicate the richness of their collection creatively. Museums in Indonesia need to overcome various challenges to make themselves into a creative industry that is capable of cooperating with various parties, forming positive brand as well as overcoming funding issues.

INTRODUCTION

Museum has a unique role in preserving the nation's cultural heritage and a responsibility to ensure that the future generations can still access the original documents of the nation's heritage. Museum in Information Era is required to have the capability to anticipate changes occurring in the society, including changes in demography, community infrastructures, new technology, economy, resources, and new energy development as well as other development which dramatically can change the way people live and see the world. Such changes undoubtedly will have an impact on daily life and people's needs, which eventually will change the role of museum. The role of museum is adapted in the form of services which can bring together the people's changing needs (Andreasen, 2002; Kotler, Kotler, & Kotler, 2008; McLean, 1997; Rentschler &

Hede, 2007; Scott, 2000). Historically, museum's orientation shifted from object-oriented to human-oriented (Rentschler, 2007). Robert Lumley stated that the role of museum now is more than one way communication. Currently, museum has become a place to see exhibitions, eat, study, conserve and restore artifacts, listen to music, watch films, discuss, and a meeting place (Cox, Radbourne, & Tidwell, 1998). Traditionally, museum has the role of a place that collects, preserves, and studies objects, but nowadays, museum has to understand its role in preservation as well as its role in attracting its visitors. Museum in the Information Era is challenged to be able to distinguish itself from other places known by the society (Institute of Museum and Libraries Services, 2009). Such shift undoubtedly reinforces new paradigm changes in mu-

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seum management (Rentschler, 2007). Although museums have varying collections to be managed, they do not have any differences in achieving educational goals (Griffin, Abraham, & Crawford, 1999). The question arising is how museum can assess and map the implementation of educational aspect in its entire organizational management without neglecting the visitors' enjoyment and recreational objectives. The objective of this paper is to present a conceptual working frame for assessing programs carried out by museum through analyzing the concept of education. By analyzing the concept of education, actually the museum's condition can be mapped so that it can study its strength as an institution that takes on educational objective without neglecting its enjoyment or recreational objectives.

Briefly, the paper also tries to report the result of the assessment of educational aspect analysis, which implicitly should have been recognized by museum managers in Indonesia. The effort is carried out by the researcher in order to provide assistance in increasing museum's potential as a learning resource center, particularly for museums in Indonesia. It is considered as crucial and interesting since from the exploration that had been done, the researcher has not found any research and assessment on museums using the learning domain theory-based working frame. The research is expected to be a new innovation in assessing the educational function application in museum.

METHODOLOGY

The research was carried out in two stages; each stage took twelve months to be completed. Such length of time was necessary in order to be able to carry out observations to the entire area of Indonesia since the funds used were funds raised jointly by a group of people concerned with the condition of museums in Indonesia, namely Jelajah, (2016).

The research was focused on different areas. Stage I, in 2014-2015, was focused on the area of observation consisting of 248 museums in Java, and Stage II in 2015-2016 was focused on the area of observation consisting of 186 museums spread in Sumatera, Bali, Sulawesi, Kalimantan, East Nusa Tenggara, Papua, West Nusa Tenggara, North Maluku, West Papua, and Maluku. During the research, the researchers also updated the data on numbers of museums in Indonesia.

The research involved 50 volunteer observers. Volunteer observers were the members of the community trained to carry out unstructured closed observation method (natural background closed observation method). Unstructured closed observation is an observation method that is carried out unknown by the subject being observed. The method is chosen to obtain

the most natural information possible; hence, invisible superficial phenomena may arise without any intervention of various parties' interests relating to the museum. Observers carried out the observation in person in the museum as visitors and attended activities organized by the museum, including monitoring museum's virtual activities through sites, and social media. Results of observation were recorded, photographed, and even videotaped to ensure the correctness of the obtained data. The author was the principal researcher and the chief executive of the research.

Conceptual Working Frame

The observation instruments were made based on the objectives of museum's establishment as stated in the definition of International Council of Museum (ICOM, 2004) i.e., education, study, and enjoyment which undoubtedly are similar to the task of museum in Indonesia as stipulated in Article 2 Republic of Indonesia Government Regulation No. 66 of 2015. The instrument was also designed to be able to accommodate the phenomenon that no museums are similar; museum is a unique institution (McLean, 1997).

In order to get an appropriate instrument to carry out the mapping activity, first of all, the researcher analyzed Museum Management Standard published by the Directorate of Cultural Heritage Preservation and Museum Directorate of Culture, Ministry of Education and Culture Republic of Indonesia, and also Running Museum: Practical Handbook published by International Council of Museum (ICOM). Both standards became the guidelines in making the list of minimum standard of museum management in Indonesia, which later was compared to the working frame analyzed based on learning domain theory.

Referring to the 3 functions of museum, i.e. education, learning, and enjoyment (recreation) and based on the learning domain theory (Anderson & Krathwohl, 2001; Bloom, 1956; Gardner, 1983; Harrow, 1972), museum is constructed as an institution that has the requirement to present holistic learning. Museum is observed based on the implementation of cognition, affection, psychomotor (frequently known as physical domain), social interaction (frequently known as social development domain), and aesthetics domains. In its growth, the five domains in educational area are completed with language, construction, and drama domains. This research limited its conceptual working frame to the first five domains. The other three domains will probably be drafted in future researches.

The learning domain taxonomy is defined as competency and indicator, which later is used in observing the museum holistically and is referred by the researcher as museum domain

curriculum (see Figure 1).

- Museum in cognition domain
  Having the capability of integrating the museum's knowledge to the experiences given to the visitors so that they are able to construct their knowledge further.
- Museum in affection domain
  Having the capability of creating and presenting the enjoyment, appreciation, and competency to the visitors
- Museum in psychomotor domain
  Having the capability of providing mastery in environment through motion control improvement and the development of attitude, knowledge, skill, and behavior to maintain and respect the environment for museum's stakeholders
- Museum in social interaction domain
  Having the capability of developing interaction pattern as internal control and support to social values in its environment
- Museum in aesthetics domain
  The capability of integrating sensation, thought, and action to arts, music, and various sensory experiences to increase personal comfort and meaning

FIGURE 1
Education Taxonomy-Based Conceptual Working
Frame of "Museum Domain Curriculum"
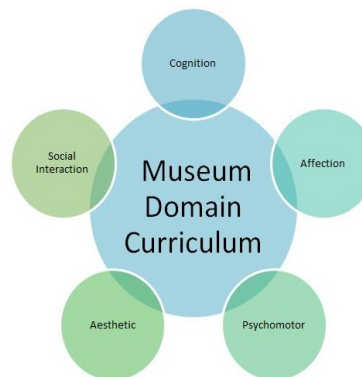
These five domains later were reconstructed into an observation table, which was developed into a number of competencies and indicators that can be made as reference during field observation. Basically, these domains had to be internalized in museum management. Hence, several domains' competencies were combined since they were inter-related and had values that affected one another.

Cognition and psychomotor domains were combined under the competence of creating a creative and innovative educational program. The description was focused on the program's objective, which is to be able to increase the knowledge and appropriate attitude control of the visitors. Aesthetics domain stood alone as a domain with a significant role since the main task of a museum is to serve as the preserver of nation's heritage as well as the exhibitor. Competencies in arts, music, and various sensory experiences, which were contained in the entire maintenance, preservation, exhibition, and environmental governance programs were aimed to create excitement, horizon expansion, stimulation, and satisfaction. Affection and social interaction domains were combined under museum social function competency, which is required to be able to operate human-oriented new paradigm changes. In affection domain, museum should be able to develop visitors' knowledge, comprehension, and appreciation. Thus, they are able to develop their appreciation on the nation's ethnic traditions, values, background, and culture. Therefore, the variety of ethnic groups in Indonesia, as stated in the principles of Bhineka Tunggal Ika, should be the foundation in the management of museums. Competency is formulated based on the final target to be achieved at each level of indicators. Domain curriculum indicators were compiled by levels based on the prediction of concept implementation capability. There are three stages/levels in cognition and psychomotor domains curriculum, which are expected to be carried out by museums relating to education program. Stage one, the museum has the capability to encourage visitors to recognize and use various information sources available in the museum. Needless to say, in order to achieve this level, the museum needs to provide or prepare numerous things. If the museum has the ability to encourage the use of various available information sources, at the next level, visitors' knowledge should actually be better than before and finally at the last level, visitors will be able to follow vari-

ous things directed at the museum, including simple procedures or more complicated activities.

Likewise with aesthetics domain curriculum, if the museum can create sense of comfort from a variety of sustainable maintenance, preservation, conservation, and restoration programs, at the last level, the visitors will be able to build their appreciation on arts' values.

In affection and social domains curriculum, museum is evaluated to be able to build an attachment to stakeholders through good social relation's experiences, role, and development. For making the observation and evaluation easier, concept table is re-described in observation table. The complete description of museum domain curriculum is presented in Table 1.

TABLE 1
Observation Aspect Concept in Museum Domain Curriculum

No.	Museum Domain Curriculum	Competency	Indicator
1.	Cognition & Psychomotor	Can make creative and innovative education program	- Museum is able to encourage visitors to recognize and use a variety of available sources in the museum - Museum can encourage visitors to increase their own knowledge - Museum can encourage visitors learning to follow safe procedures in the museum and in their surrounding
2.	Aesthetics	Can create programs on museum's maintenance and preservation so that visitors can have a sense of comfort	- Museum is able to make visitors feel comfortable from variety of sensory experiences in the museum through sustainable arrangement and maintenance - Museum is able to improve public appreciation on aesthetical values
3.	Affection & Social	Museum can make programs that involve the public both internally and externally	- Museum is able to create the condition to create enjoyable experience for the visitors - Museum is able to improve the role of all museum's stakeholders in appreciating the museum - Museum is able to encourage all stakeholders to develop appreciation toward other people's tradition, values, ethnic background, and culture - Museum is able to encourage all stakeholders to develop the sense of environmental responsibility

Data Verification

Data verification was carried out through triangulation on four components, (1) different observers observing similar museum, (2) museum visitors excluding the observers, (3) museum managers, (4) panel of experts consisting of academicians, humanists, and decision makers.

RESEARCH FOUNDATION

The concept of domain curriculum was introduced for the first time in a paper in 1971 in the annual meeting of American Educational Research Association in New York as a form of concern on the structure and moral of the education implementation in which both are parts of timeless evolution. It started with Macdonald's thought of what can be learned, what to be learned, why it is learned and why it is not learned, and the ethics of future education planning. Domain curriculum is the

foundation of education, which has implication on the ontology, epistemology, and axiology of each education activity and action. The domain curriculum's point of view re-features the curriculum as the result of dynamic and complex interactions of the activity and action (Macdonald, 1986, p. 213).

Museum is an institution with specific characteristics, a nonprofit organization with social objectives (education, conservation, supervision). Functional definition shift occurs because it historically shifted from object-oriented (or based on collection) to purposive definition which puts human as its orientation. The shift strengthens new paradigm changes in museum management (Rentschler, 2007). In order to achieve the human-oriented museum's objective, where museum becomes an enjoyable place where people do some learning, museum needs to understand the domain curriculum concept. Museum needs to give some thoughts on what can be learned in mu-

seums, what is learned in the museums, why it is learned and why it is not learned as well as learning ethics. By understanding domain curriculum, the curators and educators in museums can create appropriate activities and actions in increasing patrons'/visitors' experience.

There is a learning domain within domain curriculum. Prior to the emergence of domain curriculum movement, Bloom (1956) had begun to introduce the learning domain concept, namely cognitive, affective, and psychomotor domains, which were known by the name Bloom's Taxonomy. Taxonomy is a classification or grouping by specific characteristics. Taxonomy in education is used for classification of instructional objectives.

Some name it as learning objectives, performance objectives or learning targets. Taxonomy classifies information in levels or hierarchy. Taxonomy refers to educators' objectives on learners' success. As for Bloom (1956) cognitive domain, it contains learning and application to knowledge (Knowledge), affective domain refers to acquisition of attitude, emotion, and values (Attitude), and psychomotor domain contains body and performance skills development (Skill). Each domain is divided into several categories and subcategories, which are hierarchically sequential (multileveled), from simple behavior to the most complex one. Behavior at each level is assumed to include behavior from lower level.

FIGURE 2
Bloom's Domains of Learning (higher order skills are on top)

Psychomotor	Cognitive	Affective
• Origination	• Evaluation	• Characterizing
• Adaptation	• Synthesis	• Organizing
• Complex Overt Response	• Analysis	• Valuing
• Mechanism	• Application	• Responding
• Guided Response	• Comprehension	• Receiving
• Set	• Knowledge	
• Perception		

Source: Wilson (2002); Bloom (1984); Krathwohl, Bloom, & Masia (1964); Simpson (1972)

Bloom's taxonomy was revised by Anderson and Krathwold (2001) (Anderson & Krathwohl, 2001; Krathwohl, 2002; The University of Queensland, 1996; Wilson, 2002, 2013). Several other terms, which also illustrate similar things as the three domains in Indonesia, were stated by Ki Hajar Dewantoro or Soewardi Soerjaningrat, the founder of Sekolah Taman Siswa (Taman Siswa School). He proposed the concept of creativity, sense, and intention as the objectives of learning. Creativity is aligned with cognitive concept, sense with affective, and intention with psychomotor.

Later on, several affective taxonomies were also developed by some distinguished people such as Foshay, (1978); Nunnally; (1978). Then, Martin and Briggs (1986) reviewed their opinions and compiled affective scope from psychological elements such as sentiments, interests, beliefs, emotions, social temperament, and in-depth responses. Foshay (1978) even described six domains in education, namely intellectual, emotional, social, physic, esthetics, and spiritual. Foshay (1978) included two affective concepts namely aesthetics and spiritual, which had not been in previous taxonomy. Hohr (1998)

cited in Austring & Serensen (2010), strengthened aesthetic domain as representation of qualitative world view, providing the overall meaning of life through creation and appreciation of various forms of expressions. Aesthetics is closely related to the ability to communicate from, for, and about emotion.

Social domain theory itself has been used to indicate various types of social interactions and the variety of social interactions developed into different social knowledge domains (Killen & Smetana, 2015; Nucci, 2001; Smetana, 2006). Moral issue becomes the root for the development of appreciation for traditions, values, responsibilities, and concerns (Nucci, 1989). The theory is originated from Piaget's social theory and Vigotsky's aesthetics, which encourage the construction of sense toward the moral interests in mutually respectful attitude (Ayman-Nollet, 1988; Frois, 2008).

All the instructional objectives can be constructed within the indicators, which are made as measurement instrument for domain implementation. Museum assessment is carried out by observing the domain application. How can all the domains be built through curators' decision, museum's objects, exhi-

bitions, interior designs, and museum's considerations? Is museum capable of playing the role of an enjoyable learning place?

Findings of Research Study

Until the end of World War II, the estimated number of existing museums was approximately 30 museums. After the Independence of the Republic of Indonesia, the number of museums kept increasing. According to the survey, currently in Indonesia, there are 434 museums managed both privately and by the government that housed various collections. As many as 248 museums of them are in Java. The rest, which consist of 186 museums, are spread in Sumatera, Bali, Sulawesi, Kalimantan, East Nusa Tenggara, Papua, West Nusa Tenggara, North Maluku, West Papua, and Maluku. The distribution of museums is presented in Table 2 below.

TABLE 2
Number of Museums in Indonesia

No.	Province	Total Number
1.	DKI Jakarta	59
2.	West Java	40
3.	Banten	5
4.	DI Yogjakarta	43
5.	Central Java	47
6.	East Java	54
7.	Nangroe Aceh Darusallam	17
8.	North Sumatera	19
9.	West Sumatera	18
10.	Riau	7
11.	Riau Islands	4
12.	Bangka Belitung	4
13.	Jambi	6
14.	South Sumatera	7
15.	Bengkulu	3
16.	Lampung	3
17.	North Sulawesi	3
18.	Central Sulawesi	3
19.	Southeast Sulawesi	4
20	West Sulawesi	2
21.	South Sulawesi	11
22.	Gorontalo	3
23.	East Kalimantan	5
24.	South Kalimantan	2
25.	Central Kalimantan	2
26.	West Kalimantan	4
27.	North Kalimantan	3
28.	Bali	33
29.	East Nusa Tenggara	6
30.	West Nusa Tenggara	4
31.	Papua	5
32.	West Papua	1
33.	North Maluku	4
34.	Maluku	3
	TOTAL	434

Unsurprisingly, the number of museums in Java is more than the combined number of all museums that are outside Java. This is a phenomenon that the development is still centered in Java, and that the central government still needs to encourage regional governments outside Java to give more concerns to museums. Financial and competent human resource supports undoubtedly are the main issue in the establishment of museums in those regions.

FIGURE 3
Distribution of Museums in Indonesia
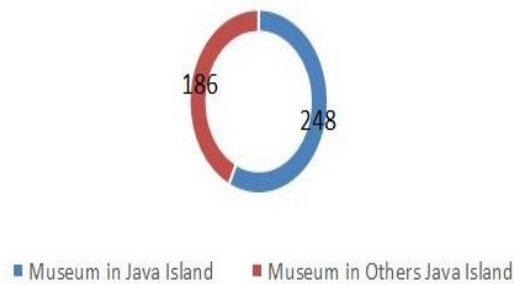
Source: Result from analyzed data of surveyed questionnaire

The complaints were also revealed in the triangulation carried out by the researcher. Most of the managers had interesting opinion that staff competency was the most important point in museum management. Staff with work ethics and integrity will be able to find solutions to budgetary issues as long as they did not clash with existing regulation. Such opinion was similar to the opinions expressed by a panel of experts. Most of the panel members conveyed that museology education needed to be improved to create competitive museum managers.

Classification of Museum Based on its Collection

In this research, the focus of the mapping will be on the classification of museum based on the collection. Mc Lean, a museum marketing expert, confirmed that the existence of a museum relies greatly on the strength of its collection since a museum is an institution that collects, studies, exhibits, and interprets objects (Rentschler, 2002). Therefore, it is important for museum managers to be familiar with the collection in their possession. Below is the table of museum distribution in Indonesia based on collection classification.

TABLE 3
Production Materials

No.	Collection	Total
1.	Ethnography & Social History	265
2.	History of Military & Armament	33
3.	Natural History & Geopark	16
4.	Science & Technology	42
5.	Arts & Design	42
6.	Industry	11
7.	Medicine & Health	5
8.	Sports	1
9.	Past People	19
	TOTAL	434

Most of the museums in Indonesia (61%) are museums that document ethnographic and social history objects. It is unsurprising since Indonesia has 1330 ethnicities, which can be grouped into 633 great ethnic groups (Central Bureau of Statistics Indonesia, 2016) and quite a long history. In general, the treasure of these great ethnic groups has been attempted to be documented, yet efforts for detailed documentation need to be carried out again. It is an important effort in building a bond between museum and the public. The tie in collection is emotionally the closest thing to the people in their environ-

ment; people will voluntarily participate in preserving their heritage. For example, Batak Museum in Balige, North Sumatera, which was established by TB Silalahi-a public figure among Batak people. He was concerned over the youth's tie to Batak traditional values. Batak ethnic group is one of the great ethnic groups in Indonesia. Another example is Museum Budaya Dayak (Dayak Culture Museum) in Palangkaraya, which documents Kalimantan's Dayak ethnic group.

One fact that should be given specific concern is the least number of museums in the categories of natural history, geopark, science, technology, medicine, and health. When the number of these categories was combined, the total number of museums only reached 24% of the total number of existing museums, yet the amount of Indonesian biological variety and achievements in exact sciences in Indonesia cannot be considered as low. The kind of existing animals in Indonesia is estimated to reach approximately 220,000 species consisting of approximately 200,000 insects ($\pm$ 17% of the world insects), 4,000 species of fish, 2,000 species of birds, and 1,000 reptiles and amphibians. Meanwhile, the flora species in Indonesia were estimated to reach 25,000 species or more than 10% of world's flora. Moss and algae are estimated to be 35,000 species. Not less than 40% of these species are endemic species or species that can be found nowhere else but in Indonesia (Ministry of Environment, 2015).

University museums recorded as having a collection that becomes the center for scientific study need to be encouraged continuously to grow and develop. The number of university museums focusing on exact sciences is relatively big; 17 out of 31 existing university museums. Nevertheless, when compared to the number of existing universities or tertiary education institutions in Indonesia, only 22 universities or tertiary educational institutions have developed museum out of 3,312 existing educational institutions. It means very few (0.7%) learning source centers documented the results of scientific activities, laboratory and information references on history and science in the university or tertiary educational institution environment in Indonesia in the form of a museum.

The number of arts and design museums that just reached 9.7%, military museums 8%, past people museums 4%, industry museums 2.6%, and sports museums 0.2%, is also an alarming fact. Indonesia has extraordinary natural and cultural treasures; the documentation of collection and documents is actually an implementation of preservation task as a social function that is not realized.

Facts

Museums in Indonesia need to be more persistent in exploring available information. Collection specialization is needed to strengthen museum's unique character. Collection distribution is still dominated by ethnographic and social history areas. Documentation on science, technology, medicine, health, sports, and "past people" has not been done optimally. Moreover, collections have not been studied and sorted much to provide interesting "story" and "history" that can improve public's bond. Collections are not merely to be exhibited or displayed but also can be communicated to people in interesting ways. Ways to create communication will be mapped in domain curriculum implementation.

Assessment on Museum Domain Curriculum Implementation

Museums worldwide are requested to compete in order to survive, which means they have to be able to make themselves different from other places known by the people. Through domain curriculum evaluation, museum's policies can be monitored through a level of implementation.

Cognition & Psychomotor Domains

Cognition and psychomotor domains are described in three indicators: (1) museum has the ability to encourage visitors in recognizing and using various available sources, (2) museum has the ability to encourage visitors improving their knowledge, (3) museum has the ability to encourage visitors learning to follow safe procedure in the museum and its surrounding. For observing the implementation of these indicators, observations were focused on the policy of museum storyline arrangement, visitors' flow, exhibition/display arrangement, and users' services. Referring to users' services, the researcher put down various efforts that minimally should be carried out by the related museum: (1) empowerment of information about collection owned by the museum, (2) accessibility to obtain information, (3) provision of various facilities to creatively present collections, (3) socialization of regulations relating to safety and security.

TABLE 4
Cognition & Psychomotor Domains Mapping

No.	Indicator	Policy	Number of Museum Implementing the Policy
1.	Museum has the capability to encourage visitors	1. Traditional display	90%
2.	to recognize and use various available resources	Digital display	3%
		3. Interactive media, both manual and digital	1%
		4. Library	1%
		5. Archives	2%
		6. Laboratory	5%
		7. Storage	5%
		8. Quiz	40%
		9. Games	40%
		10. Special collection exhibition	30%
2.	Museum has the capability to encourage visitors improving their knowledge	1. Discussion, seminar	80%
		2. Competition	65%
		3. Festival	30%
		4. Workshop	20%
		5. Courses	10%
		6. Education and Training	5%
3.	Museum has the capability to encourage the visitors learning to follow safe procedures in the museum and its surrounding	1. Museum's technical guides	50%
		2. Museum Regulation	65%
		3. Sign posts	40%
		4. Directory	20%
		5. Flow	20%
		6. Sports	10%

Results of the observations showed that most of the museums in Indonesia were not ready to encourage visitors to make use of various information sources that should have been made available in the museum. Traditional display still dominated and the opportunity to study collections through library, archives, laboratory, and storage facilities had not been made available. Moreover, the use of interactive media is also very limited; instead the museum used more methods relating to games and special collection arrangement, which are not that many. One direction-natured knowledge improvement activities were carried out mostly by organizing discussion, seminar, and competition. Learning activities had not been done much. In several museums, learning activities were provided more to the internal (staff) of the museum instead of the public. Even when they were offered to the public, the activities offered had not yet been able to inspire the participants in improving their incomes. As a learning resource center, museum should have started making itself as a life-long learning place. The challenge was for the museum to be able to package the information of its collection so that it can be effective and inspiring for the people in improving their knowledge to make them wiser. At least, the people will be able to follow the safe procedure in the museum and its surrounding in order to achieve humane life. The policy of museum's objective on education and learning starts from environmental improvement in the museum's surroundings, which will produce prosperous lifestyles.

Facts

Cognition and psychomotor domains' data indicated that currently, most of the museums in Indonesia are incapable of making themselves as enjoyable learning source centers. The managers have not been able to package their information (collection) as the commodity needed by the public. A manager has to continuously create something attractive so that people will recognize, try, and enjoy museum's presentation. The knowledge about its collection should be made as program sources and can be collaborated with other parties through clear cooperation agreement.

Aesthetic Domain

Aesthetic domain is described in two indicators, i.e., (1) museum has the capability to provide comfort to the visitors through various sensory experiences in the museum through sustainable arrangement and maintenance, and (2) Museum has the ability to increase the public appreciation of aesthetical values. In assessing the indicator implementation, observations were focused on the policy for maintenance, conservation, restoration, arrangement (including lighting, sound, and olfaction/smell sensory), cleanliness and safety, and even fur-

ther on its appearance, not only the physical appearance of the building, but also the exhibition arrangement which includes the complete appearance of all the museum managers.

These domains are actually intertwined and intersected; a program in one of the domains also formed another domain. Activities that sharpen up the skill and appreciation on senses are one of the objectives of the education on emotions. Museum needs to strengthen the programs related to it. As a learning source center, sensory process can be facilitated through sustainable planned programs.

TABLE 5
Aesthetic Domain Mapping

No.	Indicator	Policy	Number of Policy Implementing Museums
1.	Museum has the capability to make visitors feel comfortable from various sensory experiences in the museum through sustainable arrangement and maintenance	1. Conservation and Restoration Program	50%
		2. Routine Maintenance	25%
		3. Special Maintenance	10%
		4. Cleanliness	50%
		5. Setting	
		a. Lighting	45%
		b. Sound	10%
		c. Odor	5%
		6. Security	50%
2.	Museum has the ability to improve people's appreciation of aesthetical values	1. Environmental arrangement of the museum exterior	20%
		2. Museum's exhibition arrangement	40%
		3. Employees' appearance	40%
		4. Appearance of communication media: Web design, poster, etc.	25%
		5. Shows and trainings which implicitly improve sensory appreciation	
		a. Dance	10%
		b. Music	10%
		c. Drama	5%
		d. Poetry	5%
		e. Film	10%
		f. Painting	15%
		g. Sculpting	2%
		h. Shaping	2%
		i. Batik making	25%
		j. Knitting	5%
		k. Weaving	5%

Result of observations showed that most museums had conservation, restoration, cleanliness, and security programs. The museums have not done much to insert sensory appreciation in

their programs. Batik making was recorded as a program frequently found, yet no other arts had been tried to be initiated. Some museums had realized the importance of the arrangement

of lightings, exhibition, and staff appearances. Regarding arrangement, the policies that have not been made are to liven up the museum with music and to keep the fragrance of museum's rooms. As branding form of museum image, the appearance is not only about the building's physical form and the staff, but also the appearances of the website and posters that need to be supported by professional graphic designers. In what way can budgetary issue be resolved to liven up the museum's atmosphere with strong sensory process? The answer to this question is the affection and social domain.

Facts

Aesthetic domain's data indicated that there were very few museum managers in Indonesia who realized their role in processing people's sensory information. Museum needs to realize and create sensory sensitivity in the environment. Not merely of the physical appearance of the building, staff, and sites but the museum should be able to create appreciative atmosphere through music, lighting, language, and smell as part of sensory processing. Joyous atmosphere (tone) will perceive positive values on the people's mind; hence, the existence of a museum will be meaningful in the formation of community with good character.

Affection & Social Domain

Affection & Social Domain is described in 4 indicators, i.e. (1) museum is capable of building the condition that creates joyous experiences, (2) museum is capable of improving the role of the stakeholders in appreciating the museum, (3) museum is capable of encouraging all stakeholders in developing appreciation toward other people's tradition, values, and ethnic and cultural background, (4) Museum is capable of encouraging all museum's stakeholders in developing the sense of environmental responsibility.

TABLE 6
Mapping of Affection & Social Domain

No.	Indicator	Policy	Number of Museum Implementing the Policy
1.	Museum is capable of building the condition to create enjoyable experience for the visitors	1. Usage of communication technology	30%
		2. Café/canteen	30%
		3. Services for the difables	30%
		4. Nursing room	20%
		5. Assembly hall/auditorium	30%
		6. AV Room	20%
		7. Worship space	20%
		8. Dry Toilet	25%
2.	Museum is capable of improving the role of all museum's stakeholders in appreciating the museum	1. Museum's Friend or Community	35%
		2. National cooperation	40%
		3. International cooperation	10%
		4. Research on stakeholders	35%
3.	Museum is capable of encouraging all stakeholders in improving appreciation toward other people's tradition, values, and ethnic and cultural background	1. Socialization of museum museum to the public	40%
		2. Public involvement in collection development	25%
4.	Museum is capable of encouraging all museum's stakeholders in developing their sense of responsibility toward the environment	1. Facilitating Museum's Volunteers	5%
		2. Facilitating Public Involvement	40%

Based on the observation, some of the museums have already had the policies concerning cooperative works with national institutions, socialization of museum in the surrounding areas, and facilitating public involvement. Nevertheless, services for the difables, communication technology facility, assembly hall, nursing room, worship space, and clean and dry toilets have not been able to be implemented. Most of the museums even found it hard to provide parking area, clean water, and trans-

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portation access. These infrastructural facilities are closely associated with aesthetic, affection, and social building. Without any arrangements that do not comply with followed norms and values, these domains will be hard to be realized. Concern, tolerance, and cooperation are the key in creating adequate public facilities. As an example, a museum can forbid people in its surrounding from trading along the entrance access and cooperate with the government in seeking for better trading place where flow of visitors will be directed to go through that trading area. Although it is not easy, such thing needs to be attempted. Another example is that the museum can cooperate with people in the surrounding area to provide worship space and clean toilet. Such cooperation in facilities provision can improve mutual respect and provide an income improvement to the people. Such efforts are undoubtedly not that easy, nevertheless, any form of public involvement will actually make the museum carry out its social role excellently.

It is worth noting that the research and museum's volunteer, friends, and community are still carried out by only very few museums. The reluctance to collaborate with many parties beyond the museum usually is hindered by the lack of knowledge of existing volunteers or community. Besides not knowing the existing community, perhaps it is quite hard for the museum to recognize the character of existing communities. Nevertheless, the trust should be built and the awareness of networking is crucial in this era. Generally, communities work in the realm of currentness, their expertise in making use of social media and network can be an advantage for the museum. Community mapping needs to be carried out by the museum so that it can carry out programs that link to the existing condition of the current generation. Many museums need to do some studies to map their society's condition so that they can create suitable programs. Museums are recommended to be willing to open themselves to many inputs.

Facts
Affection & Social Domain data indicated that very few mu-

seum managers in Indonesia realized their social role in developing successful interaction pattern and in cultivating senses and values for the people. Working in a museum does not merely involve maintaining and taking care of the collection, but to find ways to communicate the existing information through activities that involve the stakeholders, particularly the visitors.

Preposition of Museum Domain Curriculum
Observing the research result and the mapping of learning domain theory (Anderson & Krathwohl, 2001; Bloom, 1956; Gardner, 1983; Harrow, 1972) museum is constructed as an institution requested to present holistic learning.

Smart museum
The museum can integrate visitors' knowledge through the experience given so that (1) visitors can construct their knowledge further, (2) the museum masters the environment through movement control improvement, and (3) museum develops attitude, knowledge, skill, and behavior to maintain and respect the environment.

Friendly museum
Museum is able to create and present joyous feeling, appreciation, and competency for the visitors as well as develop interaction pattern as internal control and support social values in its surrounding.

Engaging museum
Museum is able to integrate feeling, thought, and action on arts, music, and various sensory experiences to improve comfort and meaningfulness personally. Eventually, museum will emerge as enjoyable learning source center or "Fun Museum", which can educate visitors through creative and innovative experiences and actively involve the public and give comforting sense through all assets' maintenance and preservation. The model of the above preposition is as follows:

FIGURE 4
Museum Domain Curriculum Model

CONCLUSION

Museum is a unique institution that keeps growing in accordance with its era's needs. Through Museum Domain Curriculum working frame, the researcher tries to assess and to map the implementation of educational aspects in its entire organizational management without neglecting the enjoyment and recreation objects. The essence of the entire description of domain curriculum holistically then is compared to the minimal standard of museum management. The Fun Museum is a comprehensive predicate on the ability to carry out the entire domain curriculum. Fun Museum becomes the objective of the programs that museum should be able to communicate better with all the stakeholders, metamorphosing to be better through revamped program, thus eventually people will keep coming to the museum.

By recognizing the strength of its collection, museum can actually provide more focused and useful public services to improve the people's knowledge and even their income, too. For the museum itself, information service can be carried out for researchers and the public. Hopefully, museum will be more opened and carry out its social function optimally. Public in-

volvement becomes a crucial issue whenever museum experiences a lack of human resource. Building network and volunteers' community will assist museum in moving faster for reaching out to the people who probably are reluctant to go to the museum. The unpleasant and unclean image of the museum should be made better by renovation of facilities and infrastructures and also appropriate appearance of the staffs. By unraveling the issue of museum domain curriculum, actually a connecting line can be drawn on the condition of museology education itself. The government needs to provide more flexibility to private sectors in assisting by providing educators and curriculum that are needed to educate museologists with excellent character. The government also has to encourage the willingness to establish museology education as part of the awareness of museums' resources' condition in Indonesia. Museums in the Information era are challenged to be the Third Place; therefore, museums should have the capability to be different from other places. Museum will always be visited by people as a form of appreciation when they benefit from the museum's existence.

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– This article does not have any appendix. –