



EMPOWERMENT OF MUSEUMS

PROBLEMS AND SOLUTIONS

EMPOWERMENT OF MUSEUMS; PROBLEMS AND SOLUTIONS

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The international seminar on Empowerment of Museums; Problems and Solutions was a seminar held to discuss the various museum problems, not only those encountered in Indonesia, but also by museums around the world who implemented similar principles or other equally unique ones to get the people to visit museums. During the seminar experiences and knowledge were exchanged between museums experts from the United State of America, The Netherlands, Germany, Italy, Belgium, Austria, Thailand, Singapore, Malaysia and Australia, in order to solve problems faced by nearly all museums.

We wish to take this opportunity to express our sincere gratitude towards the Minister of State of Tourism and Arts, the Director General of Arts and Culture and authorities of the Province of Bali who gave full support to our efforts during the seminar, in particular the Dinas Kebudayaan Tingkat I (Office of Cultural Affairs) Mr. Ida Bagus Pangjaya, Mr. Luther Barrung and of his staff at Tourism, Art and Culture Office in Bali who enthusiastically took part in this seminar.

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Suwati Kartiwa

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CHAPTER I : INTRODUCTION AND RECOMMENDATIONS

EMPOWERMENT OF MUSEUMS IN SOCIO CULTURAL PROSPECTIVE

Suwati Kartiwa

Director of Culture Heritage
Promotion and Development
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Potentials of Indonesian Museums

The potentials of the Indonesian's cultural wealth is reflected in the existing 250 museums throughout Indonesia, even though the numbers of these museums in Indonesia with its 210 million inhabitants is not yet comparable to the numerous museums for instance in the United States of America and European countries which are made available according to their main function and role as a source of information for the community at large.

In anticipation of the third millennium, we have to empower the museums to be more dynamic in their effort to manage the cultural assets, including its natural wealth.

The vanishing of many historical remains and neglected museums are all indications of the lack of interest and concern of the community.

The present growth of the economy is physically felt with the appearance of the modern buildings and museums. The construction of new buildings, neglecting historical ones and cultural remains is actually a development that has no identity.

A museum as one of the institutions that could reflect the nation's identity through artefacts and collections with the supporting elements, seems to be overlooked and no attention is paid to these facts.

Modern physical development does not automatically guarantee success, if not supported by the national identity, realising this fact, the characteristics of a nation are to represent the traditional values and authenticity of the cultural heritage.

Ironically the authenticity of a nation's culture have often been interpreted as "old fashioned" or ancient, likewise people consider museums as only a repository of old objects. This perception, however should be changed to become a strong effort to empower the museum with a much more active role.

Empowerment of the museums will be an important contribution towards the urban development of a region. Development in this context, should not be conceived exclusively in economic terms, as it also has socio-cultural dimensions, and it is made for the people and by the people.

Integrated development can only be achieved through full acceptance of and participation in certain projects, such as revitalization of the community in which it takes place.

An example is the revitalization of the old town of Sunda Kelapa in Jakarta which was supported by the fact that it was part of the port of Jayakarta with a storehouse for spices belonging to the VOC of early 17th century, now converted into the Maritime Museum (Museum Bahari). There are several others the historical buildings which have become museums. Among others are Jakarta Historical Museum Fatahillah, Wayang Museum and Museum of Fine Art, old buildings of the 17th - 18th century.

Another example in Bali the Cultural Office of the Province is now developing a comprehensive cultural heritage conservation program.

Living culture pilot activities will include other important heritage items, i.e. the Textiles of Bali Museum, the Subak Sanggulan Museum, Lontar manuscripts and the Desa Adat (traditional village). Desa Adat, which are traditional community based cultural institutions, need to be conserved, revived, strengthened and empowered, as they are the crucial elements entrusted with both conserving and revitalizing the Balinese Cultural Heritage.

Indonesia has a rich, old and historic urban heritage with multiethnic characteristics, among others the kind of urban heritage in Bandung and Cirebon in West Java Province, Semarang in Central Java Province, Pekanbaru in Riau Province, Medan in North Sumatera Province and Makasar in South Sulawesi Province.

In those areas the cultural conservation is inherent within the activities of many institutions including museums.

The Challenge in Empowering the Museum

It is necessary to step up the efforts to empower the museum, not only its management, appearance and dissemination of knowledge. Concerning the management many museum in Indonesia have upgraded their staff members in an effort to reach professionalism through domestic as well as foreign training programmes, organized by the Department of Education, institutions or private enterprises. Keeping in mind the importance of a museum as an integrated part of cultural development the empowerment of the museum also involves other integrated aspects.

In historical perspective the original Indonesian museum was inherited from colonial times and developed in stages, the museum becoming a medium to expose the history of Indonesia in presenting Indonesia cultural unity. Along with the capacity of the government program to develop and be a guidance for museums throughout Indonesia.

The progress of the museum in the era of globalization is not to be separated from the progress of communication technology. The museum is required to become the main attraction for cultural tourism in Indonesia and is expected to promote the Indonesian image in connection with international relation between the nations of the world.

A particularly challenge is to find ways to empower a museum in line with the trend of up to date museums with the community as the main supporters. Whats the responsibility of the museum in the middle of changing times in anticipating the third Millennium?.

Integrated Empowerment of the Museum and the Community

The challenges facing the Indonesian Museum is the task of preserving the culture beside being a facility that is able to foster the peoples creativity in order to enrich the Indonesian cultural treasure.

The proclamation of a program to stimulate the peoples creativity in developing the nation's culture together with the museum as a source of inspiration and education has placed the museum in an ever important role.

The museum brings forth scientific values of the existence of living in relation of the people with God, the Creator of the universe, relation among the people and those between the people and nature.

A preservation of the historical heritage and the revitalization of the attention of the community has been constantly developed. It has already drawn the attention of the UNESCO and the WORLD BANK who pledged their support to the initiatives of various nations toward their culture.

A programme that has their special interest is the cultural heritage programme interacting with the promotion of cultural and eco - cultural tourism to ensure the people's welfare, not only in Indonesia but also in Thailand, Phillipines, China, Vietnam, Laos, Cambodia, Mongolia and Papua New Guinea as well.

The exposure of cultural aspects with the people's social life as it grows and develops with the support of a community. The people's support for museum becomes all important and is measure of the museum's succes. One of the problems most museums face is the lack of interest of the people in a museum. However, historically there is actually support of community with a special interest, intellectuals who are familiar with arts and culture, calling themselves cultured people or observers of the art and culture. The lack of interest is actually shown by most of the common people i.e. village people, farmers, and the like although they are real agents of cultural creations expressing real life.

Museum exhibitions are usually accompanied by supporting material like documentary photographs of people of the past who created esthetical and beautiful values. These facts raise the following questions :

1. Who were they, are there still descendants of them alive today or have they become objects of curiosity without realizing that they actually deserve appreciation for their creations that are part of the nation's identity.
2. They are also part of the present generation from bygone times to the present. A period filled with a commotion of changes and superseded by various positive and negative changes influencing the community.
3. The course of history of the Indonesian people have been and are still influenced by these changes. In the effort to develop and enhance the national identity revitalization programs are planned.
4. We have to admit that in reality the museums have sufficient proof or documents that hold the essential elements required for these revitalization programmes.
5. The multi - disciplinary museums should be involved in every possible way in demonstrating natural and cultural development and inter relationships of a large part of the population to recognize its problems and to think and act with responsibility.
6. Indonesia has developed a programme for preservation and cultural tourism to enhance the people's welfare in the various parts of Indonesia. This fact was discussed during the "Cultural Counts" conference held in October 1999 in Florence, Italy.
7. The empowerment of the museum with the people as their main support has become an important opportunity to socialize the people, especially those from the lower strata, school children and certain interest groups, with the museum.

8. The cultural aspects of the various customs and traditions, adat and ritual ceremonies as part of the life of the present community are reflections of the development of past traditions.

In empowering the museum and the people as an integrated part the following facts have to be reckoned with :

1. Implementing a socialization programme on the meaning and function of the museum directed towards the various social strata,
2. Promoting the awareness of a community group that are active in the revitalization of the traditional culture with the museum as a means of developing such a programme,
3. Increase the quality of service to the community,
4. Increase the quality of the displays of cultural and historical objects as well as the new development of technology,
5. Increase cooperation and interaction among related sectors, government, private institutions and the people to support the empowerment of museums.

The Main Very Objectives of Museum Empowerment

Regarding the various potential roles of museums in socio - cultural aspect, we realize that such potentials will give us more to be considerations as follows :

1. Museum as an instrument of development. Support the conservation of Indonesian culture accumulated from the regional culture and motivate innovation and creativity as a further development of traditional elements,
2. Elevate the public's awareness on the benefit of museum programmes. The museum provides opportunities to present works of art and culture connected with mass economics,

3. Museums help to balance an essential factor for integrated development, the need for improving the life of communities and individuals, by means of change. The very real need for a given society to keep its own identity based on cultural roots, traditional knowledge and inherited social patterns,
4. Museum should play a part in the permanent creation of new cultural habits,
5. Museums should be the leaders in the fore front of change and become effective instruments to present the process of development and make their consequences understandable to the population, their helping the integration of change in society.
6. Museums in particular and tourism as a whole, must not be treated in isolation but as integral parts in planning for recreation - in it's widest sense, to benefit the community and others specific interest it serves,
7. It can be noted that throughout the world major museums and art galleries along with heritage sites, consistently range among the most catalysts for the whole travel experience,
8. Promote bilateral and multilateral cooperation in the culture field in particular through cooperation with museums.

RECOMMENDATIONS

PROBLEMS

1. Conservation,
2. Skill in all of museum management,
3. Research
4. Funding
5. Education planning with schools
6. Attracting visitor of museums
7. Lack of communication
8. Lack of museum planning
9. Lack of local people

SOLUTIONS

- 1 a. Training
b. Physical environment, equipment, environment to control, security
- 2 a. Asean COCI approach for training
b. Australians museum association and ICOM cooperative training program.
c. National Museum association training programs in Holland
d. Establishment of museology course at a University
e. University in conservation at Bali CHC in policy
- 3 a. Training of curator
- 4 a. Sponsorship
b. Secure on going government funding
c. Cooperative project national & international
- 5 a. Research
b. Working with the community
c. Working with educational department
- 6 a. Market research on visitor
b. Changing exhibition program reflecting local interest
- 7 a. Performance and promotion
b. Community involvement
c. Volunteers
d. Communications plan among museums national and international (internet)
- 8 a. Development of management plans
b. Training of management (as above mentioned)
- 9 a. Exhibition planning
b. Promotion
c. Education



CHAPTER II : OPENING ADDRESSES

OPENING REMARKS OF THE STATE MINISTER OF TOURISM AND ARTS

H. Djaelani Hidajat

State Minister of Tourism and Arts
Republic of Indonesia

Today we shall enjoy the cultural wealth and the natural beauty of Bali that is known in the international world as The Last Paradise. Bali was the obvious choice to hold the International Conference on the Empowerment of Museums; Problems and Solutions, because of its cultural assets including museums that have the support of the community as can clearly be witnessed.

Every day we witness that the daily activities are closely connected with its religious system, customs and traditions of its community. We are aware that each region in Indonesia has their own unique and specific characteristics of their natural environment, their customs, traditions, art and culture and their traditional life.

Therefore a museum as the place for collecting and displaying the various national historical cultural objects of a country, plays an important strategic role in presenting the true image of a nation.

The cultural wealth of Indonesia does not only has to be maintained and conserved, but has to be introduced through the empowerment of the museums in order that it may attract visitors domestic as well as foreigners and at the same time functions as an institution that may be of service to the society in their various activities.

Speaking of the role of the museums in the context of tourism, it may be noted that many museums and art galleries around the world beside that many historical remains, have proven to be the main attraction and are even considered important in a tourist dictionary.

The museums and tourism are integral parts that benefits the society; the museum as catalyst of travel experience that so far has been offered to the tourists with a focus on a special interest or culture. In this 21st century the museums are faced with far greater challenges in their efforts to be beneficial to the community because the empowerment of the museum has not only to be seen from its economic point of view, but it has also socio-cultural dimensions.

Therefore the empowerment of the museums is an important effort in the development of tourism and arts in Indonesia and it is hoped that it will get the support of the community and the various sectors.

The museum also serves as a means to international friendship and we hope that this international meeting will enhance the cooperation of all the nations in the world.

I personally and as the Minister of Tourism and Arts hope that this esteemed gathering of experts from Indonesia as well as from abroad and the museum staff during this seminar will come up with a variety of beneficial ideas, strategies and policies that are easy to implement and find solutions for the existing problems encountered during their efforts to empower the museum.

Last but not least to all parties who have made this event possible. I extend my most sincere thanks. My God bless our combined efforts.

WELCOME ADDRESS

Made Dewa Beratha

Governor of Bali

Allow me, first of all, on behalf of the Provincial Government and the people of Bali to convey my warmest welcome to all of you, distinguished participants of the International Conference on Empowerment of Museums : Problems and Solutions, to the island of Bali.

It is indeed a pleasure and a honor as well, for me to be invited and assemble together among you this morning to witness the opening ceremony of this conference, and being asked to deliver a speech. I would like, therefore, to take this very good opportunity to express my highest gratitude and appreciation to the Organizing Committee of the conference for the kind invitation extended to me, and also for having chosen Bali to be the venue of this important conference. May the peaceful atmosphere and cultural surrounding of Bali, be able to offer some enhancement towards the success of the conference for the empowerment of our museums.

Bali is a small island and at the same time province in Indonesia with a total area of only 5,632.86 square kilometers, and having almost no natural resources. The population of the island at present is about 2,9 million, with a density rate of about 520 people per square kilometer. This island is well known all over the world for its unique art and culture.

The economic development of Bali is primarily supported by the development of three major sectors, i.e. agriculture in a wide sense, tourism, and small scale industry. For these last two decades, the role of tourism in the economy of Bali has been increasing continuously, and it has become a generator and motto of economic development, as well as one of the prime movers in social changes. The average economic growth of this region in the period of PELITA VI (1994 - 1999) was 7,8%, while the income per capita of the people at present is about US\$ 525.

The type of tourism developed in Bali is known as Cultural Tourism, that is to say that the main "capital" to attract tourists visiting the island is culture, the Balinese Culture. The idea was adopted by the Provincial Government through the Provincial Regulation No.3 in 1974 (and later modified to become, No.3 in 1991), which states that the relationship between tourism and Balinese culture which is based on Hindu religion, should be mutually - supporting, so that both would develop and prosper in harmony and balance, or what is known as a "dynamic - progressive" relationship. The motto put forward is "tourism for Bali, and not Bali for tourism".

One of the tourist objects developed in Bali in the frame of cultural tourism, is the museum. We have so far 16 museums spreaded in the whole island, comprising of 3 state museums, 5 museums run by local government, and the remaining 8 museums are run privately. The types of collection owned by those museums also varies, i.e. : 8 museums with a painting collections, 2 museums with sarcophaguses and archeological artifacts, one with a collection of "lontar" or palm leaves "books" located in Singaraja, one museum with ethnographical artifacts located in Denpasar, one with a collection of "Manusa Yadnya" ceremonial means and equipment at Mengwi, one with collections of "Subak" irrigation equipment and instruments in Tabanan regency, one with a collection of animal styled- wood carvingws at Ubud, and the last one with a collection of armor, writings and clothing at Margarana, Tabanan regency.

We do acknowledge that up to the present the management of our museums in Bali in general is still imperfect. We are faced with various problems in running the museums. Most of the museums lack the expertise in preserving their collection, they also lack promotional activities, etc. And therefore, we are thankful once again to the Organizing Committee of this conference for arranging the conference in Bali.

It is our great hope that we can learn a lot from foreign countries, for developing and empowering our museums here in Bali. At this important conference, we can exchange our experience, and solve our respective problems for the benefit of all of us.

Before ending my short speech, I sincerely hope once again that the International Conference on Empowerment of Museums: Problems and Solution, which is about to commence, will be a great success and fruitful for all of us, in developing and empowering our respective museums.

I also hope that before leaving the island of Bali after the conference, you would still have some time to spare, to see and to perceive our culture and daily life in our villages, and to see our beautiful sceneries as well. May your short stay in Bali this time be the most pleasant and memorable one. We also hope you would like return again next time to this island with your families and friends.

Finally, may I declare that the International Conference on Empowerment of Museums; Problems and Solutions, today, 29th November 1999 is officially opened. Thank you very much, and have a nice conference.

KEYNOTE SPEECH

MUSEUM AND CULTURE DEVELOPMENT IN INDONESIA

Joop Ave

Culture Expert of Indonesia

Introduction

In Indonesia we have slightly less than 250 official museums and perhaps 50 or more that have not been registered. We have many different kinds, in many categories from presidential libraries to museums such as *Manusia Bali Langka*, a very early pioneer in Bali collecting the works of Balinese artists.

I am not going to speak on the empowerment of museums but far more on cultural relations between people as well as the role of the museum in our society in Indonesia. Where it is now and what are we going to do about it. I am someone who likes to know people personally. You introduce people by nationality. I don't think people are nationalities, they just happen to come from another country. After 41 years in international relations between Indonesia and the world, I have come to one conclusion, that we are all the same under the skin. I am particularly pleased that there are representatives from Australia. We are presently having some problems in our relations with Australia. I don't think we have a problem. Let us not forget that when we were fighting for independence it was Australia and Australians who helped us. So this is a time when we in the field of tourism and culture should look for solutions and not add to the problems.

When I was a minister I traveled to France. For those of you who are in tourism or perhaps those who are not, France is the country that receives the largest number of tourists in the world. To be exact, 63 million people

per annum. The population of France is not 60 million. I traveled to France to learn and paid a courtesy call on my counterpart, the French Minister of Tourism. I asked the Minister, "Madam, can you please tell me, you are receiving 63 million people a year, aside from the money which you get, which is a lot, are you not afraid?" "Afraid of what" she said. I said "You have 63 million people coming to France every year, are you not afraid that they are going to have an impact on the culture of France because that is something we hear everyday here in Indonesia and we only have 4 - 5 million visitors a year, 5 million visitors to a population of 210 million Indonesian". What do I often hear, "These foreigners will destroy our culture, they will impact negatively on our religious values". Isn't that daily what we hear? The answer from France's Minister was "Monsieur, 63 million people come to France because of our promotion, what they read and see, they are attracted, basically, to come to France because our culture. When they are in France they will savor it. They study it and their appreciation is enhanced. When they leave France, they export it and for that reason so many other people come and visit." I said "I would respectfully request a Franco Indonesian dialogue where your cultural professors would come to Indonesia and talk with us."

We have had a lot of experience, and certainly me personally, to try to convince people that "tourism" is not a dirty word. Because of the connotations of mass tourism which has a negative color, I respectfully suggest that we do not talk about "tourism" anymore, but talk about "travelers".

I was one week in office when I was summoned to Parliament where I was kind of attacked by someone who asked me in a very, very difficult tone of voice "I foreigners are coming here, will they impact negatively on the lily white values of Indonesia in particularly in the field of religion and culture?". I said "Member of the distinguished House, I apologize for answering your question with a question. Can I ask you, you are Moslem? Sir, where does your religion come from and who brought it here?" He could not answer me. It was brought by travelers and traders who brought with them the ideals from where they came and shared them with us. We accept what we wanted to accept. There were plenty of ideas that we did not want and we said no.

God has put Indonesia on the map as 17,000 island and stepping stones between two continents. To the north, Asia, to the south, Australia. We are between two oceans and have, save for Canada, the longest shoreline in the world. By nature, God has created Indonesia as an open country. If you now look at what we as Indonesian are, if you honestly look at the values and the cultures that exist today from Aceh to Irian we have to admit to what is Indonesian culture. Indonesian culture was officially born on the 18th of August 1945, one day after we proclaimed independence on the 17th of August, 1945. We adopted our Constitution 45 days later on the 18th and suddenly we had a culture. Read article 32. What is Indonesia's culture? On that day in 1945, the 18th of August, we had a culture which was only a political statement. Suddenly, the cultures of Aceh, of Tapanuli, of Ambon, of Irian (not yet a part of Indonesia at that time), of Java were Indonesian.

The older ones among you may ask yourselves "When you hear "*Sinanggutulo*" do you feel it is part of your culture?" The answer is "No." What about the people who can sing so beautifully, as though God has given them gold in the throat and without any musical training they sing like angels. When they see the Javanese dancing in the Courts of Java, do you think that they feel that is their culture? No, they say "When will the dancer ever finish? Why are you slow and why are you so *feudal*?"

It took 40-50 years, next year 55 years, to make us feel that, that "*Puncak puncak, dari karya*, provincial." "*puncak*" have now become Indonesian culture. We know that we have problems today because of the economic downturn. That is our major problem. Our political problem is a nice problem to have because the problems in politics in Indonesia today have resulted in the creation of a new democracy.

In that democracy building, unfortunately, building in general demands sacrifice., "*Pembangunan menuntut pengorbanan*." But where are we going?

Very clear is the road that we have taken, that the youth have taken in Indonesia. In particular, the "*mahasiswa*" who have always played a very big role in the rejuvenation of our country starting from the beginning of this century; 1908 Budi Utomo, 1928 Youth Pledge Day,

1945 Independence Day. They may say that Soekarno and Hatta were not young men when they declared independence. Wait a minute. Do you know when they started? Hatta was a student, Soekarno was a student and all the other leaders were students as well.

What is happening today? Sometimes I get a bit "*geli*". Giddy. That in this fight for the building of a democracy, that the people who have been teaching us, pushing us towards that road are staying away, are afraid. Their government issued travel advisories not to go to Indonesia. I want to go on record and all my fellow Indonesians here will. I am sure, vindicate me. Never, never, ever, during the last two and a half years of problems we have had in the political field, was a foreigner ever a target. Never. It is something that concerns us Indonesians.

So why are the foreigners staying ? Because, they were afraid. For what? "*Unjuk rasa*" or demonstration is a part of democracy. Of course, when it becomes ugly, people become afraid. Who are the ones who are not afraid? Who are the ones who come here to find solutions? Here are our friends. That proves again that culture, that human relations between people, are the strongest bridge that you can have between people. So I would like than you from where ever you come, whether it is from Italy or Jakarta, whether from Tabanan or Washington, you came here to exchange ideas, *terima kasih*.

Having said that, we know that the approximately 300 museums that we have are in very bad condition. Except for a few, they lack money but in particular they lack people. As we say HRD, experts.

I am sorry, practically everybody; except a few who are now leaders of museums in Indonesian, have no academic training as museologist. As matter of fact, too easily we use the word "*Museum*" for something which is, perhaps, just an exhibition or a personal collection.

I do understand that the world has come together and widened this so that people are given the opportunity to use just the word museum but I do not think you should "*obral*" or put it on sale.

Almost 20 years ago when I became Director General of Tourism, I remember that the museum came to say that they wanted to play a role in tourism.

I said "*Terima kasih.*" I said, "You want to play a role in tourism. Can you please change your opening hours?" The Director of the Museum asked "What do you mean?" I asked her to talk a lady who has a travel agency. Her clients on the city tour of Jakarta had arrived at the Museum to visit at 4:00 pm and what did they find? The door was closed-*tutup*-because the museum is like a government office, open at 8:00 am and closed at 4:00 pm. We do not need that. We cannot have that. Would you like to be a guide in Jakarta? The bus starts at the Hilton hotel, picks up guests and goes to another 10 hotels and then the city tour starts. There is a beautiful girl who says "*Welcome to Jakarta*" and proceeds to explain the sites of Jakarta, the nation capital. Both in front and in back of the bus it is "*macet*" or stuck. The traffic is totally "*kaput*" and will be for the next 40 minutes, so the guests should make themselves comfortable. You want these people to be on time before 4:00 pm at your museum? No way, "*tidak bisa.*"

I went to the Museum Rudana and I did not expect Bapak Rudana to there. He is too busy selling paintings or buying them. What I saw I liked very much, because there was a big sign that says "Open".

I am not going to tell you how bad the condition of museums are in Indonesia. You know better than I. Reporters from TVRI asked me what should be done to enhance museums. I said, "A lot", and for that reason, we, a group of concerned people in Indonesia and international as well (we have seven nationalities), are forming an association or foundation which is called Mitra Museum. Yayasan Mitra Museum Indonesia will, hopefully, be born on 14th of January 2000 at 4:00 pm. At the present time we have 21 founding members and hopefully one or two founding corporations. We will try to serve as a bridge between all the museum of Indonesia and the society at large. We will also try to set up affiliations with a foreign entities. We have an American friend, a founding member, who is now in San Francisco talking to the Museum of Asian Art.

If there are any of you from abroad whose door can we knock on to start an affiliation with you, we would thank you very much. We want to create bridges so that Indonesia, who has already lost so much time, can

go faster. We are currently writing a statement of our mission, our vision and what our programs will be.

Dr. Nanang is the Director of the Pertamina Oil and Gas and Energy Museum in Taman Mini Indonesia Indah and also Chairman of the Paramita Association of 63 museums in Jakarta as well as the coordinator of the association of the 200 museums of Indonesia. I heard from him how sad the state of affairs are in our museums. So we invite everybody who is a head of a museums to sign and to stay "let's work together".

Museum should play a very important role. I remember taking the President of Indonesia to the Museum of El Prado in Spain. The magnificent paintings and works of art were unbelievable, but I pulled his jacket and said "Sir, please don't look only at the art". He said, "What do you want me to look at?", "Can you please look around, Sir?" He saw millions of people and asked me who the people were. "Sir, they are travelers". They are people from all the world who come to Spain to see this museum. They pay for this".

I am sure all of you have been to the Louvre in Paris. You have to stand in line sometimes for two kilometers to get in. You see also that all the buildings have been restored. Who do you think paid for that? It was the lovers of art. The ones who respect what humanity has given to the civilization that we call world civilization.

I hope the Indonesia will have the same thing. You asked me what we should do. We should work together with the government. Hopefully the minister will soon issue a degree of "*wajib kunjung*", that children have to go to museums and write papers on them. But we shouldn't force it always. We should create a situation and condition where people want to come the museum. How do you do that? By being dynamic, by having all kinds of exhibitions.

There is one museum in Japan that I read about in the newspaper today. That museum is drawing 130,000 people per day. What kind of museum is it? A museum of humanity. What is it? For years the Japanese have thought that their appearance of being very stoic, with no smile

like a mask, not allowing people to know what they think, was the best way to carry them to where they are. Yes, that has served them very well, until now. But now that the world is one through Internet and jet planes, suddenly the Japanese realize that they have to be nice, to smile, to be integrated, they have to be like everyone else. So what do they do in that museums? I read it and I saw a lot of photographs. You stand in front of the computers and your picture is there like a mirror. It was an interactive exhibition that people were very interested to see. We need such engaging exhibitions to bring a people to our museums and to educate them regarding our heritage.

KEYNOTE SPEECH

EMPOWERMENT OF MUSEUMS IN THE USA IN GENERAL

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Introduction

What is a museum? This paper focuses primarily on the art museum, but we should remember that there are many different kinds of museums, all of great value to society. To name just a few, there are science museums, natural history museums, ethnographic museums, children's museums, history museums, and performing arts museums.

Why do people go to museums? If we are to discuss ways of empowering museums, we need to address this question. Do the people go because they feel a connection to the institution's holdings? Are they looking for answers to questions that perhaps they cannot even articulate?

Museums can demonstrate the past, but how can they make that past relevant to the present? What does a 9th - century Hindu Sculpture of Durga mean to a 21st century Muslim or Christian? What does a 14th Florence painting of the Virgin and Child mean to a modern Italian, let alone an Australian Aborigine? What significance can a Vermeer painting of a woman reading a letter have for an Indian, or a rap singer from New York?

Is it the insight that these works of art offer into the permanence and reality of spiritual values, regardless of their nationality or type? Is it recognition of the miracle of a lump of stone or paint and a piece of cloth or paper being transformed into something completely different, the

transformation of material ingredients into a conceptual reality?
Do museums offer an escape from harsh or mundane existence to an imagined state of perfection or excitement?

There are many possible answers to these questions, some of them universal, some of them unique to particular countries or societies. But whatever the answers may be, museums offer treasures of our past, a standard for the future, a stimulus for creation, and a path to understanding the human condition. There is seldom enough money or manpower to deal with all the problems of guarding our museum heritage, but we all need to focus on some of the ways to achieve it and the problems that need to be faced.

Assessment of The Role of Museums and Their Collections Towards The Public, In The Era of Globalization

- a. Preserving the collection for posterity :
 - Ensuring security,
 - Conserving,
 - Promoting research into conservation methods,
 - Carrying out research into the iconography, provenance, and significance of the objects in the collection,
 - Adding to the collection by the acquisition of further objects of artistic or iconographic importance.
- b. Ensuring that the population knows and understands its cultural heritage, and promoting tolerance through an appearance of the cultural and religious traditions of other segments of a multinational cultural society :
 - Making the collection accessible physically (including providing and cloakroom facilities) and financially (subsidizing entrance costs for the retired and for students),
 - Displaying objects in a way that enhances their appearance and meaning through careful placement and lighting,
 - Providing explanatory wall texts and brochure for visitors,
 - Training docents who can conduct tours of the collection
 - Collaborating with school and universities in the provision of courses giving national cultural heritage,

- Offering courses setting the national culture in the context of related cultures and world culture as a whole.
- c. Forging links with international visitors to explain the cultural heritage :
 - Providing docents to conduct tours in the foreign languages most frequently spoken in Indonesia both by expatriate residents and tourists,
 - Displaying labels and wall texts in English as well as the local language,
 - Offering brochure about the collection in the most frequently used foreign languages.
- d. Playing a role in the on going vitality of the cultural traditions :
 - Stimulating the exhibition of the work of contemporary artists and craftspeople,
 - Holding competitions in selected fields of art or craft with winning entries being incorporated into the national collection,
 - Organizing dramatic and musical performances that round out the other fields of national culture and expand knowledge of the cultural context of the collection.
- e. Managing the presentation of artifacts overseas :
 - Encouraging loans of national art objects in overseas exhibitions,
 - Developing long term loans to foreign museums,
 - Curators to accompany the objects and stimulate deeper understanding of the culture by giving lectures; reciprocal object to be lent in turn to Indonesian institution to broaden international understanding.
- f. Forming a nucleus to manage cultural property protection :
 - Engaging citizens throughout the country to appreciate and protect monument and artifacts in situ,
 - Offering social or financial reward to those who report finds of archaeological objects,
 - Developing a forum for the establishment of levels of importance for new finds: since the collecting, selling and smuggling of works of art is unlikely to cease, it is possible that a graduated scale of

importance, with some objects deemed national treasures and others possible candidates for controlled export, could change the nature of these transactions from criminal to controlled.

- g. Recognizing the potential importance of museums in cultural tourism and the part they can play in attracting foreign visitors and inducing them to stay longer.

Methods of Empowering The Museums Capacity

- a. Outreach to schools: bringing children to the museum :
- Small groups should be introduced to the museum at a relatively early age and exposed to suitable selection of objects,
 - Competition could be held in small essays about, or in drawings of certain objects,
 - Older students should be encouraged to share guiding of younger students with the official docents.
- b. Outreach to rural areas ; bringing the museum to the village :
- A small selection of objects should be taken on tours of rural districts by curators who will explain their meaning to people who may be unable to visit the museum itself,
 - These visits should whenever possible be related to performances of puppet drama, music and dance so that museum objects are seen in full cultural context,
 - The museum artifacts should be related to local production of such crafts as weaving and carving so that craftspeople can evaluate their skills and enhance their perceptions and techniques.
- c. Linkage with academics, archaeologists, craftspeople, contemporary artists :
- Curators should be linked regularly with professionals from other cultural institutions, both by visiting these institutions for intensive courses and by inviting experts from the institutions to visit the museum on a regular basis,
 - Curators should cultivate relations with artists and craftspeople, visiting their studios regularly and inviting them to visit the museum and relate their own creations to the national heritage.

- d. Training docents and others volunteers, both national and foreign :
 - Curators and academics can be consulted about the necessary range of information to be absorbed by docents, both national and expatriate,
 - To minimize the use of professional time, docents with several years experience and / or other fields of expertise of their own can help the curators with this training
 - Volunteers who do not wish to participate in docent programs can help with administration (organizing school and adults group, helping in the museum shop, staffing the information desk).
- e. Stimulating public support by showing visitors behind the scenes to ensure their commitment to the efficient functioning of the museum and to its needs.
- f. Publishing :
 - Brochure (for sale) about the most important objects in certain sections of the museum can be printed in several languages,
 - An "object of the month" can be selected about which a detailed brochure can be written (also for sale),
 - An updated Guide to the Collection can be produced,
 - Catalogues of the exhibitions of contemporary art and crafts, as suggested above, can be printed in conjunction with those exhibitions.

Opportunities for The Museum to Reach Its Target Groups : Problems and Solutions

(i). Problems :

- a. Funding,
- b. Personnel,
- c. Publicity,
- d. Space.

(ii). Solutions :

- a. Various sources of financial support :
 - Government funding

- Entrance fees,
 - Membership,
 - Bequest and donations,
 - Special events and performances,
 - Identifying specific sponsors for specific targets,
 - Setting up foreign support groups with tax relief pre villages,
 - Seeking long term commitment from foundation.
- b. Methods of training personnel to supplement paid staff :
- Courses to be conducted regularly by curators or other experts to train volunteers,
 - Exchanges to be organized between curators and overseas institutions' personnel to enrich certain professional and technical fields e.g, conservation, presentation.
- c. Publicity expansion; establishment of advertising of the permanent collection, special events, competitions and exhibitions :
- Search for pro bono space in newspaper, weeklies and magazines
 - Featuring the "object of the month" in a regular slot on radio and television
 - Regular appearance on television of the director to introduce a special program about different sections of the permanent collection,
 - Invitations to local and visiting experts to give public lectures, the expenses of such functions to be subsidized by different corporations, foundations, embassies or individual supporters.
- d. Locating off-site space and using museums space during closed periods :
- Secure space in government departments, embassies, prestigious corporate buildings can be used for the display of selected objects for which there is no room in the permanent display,
 - Under-utilized government spaces can be developed as annexes for museum display,
 - If space limitations in the museum become critical, off-site spaces can be used for certain functions (publications, financial management, training, for example),

- Educational and cultural institutions and embassies, can be used for the performances and lectures,
- Private spaces can be used for training purposes, particularly for volunteers,
- With some subsidy for security personnel, museum spaces can be utilized during closed days and after hour for training, fund- raising lectures, conferences, and displays,
- All off-site spaces must fulfill security and climate control requirements.

Review of Computerizing Cultural Heritage in The Context of The Museum as A Center of Knowledge

- a. Establishment of digital inventory,
- b. Use of the inventory on a web site,
- c. Production of videos and CD rooms on the collection for public sale and wide distribution,
- d. Exchange of similar educational material with other museums, both nationally and internationally.