

QUO VADIS THE MANDAR MUSEUM? A MUSEUM AS THE REPRESENTATION OF THE MANDAR'S MEMORY – INDONESIA

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ABSTRAK

Museum Mandar sebagai simbol identitas masyarakat Mandar telah terabaikan karena pemerintah daerah belum memberikan perhatian yang memadai terhadap pelestarian warisan budaya. Hal ini mengakibatkan generasi mendatang akan kesulitan memahami sumber pengetahuan tentang kekayaan agama dan budaya leluhur mereka. Artikel ini menguraikan keberadaan museum Mandar dalam mengembangkan kehidupan sosial budaya masyarakat Mandar melalui koleksi benda-benda bersejarah. Studi ini dibangun di bawah kerangka konseptual kualitatif, deskriptif, dan interpretatif. Temuan menunjukkan bahwa keberadaan museum memiliki makna yang mendalam dalam hal fungsinya sebagai simbol dan identitas masyarakat Mandar. Museum ini juga mencatat jejak Islam sebagai agama yang sesuai dengan selera budaya dan jiwa masyarakat Mandar. Hal ini membuktikan bahwa Islam menerima dan menghormati kekayaan tradisi budaya adat istiadat masyarakat Mandar. Integrasi yang harmonis antara Islam dan adat istiadat muncul, sehingga muncul istilah "Islam-Mandar".

Kata Kunci: Museum Mandar, Simbol Identitas, Budaya.

ABSTRACT

The Mandar museum as the symbol of the Mandar's identity has been neglected since the local government has not given adequate attention to the preservation of cultural heritage. This results in an implication that the next generation will be difficult to understand the source of knowledge about the treasury of their ancestors' religious and cultural wealth. This article elaborates the existence of the Mandar museum in developing the Mandar community's socio-cultural life through collectibles. This study was built under a qualitative, descriptive, and interpretive conceptual framework. The finding was that the entity of the museum possesses a deep meaning in terms of its functions as the Mandar's symbol and identity. It also records an Islamic trace as a religion compatible with the cultural taste and the soul of the Mandar community. This proved that Islam accepts and respects the richness of the cultural traditions of the Mandar's customs. A harmonious integration between Islam and the customs emerges, so that a term "Islam-Mandar" appears.

Keywords : *Mandar museum, Symbol of Identity, Culture.*

INTRODUCTION

A significant role played by a museum as the liaison among the past, the present, and the future (Sharif-askari and Abu-hijleh 2018) has not been realized by the Mandar museum. The collections of cultural artifacts in this museum have not been maintained well. A short information of the history of its collectibles has mostly been provided yet. As a result, the Mandar historical heritage has not portrayed the continuity of the knowledge of the history of the civilization of the Mandar community. Existentially, a museum is a constitutive and foundational element for the development of human civilization (Davies, Paton, and O'Sullivan 2013; Falk 2013). Constitutively, a museum is a necessity as the source of knowledge and conservation of the legacy of historical wealth (Singgalen and Kudubun 2017). Foundationally, it confirms that a museum becomes “the base of the building” of the life of an ethnic group (Kusumasitta 2014). In other words, a museum represents human life in the three-time frame namely the past, the present, and the future (Sharif-askari and Abu-hijleh 2018).

The literatures on the study of museum in general tend to strengthen the existence of museum. According to Gordin, a museum is greatly vital for a city since it may give an “academic” image (Gordin 2011) where the trade mark of the city is based on its cultural and historical heritage (Trabskaia et al. 2019). Other experts said that a museum gives benefits internalized by an individual, a local community, and a society in general. At the individual level, a museum may improve the local people's belief and pride and also serve as the source of knowledge. At the local community level, a museum supports its citizen's participation in public life and contributes to the improvement of the social cohesion (Joseph and Wibowo 2015). Meanwhile, Herreman (1998) says that a museum is a part of a universally cultural system for the dissemination of knowledge and experiences (Stylianou-lambert 2011). There is also another expert viewing a museum in a new paradigm. A museum not only serves as a repository of ancient artifacts, but also an important attraction in contemporary cultural tourism bringing in it economic benefits and managerial challenges (Su and Teng 2018). Studies of religious treasures collected in a museum as the medium for revealing a socio-religious life of an ethnic group are not given proper attention.

This present study was intended to complete the existing literatures by focusing on socio-religious life of the Mandar community on the basis of the religious treasures collection possessed by the Mandar Majene museum. In line with the matter, three questions may be asked in this present article. Firstly, what is the historicity of the Mandar museum? Secondly, what factors bases the Mandar community 's belief on the importance of a museum for the continuity of their social-religious life and cultural mores ? Thirdly, How is the evaluation of the Mandar community to the museum and what opportunities can be utilized for the development and progress of the life of the Mandar community ? The answers to the three questions are the subjects of this present article.

This article is based on the three arguments namely: Firstly, the Mandar museum is the image of the Mandar's identity, where the relics of the past life of the Mandar community reside. Secondly, the museum becomes a socio-religious and cultural symbol of identity, and thirdly, it serves as the source of knowledge about the existence of the Mandar within the archipelago.

METHOD

This study is the results of the field research conducted for 6 (six) days using a descriptive, qualitative approach. The data were obtained from informants through unstructured interviews, FGD, and observations. The primary sources were the museum conservation objects, interviews with the Museum attendants, the lecturers in Universities in West Sulawesi, the lecturers in STAIN Majene, the representatives of the Mandar community and the visitors. The supporting data were literatures on museum, the history of Mandar in the form of either books or journals. The choice of the observers of cultures and literacy as informants was that these people are the key persons who can explain anything dealing with the history of the Mandar museum and cultures. Meanwhile, the lecturers were chosen to see the cooperative relationship between the campuses and the museum. The last informant was the visitors, namely the senior high school students visiting the museum at that time.

DISCUSSION

Historicity of the Mandar Majene Museum

Based on some information from the management, the Mandar museum was established on 2 August, 1984, located in the regent's official residence building, the Second Level Area of Majene regency. The intention to build the museum was expressed in the seminar on Mandar Cultures held from 31 July- 2 August 1984 attended by those from the element of the cultural observers society and the prominent figures of the Mandar community. The establishment of the museum was intended to collect, keep, care, and preserve historical objects from the cultural heritage of the past scattered and neglected. The museum was set up on the basis of the people's proposal under the approval of the Second Level Area of Majene.

In 1989, the museum was moved to an ex-hospital old building and up to now it has become the location of the museum.. It is located in the west city of Majene, 200 meters from the seafront, namely at Jl. Raden Suradi No. 17, Pangali-Ali sub sub-district, Banggau sub-district, Majene, regency. It is the first museum in West Sulawesi province. The museum building was constructed in 1905 and was used as the hospital in the Dutch colonialism.



Fig. 1 Mandar Museum

The museum building is characterized by European style and serves as cultural heritages since it has a historical value in the Dutch colonialism era. The name "Mandar Majene" comes from the name of the museum location. The name is used as the form of appreciation to the Mandar warriors and as a unifying and

encouraging medium for the Mandar community. It is the Department of Culture and Tourism of Polewali Mandar regency which is in charge of the museum.

There are 1400 types of historical objects collections coming from West Sulawesi area. They consist of from the objects of archeology, philology, geology, geography, ceramic, numismatic, history, fine arts to those of technology.



Fig. 2 Examples of some of fossils from Mandar Museum



Fig. 3 Biological collections from Mandar Museum



Fig. 4 Silk blanket collections & Sekomand



Fig. 5 Archeology collections



Fig. 6 Some historical collections



Fig. 7 Example of ancient coins and money



Fig. 8 Example of manuscript from Mandar Museum



Fig. 9 Some collections of ancient ceramics.



Fig. 10 Some collections of ancient pictures



Fig. 11 Some collections of tools and utensils from ancient technology

According to the management, the collections were obtained through three ways: grant, purchase, and deposit. They said that the collections of the historical objects are not complete yet. For example, none was found dealing with the royal seals from Mandar kingdoms, whereas there were some kingdoms in Mandar.

Factors Basing the Mandar Community's Belief in the Importance of Museum *The Mandar Museum as the Symbol of Cultural Identity*

The Mandar museum is attributed as the symbol of the unifying, encouraging, and reminding identity of the Mandar. For the Mandar community, the museum may serve as a medium for expressing their cultures and as an authentic identity of the Mandar since human beings have some limitations in communication. It also functions as a symbol denoting something to others. A symbol is able to connect between spiritual and physical, transcendent and immanent, far and close matters. A symbol enables human beings to express and communicate the depth of their relation.

The symbol of the cultural identity may be objects, pictures, writings, alphabets, and numbers. An Identity in its basic term refers to an understanding about ourselves, who we are, how we see ourselves, and how we are perceived by others. In other words, an identity is a part of a complex social process forming our way to act in this world (Torrissen 2017). People and cultures are inseparable. A culture exists because people survive. A culture is human life products. In this case, a culture means as a way of life owned together by a group of people and inherited to the next generation.



Fig. 12 Mushaf al-qur'an covered with goat/camel skin at di putta'da sendana

The Mandar culture plays a significant role in protecting the values of the Mandar community as a social identity (Lazzeretti 2012). Therefore, a museum has an important role in supporting the construction of a social identity through the familiarity of local cultures so that it helps the members become active citizens (Newman, Mclean, and Urquhart 2005). This matter is important, remembering that outside cultural influences intertwined in the social media due to the globalization are unavoidable. An increasing need for the confirmation of the identity of local cultures may be perceived in the response to the globalization of cultural trends (Urosevic 2012).

Globalization is often negatively viewed because of the threats to the cultural identity, autonomy, and integrity (Omenugha, Uzuegbunam, and Ndolo 2016). Moreover, globalization has become a great power that needs a quick and proper response since it requires survival and accumulative strategies for various kinds of community groups.

The 21 century raises its own challenges for the modern museum world due to the technological sophistication. Changes almost occur in all aspects of life, offering various types of interesting choices, convenience, and ease of activities. This reality requires the museum sector to redefine its tasks and functions so that it may compete with other market segments (Lehman and Roach 2011). It is a necessity for a museum to play its role as a medium and an opportunity to mobilize and express cultures as the identity. In this case, the Mandar museum as the symbol of the cultural identity finds its actualization.

The Mandar Museum as the Source of Historical Knowledge

The Mandar museum plays a vital role as the source of knowledge of the history of the development of the Mandar community. Cultural artifacts, historical objects collected by the Museum may reveal how the process of life among by people in each period occur. (Joseph and Wibowo 2015). It is realized in the Mandar museum. The Mandar Majene museum maintains, keeps, and preserves the Mandar's historical and cultural heritages. The ins and outs of life of the Mandar tribe as a great seafaring nation may be known through the Mandar museum. The visitors may be familiar with from the traditional clothes, kings in

the Mandar kingdoms, the forms of houses, the socio-religious life to household appliances and the like. In other words, the living civilization of the Mandar in the past may be seen and become the historical and cultural heritages kept in the Mandar museum. As a result, it is necessary to study the collections of a Museum so that its truth may be revealed (Adams 2007).

The function of a museum as the source of knowledge is actualized through exhibition activities. It is the main medium for the people to communicate, and to touch down with the museum collections. Its museographic technique is developed in order to be able to be accessed by the visitors (Marandino 2014). Therefore, an exhibition functions as the basic elements of education and the communication of the museum. Moreover, the exhibition may also be thought of as the form of its responsibility to spread the knowledge of the collections of historical objects and their scientific research results (Marandino 2014).

Cultural assets are derived gifts, where they have a value in terms of the memory and identity of the area where they exist (Niglio 2014). In them, it seems that there are some changes experienced by the people in their historical journey. Knowledge of the history of the journey of a nation is impossible to be obtained if it is merely based on the historical memory. Henceforth, a cultural heritage should be transmitted from one generation to the next so that they may be well familiar with either their own identity and cultures.

The Valuation of the Mandar Community of the Museum

An awareness of the roles played by a museum for the development of a state inspires the Mandar to establish a museum. The entity of the museum bring its deep meaning for the Mandar's social life. The values and collective participation have resulted in a close relationship between a society and its cultural heritages. The values are understood, believed in, and considered either individually or collectively as important things in their lives (Kin and Shengquan 2016). The existence of the Mandar museum is expressed by the great values of life. Firstly, the values of loyalty and love of the Indonesian homeland should be struggled for the state's sovereignty although lives should be sacrificed.

Secondly, the values of unity and oneness have been lived, kept, and respected by the Mandar warriors. The values produce an unbeatable power so that they may result in independence. Thirdly, the museum has provided the people with pride and self-confidence as the Mandar. This may encourage a deeper understanding about the Mandar's cultural values so that this may strengthen the social identity as the Mandar. Fourthly, the entity of museum becomes a sign that the Mandar cultures have a long tradition root in the history of the Mandar's life. As a result, the Mandar museum serves as self-reminder for the Mandar community to either its present or future generation. Fifthly, it is the present generation that is responsible for continually maintaining, developing, growing, and living up the values of the ancestors' cultural tradition so that they will not be eroded by the development of the modern era. Then lastly, the museum may become an impetus to strengthen the Mandar's social cohesion.

The Picture of Mandar's Identity

There are some opinions about the term Mandar. According to Abbas (1999: 5-9), the term Mandar is taken from four vocabularies namely: 1) "Dharaman" which is from Hindu language consisting from two rooted words: Man and Dar means having population. 2) "Mandaq" means strong/river existing in Mandar. 3) "Mandara" means shining or glowing. 4) "Ma'andar" means delivering. Another opinion is that Mandar is from the word "Ma'dara" that means "bathing in blood". This opinion is based on the characteristic of the Mandar that does not hesitate to bathe in blood (*sighayang*) for the sake of his pride. A research result showed that to be familiar with the Mandar, two things should be considered namely culture and religion. According to Fischer (1980) a geographic factor is one of the determinants playing a great role in forming a culture. A human cultural identity is determined by his/her interaction with his/her environmental conditions. Ecology becomes a background where a cultural evolution occurs (Niglio 2014). It is real in the Mandar's experience.

An "open character among the Mandar may appear in their "philosophy of life" as stated in the local language: "*inai-inai tau mandundu wai marandangna to Mandar anna meloqi menjari to Mandar, to Mandarmi tuqu*" (anyone who once

drinks the clear water of the Mandar, and then he intends to be a Mandar, he will become a Mandar). This speech reflects the attitudes of openness and magnanimity of the Mandar culture to accept outsiders as a part of Mandar extended family. Becoming a Mandar is not merely a problem of language or tribe, but a desire and good will to become a part of the Mandar.

Opportunities that Can Be Used for the Development and Advancement of the Mandar Community Life

The Management of the Mandar Museum

One of the important factors determining the quality of services of the museum is the management. The management arranges all governance so that the museum is functional and useful. The findings in the field showed that the Mandar museum was conventionally managed. The human resources managing the museum were still limited in number and did not have educational background related to the museum world. The museum was just managed by one permanent staff with civil servant status assisted by some honorary staffs. The collections were poorly presented, where, for instance, the data in the registration book were not completely entered into the inventory book, and an inventory card did not exist yet. The inventory activities of the collections cover numbering, and classification based on the types, materials, names, functions, periods, making techniques, and identification. That's why, there is an impression that the museum just merely functions as a repository of the historical objects.

According to the staffs, the number of visitors is merely ten persons a day, except when there are groups of students visiting the place due to school assignment or study tour. Even, in a day no one visits the museum. According to respondents, it happened because the place was uninteresting, hot, and conventionally governed. The information obtained was limited to the collections. No cooperation was made with higher education institutions to carry out studies.

The perspective of the minimal standard in operating a museum is to procure-manage-maintain collections, make exhibitions, to give education and to do communication so that the museum possess meanings and functions for the society. According to respondents, the physical facility and infrastructures had not

fulfilled the requirements to do its first and second functions, namely collecting and maintaining the collections. The situation and condition of the museum at present should be changed so that it can positively contribute to the public. Factors dealing with the level of visitors' satisfaction should be improved for example, the environment in the rooms and the use of technology, the availability of the signboards, the surrounding environment, the noise, comfort, and lighting levels and also the museum size.

In this context, the management of the museum should realize that a museum at present exists in ever changing environment so that it should be able to always make adaptation and innovations to respond to the changing times (Paul F Marty 2006). The advancement of the (information) technology becomes the main cause of such changes in museum. The aim of museum has shifted from merely providing information of static collections into more personal, intensive and interesting services through good websites. In other words, museum curators should adopt an immersive environment of museum that combines a museum website (online) and a physical museum room (in place) (Wang et al. 2009). A study by Rodger, Jo Enrgensen and D'Elia (2005) found that to strengthen the existence of a museum, a collaboration with other public agencies such as libraries, archival, and other information organizations is needed. . This cooperation will give direct impacts on various museum visitors that may get higher access to a wider resource of information (Paul F Marty 2006). According to Liew and Loh (2007), museums should use a strategy of adopting electronic media such as interactive display and the Internet, for instance, using the electronic media as a medium to facilitate the improvement of access of information and data dealing with the catalogisation of collections and using websites as a tool for promoting-marketing the image and mark of museum (Lehman and Roach 2011).

Opportunities and Expectations of the Mandar Society

Geographically, the Mandar museum is located in a strategic place since Majene has tourism potentials that may be developed to give benefits for the local people such as the maritime tourism, historical tomb tours, and cultural tourism. The stretch of beach in Majene offers beautiful natural charm which is livened up

by a cultural event, “sandeq Race,” special characteristics of various types of cultures and also a great variety of archaeological relics such as historical sites, a historical tom tour “Syekh Abdul Manan” and the Mandar museum. When they are professionally managed, they will become tourist attractions for cultural tourists either locally or internationally. Because in this global era, a cultural identity and tourism is interrelated, and values are integrated one another and quick changes occur in the economic, politic and social aspects. In this way, the cultural identity and values are protected and the local economy of the people may be improved (Urosevic 2012).

Cultural tourists are defined as individuals who visit cultural institutions or places such as museums, archaeological sites, cultural heritages, theaters, festivals or architectures (Stylianou-lambert 2011). Their motivation in coming to cultural sites such museums is to study other civilization and local cultures they visit. Cultural tourists prefer to have various experiences to study something about a country or a city they see. (Mckercher 2002). Actually, the existence of the museum in Polewali Mandar should be by the local government and people as an opportunity to promote their richness (uniqueness). In this case, a museum may play an important role in branding. Branding a city is a complex task consisting of some elements. A museum serves as one of the elements that creates a brand of a city (Zenker, Braun, and Braun 2017) on the basis of cultural and historical heritages (Gordin 2011). One of the ways is to offer products of museum souvenirs (Mclean 2012). The museum managers use unique souvenirs to promote their own brands, and places where their museums are situated. This may give impacts that reinforce the city brand that may result in benefits (Trabskaia et al. 2019). At the same time, souvenirs become “tangible reminders” and also possess a “symbolic associations” with brand (Williams 2006). Moreover, souvenirs may also become a tool to communicate the value of a goal, and they symbolically transmit something about the culture and history of a place (Sam and Ryan 2018). As a result, museums managers should look for new strategies to attract visitors by learning from professional museums that have proved to be successful.

CONCLUSION

This study has found that it turns out that there is syncretism that occurs in the blend and the mix between local cultures and Islam. It has been proved that although the Mandar society has adhered to Islam, they also still practice their animism-nuanced local cultural customs. It means that the strategy adopted by the preachers of Islam was to use local cultures as a way to introduce and spread this new religion. This caused Islam to be able to be entered into and quickly accepted by the Mandar society. The method of spreading Islam with the local culture “rob” produces effective and peaceful results so that the society feel that the teaching of the new religion is compatible with the taste of the local culture and does not keep them away from their ancestors, cultural heritage.

Syncretism means an attitude or a point of view giving a room and accepting a blend between local values and other different values, an attitude that does not question whether a religion is wrong or right, pure or impure. Due to the existence of syncretism, any various different principles and systems of teachings and points of views can be brought together and given a common ground to live together without condescending to each other.

The last, the most important contribution of this study is a conceptual model of museum service quality which is theoretical in nature. It is expected that the theory build through this study may become a encouraging device for the local government in Polewali Mandar to reform and innovate the Mandar museum services. Therefore the substance of the museum is as a place where knowledge and socio-historical, scientific and artistic objects are kept, studied and displayed (Hurley 2008) so that the roles of the museum become a real and strong fo the development of the social, political, cultural, and economic life.

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