

Museum: Media of Non-Formal Education in Intruding Character Values Strengthening the National Self

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ABSTRAK

Museum adalah penyedia layanan informasi ilmiah berdasarkan data dan fakta yang disajikan melalui koleksi sebagai bagian dari kajian ilmiah. Kajian ini bertujuan untuk menganalisis museum sebagai media pendidikan nonformal penanaman karakter untuk memperkuat jati diri bangsa. Kajian dalam tulisan ini tergolong jenis kajian deskriptif-eksploratif. Penelitian ini menggunakan pendekatan literature review dan studi data melalui jaringan internet yang dipadukan dengan studi lapangan dengan mengunjungi Museum Bali sebagai lokasi penelitian tempat penyimpanan cagar budaya. Analisis data dibagi menjadi tiga tahap yaitu: reduksi data, penyajian data, penarikan kesimpulan/verifikasi. Hasil kajian menunjukkan bahwa museum dipersepsikan sebagai lembaga nirlaba yang mengutamakan tujuan sosial, seperti pendidikan. Museum sebagai tempat belajar budaya sekaligus berekreasi dapat menumbuhkan kemampuan berpikir pada anak. Mata adalah jendela jiwa yang dapat merangsang pemikiran aktif, kreatif, kritis, dan inovatif, sehingga melahirkan kecerdasan dalam memahami nilai-nilai karakter yang terkandung di balik kumpulan warisan budaya untuk memperkuat jati diri bangsa. Museum Bali merupakan kebanggaan masyarakat Bali yang memiliki peran mendasar dalam menanamkan nilai-nilai karakter dalam menjaga jati diri dan jati diri bangsa.

ABSTRACT

Museums are scientific information service providers based on data and facts presented through collections as part of a scientific study. This study aims to analyses museum as a medium of non-formal education in instilling character to strengthen national identity. The study in this paper is classified as a descriptive-exploratory type of study. This study uses a literature review approach and data study through the internet network, combined with field studies by visiting the Bali Museum as a research locus where cultural heritage is stored. Data analyses divided into three stages, namely: data reduction, data presentation, concluding/verification. The study results show that museums are perceived as non-profit institutions that prioritize social goals, such as education. Museums as a place for cultural studies while having recreation can foster thinking skills in children. The eyes are the windows to the soul that can stimulate active, creative, critical, and innovative thinking, thus giving rise to intelligence in understanding the character values that lie behind a collection of cultural heritage to strengthen national identity. The Bali Museum is the pride of the Balinese people having a fundamental role in instilling character values in maintaining national identity and identity.

1. INTRODUCTION

The historical journey of a nation and its people must be known by the generations of its heirs. The history of a nation is very important to be understood and studied continuously by the next generation of the nation (Andarwati, 2019; Y. Perdana et al., 2018; Setiawan et al., 2020). By studying history, they will understand the intricacies of the history of their nation. Perhaps not only that, because by studying the history of their nation, they will know their identity, personality, and even the character of their nation (Kidman, 2012; Lionar & Mulyana, 2019; Sadovoy & Ovchinnikov, 2021). Understanding this

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becomes very important during the development of science and technology and the increasingly rapid flow of information in the global arena (Afiqoh et al., 2018; Y. Perdana et al., 2018). Indonesian society has long been known as a friendly, ethical, polite, and courteous society. However, wise behavior in today's social life is faced with a formidable challenge, along with the increasingly massive influence of information technology framed by globalization. Lately, the problem of character and exemplary values has become a widespread discourse in the community as a response to various problems that have arisen, especially those related to issues of identity or national identity (Amran et al., 2019; Buchori, 2019; Dharma & Siregar, 2015).

The issue of character, culture, civilization and national life can be understood as a matter of education because the attributes called character, culture, and life are inherent in human subjects and society (Amran et al., 2019; León-Garzón & Castañeda-Peña, 2018; Prasarti & Prakoso, 2020). If there is a moral decline, character fragility, the fading of exemplary values, or the decline of civilization, actually it is a signal that something is wrong with education (in a broad sense), or there is a challenge, namely what can be done by educational institutions in the face of the fading character of the nation (Chan et al., 2020; Dharma & Siregar, 2015; Muawanah, 2018). In this study, education is not only taught in schools but all efforts are made to help humans and the community actualize their potential, following the norms of the orientation of noble values that are believed and always strived to make happen. This kind of education can take place in families, schools, communities, and workplaces with formal, non-formal, and informal approaches, and can even occur incidentally (García et al., 2020; Hidayat et al., 2017). Criticizes stating the limitations of formal educational institutions that are not contextual and offer a very contextual concept of non-formal education which is believed to be more flexible so that it can adapt to the dynamics of society.

Various social phenomena that often appear in social life are quite worrying. The phenomenon of violence in solving problems is often a choice and is even considered a common thing. Policy coercion almost occurs at every level of the agency (Binazzi, 2016; Fajarini, 2014). Manipulation of information is commonplace. Forcing the will of one group on another group is considered normal. The law is so observant of the slightest error but is less sensitive and tends to be less in favor of justice so that the law seems sharp downwards but blunt upwards. The Indonesian people are well-known for their polite behavior, deliberation, and consensus in solving problems, plurality in unity, and tolerance, but nowadays they have shifted their form into the hegemony of interest groups with the principle of defeating each other (Muawanah, 2018; Rachmadtullah et al., 2020). Not to mention the shows of brawls between students, villages, thuggery, robbers, and motorcycle gangs that disturb the public are often deliberately shown through social media, so that they can be seen by anyone, including children. This fact will certainly be very influential on anyone who watches the show, especially the younger generation who still have relatively unstable personalities.

The influence of global culture as a result of advances in information technology cannot be avoided let alone ignored (Naseem et al., 2015; Schlein et al., 2016). The emergence of various social problems in social life may be caused by a clash of identities, as a result of ignoring various local pearls of wisdom and examples handed down by previous generations (Pradana et al., 2021; Rachmadtullah et al., 2020). Quite a lot of young people have forgotten the history of their nation or do not want to know about the history of their nation. Various pearls of wisdom have been inherited by the predecessors of this nation, but in fact, many young people are less interested in the past of their nation. The past is often interpreted as meaningless obsolescence that is not related to present life. It is within this framework that it is important to position the museum as a vehicle for non-formal education to instill character to strengthen national identity through cultural heritage or cultural artifacts that have been successfully collected in museums (Asmara, 2019; Barbieri et al., 2017; Madyukova, 2021). In this regard, the question that arises is what kind of education is offered and provided by the museum to the public to strengthen national identity.

Sharpening concepts and theories as well as adding insight into the thinking, several studies on museums are interesting to observe, such as the research conducted by previous study that stated the location of the museum is very strategic so that it is easily accessible by visitors (Miranti; Revilia, 2020). Furthermore, there is a study entitled "Revitalization of the Siginjei Museum as a Vehicle for Cultural Interaction in the Middle of the Covid-19 Pandemic", it is stated that the Covid-19 Pandemic has an impact on the services of the Siginjei Museum (Indrayani & Suparmi, 2021). Meanwhile, a study entitled "The Role of Museums in History Learning" states that the existence of museums in the world of education, especially in history learning is very much needed (Asmara, 2019). The finding is that students prefer to study in museums than in class. Studying in the museum they can observe objects left behind in the past directly. The learning process at the museum can also be carried out by visitors who are not from the education community. People who visit the museum can add to the repertoire of mental and intellectual property to know the past of an ethnic or community group (Mansyur, 2016; A. Perdana, 2020).

The results of the studies and findings that have been described above show that research on museums has been carried out quite a lot by experts from various disciplines by positioning the museum as a source of information in communicating about cultural artifacts stored in museums. However, what is interesting is that the results of the research or studies by the experts mentioned above, it seems that there are no scientific studies specifically for museum institutions to serve as non-formal education media, on that basic research in this regard will specifically position museums as non-formal education media in instilling character values in strengthening national identity. It is realized that research on museums that have been carried out by various experts with scientific backgrounds is very useful, especially in laying out basic concepts in further research, especially those relating to museums as non-formal education media in instilling character to strengthen national identity. Therefore this study conducted with aims to analyses museum as a medium of non-formal education in instilling character to strengthen national identity.

2. METHOD

The type of research used in this study is qualitative research. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects, such as behavior or actions, motivations, perceptions, and others holistically by describing through words and language in a special context naturally through an approach by utilizing various natural methods (Creswell, 2013; Moleong, 2017). The study was conducted to understand and describe systematically, and factually a fact, nature, and relationship that arises in the role of museum institutions as non-formal education media in instilling character values to strengthen national identity. On that basis, the study in this paper is classified as a descriptive-explorative study, namely to identify Balinese cultural identity through an in-depth and complete description of the cultural artifacts collected at the Bali Museum as a cultural figure with Balinese ethnic cultural identity.

As the locus of the study, the study was carried out at the Bali Museum, with a very strategic location located in the heart of Denpasar City, at the catuspatha (grand intersection) of the *Catur Muka* statue to the east, precisely to the east of Badung's Puputan Field. The reason this museum is used as a research location is that it is easily accessible, is widely known among the public, and has a fairly complete collection compared to other museums in Bali. The data and data sources for this study consist of primary data and secondary data. Primary data was collected from the field by interviewing Balinese museum officers, people who were visiting the museum, and those who had visited the Bali Museum, and sourced from the real life of Balinese people and culture. While secondary data was collected through literature review, results of seminars and workshops, archive studies, observations of cultural artifacts in museums, and social media via the internet. Data collection through non-participating observation techniques was also carried out, researchers were not involved and only as independent observers.

After the data is collected, the next stage is data analysis. Data analysis is consist of four stages are simplified into three stages, namely: (1) data reduction, namely the process of selecting, focusing or simplifying, abstracting, and transforming basic words obtained through field notes. Data reduction is a form of analysis to sharpen, classify, direct, discard unnecessary, and organize so that conclusions are easy to draw; (2) data presentation is an effort to compile a set of information into a configuration so that it is easy to understand. The presentation can be in the form of narratives, matrices, graphs, and sections designed to combine information so that the analysis is valid; and (3) concluding/verification. This stage includes the meaning or interpretation of the collected data or information to (Miles et al., 2014; Sugiyono, 2019).

3. RESULT AND DISCUSSION

Result

As a forum or non-formal educational institution, museums have a strategic role in disseminating information related to certain sciences. One of the main tasks and functions of a museum is to inform or communicate knowledge of its collections to museum visitors. Media to communicate the objects of museum collections can be done in various ways adapted to the interests of the community through various kinds of public activities. This is very possible because the museum is dynamic in the hope of meeting the demands and expectations of visitors and the dynamics in people's lives. By visiting museums, people can learn and broaden their knowledge through the objects collected in the museum. For example, students or visitors can find out about the development of civilization in a mass in a certain area, or the latest development of civilization through museum collections (prehistoric, classical, colonial, independence).

In formal education, demands for the competence of a teacher are needed in answering various problems and challenges in the world of education. In this regard, the teacher is positioned as a source of knowledge for their students directly at school. But in reality, teachers have limitations in mastering each discipline. It should be realized that the source of knowledge is not only centered on the teacher but can be obtained through other sources, for example, books, journals, libraries, the surrounding environment, the internet/social media, and information through museum collections. Today, several museums have provided various collections according to disciplines so that they are very potential in efforts to develop education to educate the nation's life.

Museums as non-formal educational institutions in their work can support and assist formal educational institutions. Starting from elementary and secondary education to higher education, it is a formal institution that provides classical (in-class) and structured education (there is a syllabus or curriculum that must be followed). In contrast to the formal education pathway, non-formal education is not classical and unstructured but can have a tremendous impact in accompanying and collaborating with formal education. Through the objects of the museum collection, there is an educational meaning because behind the cultural heritage of the collection, there are examples and experiences of a community or society that should be known by both students and the public (visitors).

People come to the museum because they want to see what is exhibited or exhibited in the museum. It is from this relationship with the object that students and visitors learn. What do students and visitors think when visiting the Bali Museum, for example? Here they will get information that the reason behind the establishment of the Bali Museum was the concern of scientists about foreigners who often brought such valuable historical relics since Bali began to be controlled by the Dutch colonials. This colonial power brought major changes in governance in Bali, from being more closed to being more open to Europeans, especially the Dutch. The entry of foreigners into Bali is seen as endangering the cultural and historical heritage of Bali because they often bring Balinese cultural artifacts as souvenirs to their home country. To save the original cultural identity of Bali in the form of cultural artifacts, Balinese scientists and culturalists think about how important it is to establish a museum.

F. J. Kroom as Assistant Resident of Bali in Denpasar was noted as the first initiator of the establishment of the Bali museum in 1909-1913, after receiving the enlightenment of Th. A. Resink on cultural preservation. F. J. Kroom wants to do something to protect these cultural artifacts. In the end, the 1910 Arca building was realized thanks to the help of Sunday, including I Gusti Ketut Kandel from Banjar Abasan and I Gusti Ketut Rai from Banjar Belong, assisted by Curt Grundler (a German architect) who happened to be traveling in Bali. Meanwhile, the funding for the construction of the museum was supported by the Kings of four regencies in Bali (Buleleng, Tabanan, Badung, and Karangasem). In planning, there was a difference of opinion between Sunday and architect Curt Grundler. The Sunday cannot ignore the traditional view and its religious dimensions and the *Asta Kosala Kosali* lontar as a guide in building construction. While architect Curt Grundler put more emphasis on the function and strength of the building. However, this difference can be overcome by combining designs to produce a combination of architectural forms between the temple (a place of worship for Hindus) and the Puri (the King's Palace), finally producing four buildings with the *Tri Mandala* concept.

The East Building is located in the southernmost part of the museum area. Named the East Building because it is located east of the museum area. This building consists of two floors. The collections tell the story of the peak of Balinese culture from prehistoric to modern times. Downstairs is exhibited collectibles about the prehistoric era with the sarcophagus as the highlight of its culture, and several small stupas and *stupika* in which there are Buddhist mantras that function as a means of worship. On the top floor, there is a collection of the Balinese museum in the form of the *Panca Yadnya* ceremony, agricultural tools related to the subak system that represent agrarian culture as the pillars of the Balinese economy.

The Buleleng building is located to the south of the Karangasem building. The Buleleng building represents the architecture of North Bali, which is characterized by a statue of the *Singa Ambara Raja* on a *Saka Tunggal* in the middle of the building. The collection of the Balinese museum in this building is *pis bolong* (kepeng's money). In historical records, Buleleng was the first economic area in the Bali area, which was the first area to have contact with outsiders, including the Chinese. In this building, various kinds of kepeng coins from the Majapahit, Banten, Palembang, and Chinese eras are exhibited (8-9 centuries AD). The themes presented in this building are arranged chronologically based on their function.

The Karang Asem building is located to the south of the Tabanan Building. This building represents the architecture of the eastern part of Bali. This building usually called *Bale Penangkilan* or *Bale Panjang*, as a place for the King to receive important royal guests. The theme of the exhibition in this building is Chile as a symbol of fertility and prosperity. The form, function, and meaning of Chile in the

history of Balinese civilization have developed since prehistoric times, classical times, until today, they function as equipment for religious ceremonies, building arts, and fine arts. Tabanan building is located in the northernmost position of the building. This building is said to represent the architecture of West and South Bali. This building is mostly used as a place to store the king's heirlooms. The theme of the exhibition in this building is the *keris*, which is identical to the king's heirloom. The collection at the Bali museum exhibits kris obtained from the community from the Dutch era until now. The *keris* is arranged chronologically based on the function of the *keris* in Bali and its complementary collection.

Based on the illustration above, the position of the museum becomes clearer as a source of information in the learning process. Museums have a strategic role in increasing knowledge and efforts to build awareness of the history and character of the nation. Visitors come to the museum to see the collectibles in the museum. It is from this relationship with the object that visitors learn. Eyes are windows to the soul that can open the horizons of every human being's thinking. What do visitors think when they see the Bali Museum building which is divided into three zones (*jeroan, jaba tengah, jaba sisi*), or when they see the *Balai Bengong* building in the northwest corner of the Museum or when they see a bath/*beji* for the existing royal family. in front of the Tabanan Building. What thoughts go through the minds of visitors (students and the public) when they see the sarcophagus cultural artifact on the lower floor of the East Building or witness the five ceremonial equipment on the top floor of the East Building, and so on to the exhibition at the Buleleng Building with the theme of *Uang Kepeng*, Gedung Karangasem with a Chilean theme, and the Tabanan Building which represents Balinese architecture where heirlooms are kept in the form of a *keris*. Various impressions and responses will arise from each visitor according to the power of their respective perceptions. For example, regarding sarcophagi, why do people who are buried today no longer use sarcophagi, or why do nowadays people no longer use *Uang Kepeng* as a medium of exchange? Maybe there are many more questions like this that will lead visitors to imagine and find answers in their way. It is in this communication that the educational process is taking place. It is at times like this that the chakra of thinking slowly begins to open, and without them realizing it, they have entered into a field of knowledge that previously might not have been known or even imagined. This kind of trial can raise awareness so that it can make the museum a place of learning and enlightenment that is beneficial to people's lives.

Discussion

Museum is an institution that carries out preservation, research, and communication so it has an important role in the world of education. This means that the museum can be interpreted as an institution that can provide general education to anyone who comes to visit the museum (Madyukova, 2021; Prasarti & Prakoso, 2020). Therefore, the museum is an institution that can provide public services related to various information and data as well as a place for storage, preservation, conservation, learning, research, conveying ideas, and recreation, as well as a place to inform tangible cultural heritage and not real (intangible) about the environment to the wider community (Barbieri et al., 2017; Indrayani & Suparmi, 2021).

In its history, the museum has undergone changes in the meaning of its function. Its initial function as a warehouse for storing cultural heritage objects of high value extends its function to maintenance, preservation, presentation or exhibition. Furthermore, the function of the museum was expanded again to the function of education in the context of the public interest (Kersten et al., 2017; Loaiza Carvajal et al., 2020). On this basis then the museum can be interpreted as a means of education, research, social and culture that always develops following the history of the development of human civilization, science and technology, the dynamics of society and the accompanying culture. In essence, the basic function of a museum is to collect and maintain objects, specimens to be presented or displayed in the sense of being regularly presented to the general public. In addition, the museum also organizes innovation programs and exhibitions as a form of contribution to the life of a community culture (Kersten et al., 2017; Tjahjawan, I. & Sabana, 2015). Because of its position, the museum can function as a catalyst that connects and introduces to the public (visitors) regarding ideas/ideas/concepts, works of civilization, and certain areas of interest as well as being able to provide motivation for visitors to conduct studies and add deeper insights through research. and a program of museum visits.

The historical legacy of the past that reflects the identity of an ethnic group or a particular community becomes very important. Awareness about the past does not only belong to certain people, but awareness is also emerging among the wider community today as a result of globalization. Indeed, since the presence of humans on earth, they have shown a penchant for collecting things that are considered interesting or unique. This is indicated by the findings in prehistoric tombs in various countries including

Indonesia, especially Bali. Most likely the finds were collectibles in his lifetime from people who had died. Awareness of the management of historical objects continued during the Dutch colonial period, with evidence of the enactment of *Monumenten Ordenantie* No. 19 of 1931 concerning the Management of Archaeological Objects in Indonesia. The new Indonesian government in 1992 had Law no. 11 of 2010 concerning Cultural Conservation Objects. It is stated that: cultural heritage objects include man-made objects and natural objects, movable or immovable in the form of a unit or group, or parts thereof, which are at least 50 (fifty) years old, or represent a period of at least 50 (fifty) years, and is considered to have important value for history, science, and culture.

In line with previous study state the significance of the Museum for formal and non-formal education is related to knowledge of the prehistoric, classical and modern eras which gave birth to small traditions, big traditions and modern traditions (Mansyur, 2016). A small tradition oriented towards local culture which is characterized by an economic system of rice fields with irrigation, subsistence farming, simple house building and so on. It is supported by previous study state the great tradition is a tradition that is oriented towards Hindu religion and culture as the earliest known religion in the life of the Balinese people, with the characteristics of centralized power, the king as the descendant of the Gods, the existence of religious figures, cremation ceremonies and others (Geria, 2008). Modern tradition consists of elements that have developed since colonial rule, the era of independence to the current era of globalization (Geria, 2008; Saputro & Murdiono, 2020; Setianto, 2012).

On that basis, formal and non-formal education needs to work together to build cooperation, collaboration, and sharing to build national identity. Therefore, the Bali Museum as a representation of human, cultural, and environmental heritage that is so potent in the country can be a unique learning vehicle for students and the general public. The collection of the Bali Museum can be a learning medium that directly touches the senses and experiences of students and the visiting community. At the Bali Museum, students can observe directly what is taught or written in school textbooks, while visitors can directly witness the historical events of their ancestors' past through collections. By presenting information that is a two-way communication between visitors and collections of information, it is hoped that visitors will be able to obtain and understand the information presented clearly, especially related to the science and history of the nation. As a non-formal educational institution, the Bali Museum can be an agent that helps people become smarter and more literate about their nation's past. . To achieve the objective of museum institutions, namely community development, museums are expected to serve as educational institutions that can make people aware of their identity, strengthen their identity or identity and build confidence in their potential.

Learning through museum institutions is important to introduce to explore the identity or identity of the community as well as respect the identity of other ethnic/communities in this region. It is hoped that museum-based learning will make it easier to instill exemplary values into the community, by placing the community in a national context so that it can recognize ethnic, cultural, racial, and religious diversity. The national community consisting of ethnic and ethnic groups does not grow alone, but grows and is formed through a long historical process. Therefore, national identity is the result of an integration maturation process.

4. CONCLUSION

Museums as non-formal educational institutions can inform and communicate various wisdom, exemplary, character, identity, and national identity through their collections to visitors, students, students, and the general public. Thus the museum has a role in maintaining and preserving the national culture that is so rich in character values to strengthen identity and identity in responding to various national problems. For the contribution of museums as a vehicle for non-formal education in instilling character values to strengthen national identity, it is necessary to establish cooperation, collaboration, and various with formal educational institutions in carrying out their roles and functions to improve the quality of human resources, in addition, to strengthen the resilience of the nation's culture, strengthen the identity and national identity.

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