

# Museums as Cultural Tourism Attractions in Ubud Bali Indonesia

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**Abstract**— This study explores museum management using five museums located throughout Ubud as case studies, including The Blanco Museum, Museum Puri Lukisan, Agung Rai Museum of Art (ARMA), The Rudana Museum, and Neka Art Museum. The research was conducted between January and June 2014 involving 82 foreigner museum visitors, 79 domestic museum visitors, and five museum owners as participants. Museum management, from the perspective of foreign and domestic visitors, are measured based on visitors' perception on the architecture, collection, service quality, cleanliness, ambiance, and hospitality of the museum and the degree to which the museum meets the expectations of both foreign and domestic visitors. Museum management from the perspective of managers are based on the founders' idealism, uniqueness, cultural preservation, and the museum's role in supporting and sustaining tourism in Ubud, which can be described as follows: Each museum has noble idealism, although there are variance among the museums, still these variance implies noble significance which is to support the sustainability of tourism in Ubud. The role of museums in becoming the main tourism attractions for Ubud, while at the same time as an institution for cultural preservation, is well supported by the local government. The development of Ubud museums as tourism attractions is closely related to the development of other sectors, evidenced by several museum managers creating cooperative packages with several hotels in the area to promote their museums as tourism attractions.

**Index Terms**— Museums, Tourism Attractions, Management, Visitors

## 1 INTRODUCTION

Tourism development in Bali has a distinct vision of developing cultural tourism with high levels of quality and sustainability, as well as competitiveness, based on *Tri Hita Karana*. This vision implicate that museums should receive serious attention from various tourism stakeholders in Bali. In the context of cultural tourism, museums play an important role as local attractions that store and display artifacts of cultural heritage. The stored artifacts can become collections of high cultural significance and exhibition pieces that can attract visitors. The diversity of cultural properties that become museum collections typically characterizes the cultural richness of various ethnic and regional origins, which also characterizes the diversity of cultural tourism attraction in a destination. In this context, museum's collections reflect cultural plurality or multiculturalism of a region (Ardika, 2012). Museums as cultural tourist attractions, especially for Bali, necessitate empirical studies on the issues pertaining to museum management and governance so that museums can successfully support the sustainability of tourism in Bali. Effective management and quality governance not only has a positive impact on visitors' perception, but also can serve as means of cultural preservation that can increase cultural attractiveness. Based on the conditions mentioned, the main research problem in this study is museum management within the context of museums as cultural tourism attractions in Bali. This principal problem can be further divided into several

sub-questions as follows: (1) How is the current state of management and governance in Ubud museums seen from the perspective of museum operators based on the founders' idealism, uniqueness, cultural preservation, and museums' role in the sustainability of tourism in Ubud? (2) How is the current state of management and governance in Ubud museums as tourism attractions seen from the perspective of visitors based on architecture, collection, layout, auxiliary facilities, information, service quality, cleanliness, beauty, security, and hospitality? (3) How is the relationship between museums and other tourism components in Ubud seen from the museums' role as cultural tourism attractions?

## 2 CONCEPTUAL FRAMEWORK

### 2.1 Tourism Attraction

The tourism attractions at the core of this study are museums built and maintained to cater to tourists in the Ubud area. The conceptual framework is adopted from several references including the Indonesian law number 10 of 2009 on Tourism and from tourism expert definitions. According to the Tourism law number 10 of 2009: (1) tourism attraction refers to any object that has uniqueness, beauty, and value in the form of natural, cultural, and man-made diversity that become the destination for tourists; (2) according to Yoeti (2001), "tourist attraction" refers to everything that attracts people to visit a particular area. Further, according to Yoeti (2006), there are four cate-

gories of main attractions that compel tourists to visit a particular country or tourism destination, namely: (1) Natural Attractions, which include natural landscape, beaches, seas and oceans, lakes, waterfalls, botanical gardens, agro-tourism sites, volcanoes, as well as plants and animals, (2) Built Attractions, which consist of buildings with interesting architecture, traditional houses, ancient sites, and modern buildings, (3) Cultural Attractions, including historical relics and heritage, folklore, traditional arts and crafts, museums, religious ceremonies, and arts festivals, (4) Social Attractions, in particular communal way of life, language variance, marriage ceremonies, and other religious ceremonies. Pendit (2003) stated that tourism attraction refers to everything interesting and worth visiting.

It can be concluded that tourism attraction refers to anything and everything that has a certain appeal, uniqueness and sought-after value, which becomes a reason and destination for tourists who visit a particular region. According to Leiper (2006: 17) tourism attraction is a special feature or characteristic of a focused on providing pleasure or attracting the attention of tourists. According to Cooper (1993: 80-81) in his book *Tourism Principles and Practice*, elements that determine the success of a tourist destination are aptly called the Four A's: (1) Attractions, including natural and man-made attractions; (2) Accessibility (ease of access), such as the availability of transportation by land, sea, air as well as the supporting infrastructure, (3) Amenities (supporting facilities), i.e., the availability of quality accommodation, restaurants, entertainment, financial services, security, and other services, (4) Ancillary Services (supporting services), in the form of local organizations such as Destination Management Organization (DMO), either provided by the government or the private sector, as well as the provisions and legislation regarding tourism.

## 2.2 Museums as Tourism Attractions

There are several definitions of museum, as indicated by the Indonesian Directorate of Museums in the Ministry of Culture and Tourism (2008) stating that museums have changed over the years. This change occurs because museums continually experience change in their duties and obligations. Museums are social and cultural indicators of society and they follow the historical development of the society and culture that utilize the museums as social and cultural infrastructure. The term "museum" itself came from the Latin word "*museion*", which refers to the temples for nine Muse goddesses, the daughters of Zeus whose primary tasks were to amuse and entertain. In its development *museion* became the place for ancient Greek philosophers to work and teach, such as the schools of Pythagoras and Plato. According to ICOM-International Council of Museums Code of Ethics for Museums (2006:14), the definition of a museum is a permanent not-for-profit entity that serves the public and societal development, open to the public, whose tasks include acquiring, pre-

serving, connecting, and exhibiting artifacts that portray man's true identity and the surrounding nature for the purposes of research, education, and recreation.

According to the Indonesian Act number 11 of 2011 regarding cultural heritage, a museum is an institution that functions to protect, develop, and utilize collections in the form of objects, buildings, and/or structures that have been designated as Cultural Heritage or Non Cultural Heritage, as well as to communicate these functions to the general public. Additionally, according to Governmental Statute number 19 of 1995 regarding the preservation and utilization of Cultural Heritage Objects in Museums, specifically in Section 1(1), a museum refers to an institution that serves as a place to store, preserve, secure, and utilize objects that are artifacts of human cultural development as well as the surrounding nature and environment, in order to support the efforts of protection and preservation of a nation's cultural richness.

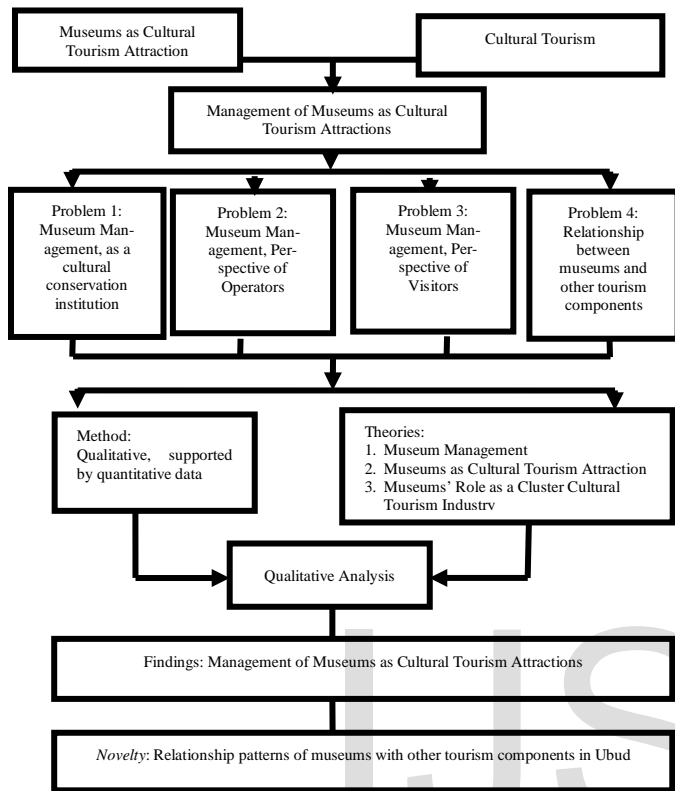
## 2.3 Museums Management

The management of museums as tourist attractions in Ubud in this research, seen from the perspective of visitors, is based on architectural design, collection, layout, supporting facilities, information, service quality, cleanliness, beauty, safety, and hospitality. The management of museums as tourist attractions in Ubud from the perspective of museum operators is based on the founders' idealism, uniqueness, cultural preservation, and museums' role in the sustainability of tourism in Ubud. Management can be defined as the concerted effort to coordinate available resources through the process of planning, organizing, staffing, directing, and controlling to achieve the established goals. The management or operation of museums can be differentiated into two functions: administrative and technical (museum collection). The administrative operations is the effort to handle day-to-day museum administration (including maintenance and security of museum grounds) to support the main tasks and functions of the museum itself. The administrative features include: (a) personnel affairs, (b) financial affairs, and (c) general administrative affairs (correspondence, security, and maintenance). Technical operations pertain to the management of museum collections carried out systematically and sequentially starting from procurement, registration, inventory, maintenance, and research until the collection is ready for display or is stored in a special repository chamber. Collections management is the main element in museum management, which requires the proper way of handling collections (Directorate of Museums, Ministry of Culture and Tourism, 2007:12-25).

## 3 RESEARCH METHODOLOGY

From the problem statements above, using various indica-

tors and referring to related theories on museum management, this research is expected to result in an output to be used as the basis for recommendations for sustainable museum management as tourism attractions.



**Figure 1. Research Model of Museum Management as Tourism Attraction**

Based on the research model presented in Figure 1, museum as tourism attraction have a close relationship with cultural tourism. The management of museums as tourism attractions not only has commercial purposes, but also more noble purposes such as educational, recreational, and conservational purposes. Ubud as a tourism destination has certain uniqueness when compared to other tourism areas in Bali, particularly in relations to museum and their strategic positions as tourism attractions in Ubud. Almost every tourist who comes to Ubud visits one of its museums aside from visiting other attractions. The existence of museums in Ubud has a certain appeal for foreign and domestic tourists, which warrants a special research on the topic of the management of museums as tourism attractions. On the other hand, the role of each museum should be examined in the development of tourism, as well as the relationship between museums and other tourism industry components in the region.

This research is based on the theories of management, museum, and cultural tourism. The role of museums as a cluster in the cultural tourism industry and the position of museums as tourism attractions necessitate research output regarding

sustainable museum management as viable tourism attractions. This research aims to produce theoretical and practical values for the continuity of cultural tourism especially in Bali.

This research utilizes qualitative design with various data collection techniques including direct observation, in-depth interviews, questionnaire, and literature study. Results from the data analysis are formally presented in the form of tables and graphs and informally using narratives. Basic statistical analysis such as arithmetic means and frequency distribution tables are used to complement the qualitative analysis. This research also takes advantage of the social phenomena that exist in regards to the existence of museums in Ubud, particularly in terms of management that has already been implemented. The research findings, both empirical and novelty, is expected to create a pattern of relationship between museums and other tourism components to realize sustainable cultural tourism especially in the Ubud area.

This research is based in Ubud which is located in the Gianyar regency, some 10 km north of the Gianyar city center and 25 km from Denpasar, the capital city of Bali province. The considerations of Ubud museums as the location for research include the popularity of the Ubud region as a cultural tourism destination, which already has several renowned museums. Another strong consideration is that Ubud has been known as the center of Balinese traditional painting since the 1930s (Leiper, 2006:14). Five museums are determined to be the research location: (1) The ARMA Museum, (2) The Blanco Museum, (3) The Neka Art Museum, (4) Museum Puri Lukisan, and (5) The Rudana Museum.

The research instrument in this research include: (1) researcher's direct participation, (2) questionnaire, (3) recorder for interviews, (4) digital camera to attain complete data from related stakeholders, so that the data obtained can fully answer the research questions. The interviews utilized the open-ended guided interview, which is a combination between open-ended and guided interview. In conducting the interviews, the guidelines served as the general anchor or guide for the questions being asked (Arikunto, 2010:199).

This research also utilizes purposive sampling, which refers to the selection of respondents based on the need of the research. In each of the five museums being studied, ten questionnaires were distributed monthly to five foreign tourists and five domestic tourists, from January to July 2014. The total numbers of questionnaires returned were 82 from foreign respondents and 70 from domestic respondents. The questionnaires were distributed using the purposive sampling method, which means it is done in accordance with the need for quantitative data to complement the qualitative findings.

## 4 ANALYSIS AND DISCUSSION

### 4.1 Museum Profiles

In this study, the museums purposively determined as the

location for research are (1) Museum Puri Lukisan, (2) The Neka Art Museum, (3) The Rudana Museum, (4) The ARMA Museum, and (5) The Blanco Museum. The profiles of these five museums are elaborated as in this section.

The art collections in Museum Puri Lukisan include paintings and carvings. The collections in Museum Puri Lukisan displays the development of art styles in Bali, from the early traditional art forms to the more modernized post-traditional artworks, from the works of early Pita Maha and other Ubud pioneers to the works of artists from the rebirth period of Balinese art. In particular, Museum Puri Lukisan displays art pieces of local Balinese artists from Ubud, Tegalalang, Batuan, Mas, Celuk, Sanur and Kamasan. Although artists Walter Spies and Bonnet supported the establishment of Museum Puri Lukisan, their works are not exhibited in this museum.

The collections in The Neka Art Museum are derived from paintings collected by Suteja Neka since 1970s. Initially, the Neka Museum only had 45 paintings. The paintings in display are the works of Balinese painters as well as the works of foreign painters that from time to time came to paint in Bali or had settled in Bali, all of which are inspired by Balinese culture. The Neka Museum was built in Balinese traditional architectural style with six main buildings and one building for temporary exhibits. The first building indicate the early development of Balinese painting from the classical Kamasan style, then the Ubud style of painting, and continued with the Batuan style of painting.

The works exhibited in The Rudana Museum include traditional and modern paintings, sculptures, masks, shadow puppetry (*wayang*), and the Nawa Sanga traditional weaponry. The placement of art collections are divided into three groups: top, middle, and low levels. In the top level, exhibitions include the works of traditional Balinese artists such as Kamasan style paintings depicting scenes from *wayang* epics. In addition, Ubud and Batuan styles of painting are represented by such artists as I Gusti Nyoman Lempad, I Gusti Ketut Kobot, Ida Bagus Made, Wayan Bendi, Wayan Jujul, Ketut Kasta, Kobot, and others. At the highest level, there is a special room exhibiting art pieces from painter Srihadi Soedarsono.

ARMA (Agung Rai Museum of Arts) consists of three main buildings namely Bale Daje (North Building), Bale Dauh (West Building) dan Bale Delod (South Building). Bale Daje and Bale Dauh are used to display permanent exhibits. Bale Delod is used to host temporary exhibitions. Bale Daje consists of two story exhibiting paintings that chronologically display the development of Balinese painting style, from the early Kamasan style, Ubud style, Batuan style, Young Artist style, and pieces from painters that have received formal academic training in the arts. Bale Dauh has a distinctly Indonesian style that tends to be more modern, divided into several rooms interpreting the development of painting styles in Indonesia. Maestros whose pieces are displayed in this building include

Sadili, Affandi, Raden Saleh and Hendra.

The Blanco Museum chronologically exhibits the developmental stages of Antonio Blanco's paintings from his early days until the last period of his life. The Blanco Museum has 300 collections, all of which are works of the maestro Antonio Blanco himself. The paintings displayed in The Blanco Renaissance Museum show the physical beauty and charm of Balinese women. Blanco captured and explored the woman's body brilliantly in his paintings. There is a heightened sense of creativity and freedom in this museum.

## 4.2 Description of Research Data

### 4.2.1 Museum Management in Ubud

The management of museums in Ubud as tourism attractions seen from the perspective of museum operators, based on founders' idealism, uniqueness, cultural preservation, and museums' role in the sustainability of tourism in Ubud can be described as follows:

#### 1) Founder's Idealism

Each museum founder has his own noble idealism, even though there is noticeable difference among them but these differences depict a noble meaning, which is to support the sustainability of tourism in Ubud. The observed difference in idealism among the museum founders are as follows: (1) The idealism of The Rudana Museum founders is to actualize art. (2) The idealism behind the founding of the ARMA Museum is influenced by pragmatic values in answering real life challenges and with the goal of empowering the local community. (3) The idealism of The Blanco Museum is to actualize art, particularly the paintings of the founder's father. (4) The idealism behind the founding of Neka museum is seen as the nearest to the perfectly ideal meaning of a museum, which is as a source of history, a source of information about the past, as a medium for preservation, and actualization of noble artworks—stated in the ideals and foundation of the Neka Art Museum. (5) Museum Puri Lukisan has a simple idealism, which is art preservation based on the fear of obliteration of local artworks. The economic motive is more prominent than the art preservation motive, though the idealism of the museum founders can be considered relating to the function of the museum with the effort of art commoditization clearly more prominent than commodification effort.

#### 2) Museum's Uniqueness

Each museum that becomes a tourism attraction should have its own uniqueness to draw visitors. The uniqueness of each Ubud museum in this study is described as follows: (1) the building of Rudana museum is attractive because it conceptually uses the metaphor of a human body consisting of the



head, the torso, and the lower limbs. Each building and chamber has distinct collections, which have different meanings and values. (2) The ARMA Museum is distinct from the other museums in the sense that visitors not only can encounter artworks, but also herbs and plants with medicinal and economical value throughout the museum grounds. (3) The Blanco Museum has a distinct feature when compared to the other museums in Ubud. This distinction is also the museum's uniqueness. The Blanco Museum is designed to be typically European, which may not be unique in Europe but is very distinct in Bali in order to accommodate its European style collections. (4) The Art Neka Museum is unique because of its *keris* (dagger) collections. The museum consistently has collections from local Balinese artists and the array of paintings is consistently themed depicting nature, culture, and the contexts of Balinese lives. (5) Museum Puri Lukisan is built on a distinct economic motive, thus the uniqueness of this museum is based on its practicality especially in the smaller sizes of paintings to be easily carried by visitors interested in purchasing.

### 3) Cultural Preservation Efforts

The motive of art preservation has based the founding of each museums studied in this research, but each operator also has ulterior motives in founding the museum. (1) The Rudana Museum was founded with the main goal of preservation particularly preserving arts and culture. (2) The ARMA museum was founded as a cultural echo or living culture, which means that the museum is not only visited during exhibitions but also can be visited anytime by the community. (3) The role of museum as a source of knowledge and education is realized in the Blanco museum, seen by the high number of visits from students each year. (4) The Neka Art Museum was also founded to create an opportunity for society to learn, appreciate, and enjoy art, also as a long term investment for its owners to achieve solace and pride in the preservation of arts and culture. (5) Museum Puri Lukisan was founded as a space for self-actualization of cultural philosophers and artists to keep working. Museum Puri Lukisan explicitly stated its role as a preserver of arts and culture, particularly paintings and sculptures, in its vision and mission.

Four of the five museums surveyed in the Ubud area perceive their roles in cultural preservation, which gives an outlook that Neka, ARMA, Puri Lukisan, and Rudana museums have shown their functions as preservers of Balinese culture. Meanwhile The Blanco Museum distinguished itself for emphasizing its educational mission, but in reality the position Blanco Museum is interwoven with the development and popularity of Bali especially Ubud as a tourism destination.

### 4) The Role of Museums in Tourism

Collectively, the role of Ubud area museums is to become the main tourism attraction that draws visitors to the area.

The role of museums as tourism attractions is closely related to the development of accommodations in the Ubud area. The cooperation between museum operators and other related tourism and hospitality operators in Ubud has created a harmonious condition with the element of tourism amenities in the form of hotels and restaurants, which had developed by taking advantage of the role of museums as tourism attractions that had become the vision of tourism development in Gianyar Regency and the Province of Bali in general. The role of Ubud area museums is to become the main tourism attractions and to become institutes of cultural preservation, both of which are highly supported by the local government. Various forms of support had been provided for museum operators in Ubud, in terms of awards, provision of legal permits, protection, and other programs that relate to preservation of arts and culture. Museums as tourism attractions have also been able to provide employment opportunities for the local community, directly and indirectly. The existence of museums has become a popular tourism draw for the Ubud area, such that related business providing accommodation and travel services have grown tremendously and have also been able to absorb local labor.

It can be concluded that the role of museums for tourism is as the main attraction for tourists in visiting the Ubud area. Another role relates to museums' strategic position in cultural preservation and education, especially for the young generation, in terms of arts and culture. Museums also take the role as institutions of cultural conservation, which in reality is the role of the local and central government, exemplified by the role of the Hong Kong government in funding museums so that they can take the central role in cultural preservation.

#### 4.2.2 Museum Management from the Perspectives of Visitors

The perspective of museums visitors seen from the elements of architecture, collection, layout, service quality, cleanliness, beauty, and hospitality, indicate that all eight elements have been sufficiently met the visitors' expectations, both foreign and domestic visitors. However, there are three elements that should be improved: auxiliary facilities, information on each museum and its collection, and security. The conclusion on museum management from the perspective of visitors is that the management of museums as main tourism attractions in Ubud has met consumers' expectations, seen from the five dimension of service quality. Similar meaning from this research is that Ubud museums, from the perspective of visitors, have been well managed and in accordance to the expectation so most visitors.

#### 4.2.3 Museums and Other Tourism Attractions in Ubud

Museums as main tourism attractions in Ubud are closely related to the development of accommodations in the Ubud

area, proven by several museum operators offering packages in cooperation with hotels in the area to introduce or promote their museums as tourism attractions. Survey proved that most of the respondents learn about the existence of museums from the internet, which supports the claim that the internet is an essential medium in increasing the popularity of museums as tourism attractions. Meanwhile, the effort tour guides in leading their guests to museums can be considered quite low. The low level of interests among tour guides to encourage their guests in visiting museums seems to have the typical pragmatic reasoning, which is the low amount of incentive provided by museum operators for guides who take their guests to visit museums. The low incentives offered by museum operators are logical because the true role of museums is as non-for-profit organizations, i.e. institutions that promote cultural preservation.

Though there has developed a good relationship between the government and museums in the Ubud area, but when seen as the substantial role of museums as main tourism attractions in Ubud, the government should intensify its roles in order to be the effective regulator and evaluator, to avoid unhealthy competition among museum operators. Aside from their roles as institutions of cultural preservation and as the main tourism attractions in Ubud, museums also play another role in terms of community empowerment especially in providing employment for local labor and providing a space to store and display works of local artists.

## 5 CONCLUSION AND RECOMMENDATIONS

### 5.1 CONCLUSION

The weakness of the current research is the lack of capacity to generalize the findings due to the small sample size, which was not determined by simple random sampling. Even though the numbers of informants were only five people, the information necessary to answer the research problem was captured completely and comprehensively. Yet, quantitatively the collected response and information could see be up for a debate.

Theoretically, it is recommended for the next researchers interested in studying museums as tourism attractions to: (1) research about museums from the perspective of consumers by involving a higher quantity of respondents, using simple random sampling method to achieve more generalizable findings, (2) carry out subsequent research using mixed methods, combining the quantitative and qualitative methods comprehensively to attain a model of museum operations in accordance to museum management that is based on service quality management.

### 5.2 Recommendations

The recommendations for museums stakeholders are to

utilize the findings and analysis from the current research as a secondary source in adapting to the needs, wants, and expectations of museum consumers. The current research concludes that museum management, seen from the perspective of both foreign and domestic visitors, is largely based on the architecture, collection, layout, auxiliary facilities, information, service quality, cleanliness, beauty, security, and hospitality. The current findings suggest that related stakeholders, including tour guides, tour operators, and the government agencies, should encourage the development museums as tourism attractions because museums have other noble purposes as institutions of cultural preservation, as institutions of learning for the young generation, and as institutions that empower local communities by providing employment.

A survey of 82 foreign and 79 domestic visitors conclude that the management of museums as tourism attraction has been well perceived and well received, though there are three main areas on which operators should focus to be improved: auxiliary facilities, museum general information, and security. At a minimum, museum operators should station their most knowledgeable staff members regarding the museum's exhibits and history at an information center within the museum. Providing other auxiliary facilities such as waiting rooms, sitting rooms, multimedia room, and internet connection, could increase the comfort level of visitors.

In terms of commodification of museums' roles and functions, operators should be consistent to the idealism of museums' initial founders, which is keeping the roles of museums as institutions of preservation, conservation, education, and other roles as prescribed by museum institutions and regulators on the national and international levels. Museum operators should always be able to balance the needs for preservation and education because the two are complementary.

The next recommendation is for the general public, regarding the need to maintain the image of cultural tourism, as prescribed by Bali provincial government and the Gianyar regency, through actively supporting the existence and development of museums in the Ubud area so that museums remain the main tourism attractions in Ubud.

Even though other tourism attractions have developed and gained popularity throughout the Ubud area, the appeal of museums as cultural tourism destinations is still strong and complementary to cultural tourism. Significance is for societies interested in preserving arts and culture, building museums as institutions that support such efforts is desirable, especially if such museums are equipped with supporting facilities such as art classes and other community based facilities that can become a center for learning and preserving culture in the Ubud area.

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