

Optimizing Local Museum as a History Learning Medium: A Case Study in Central Sulawesi

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ABSTRACT

This research was conducted to explore the function and role of the Museum in Central Sulawesi to be used as a medium for learning history. This qualitative study used a case study as the method. The data were obtained from observation to the field and analyzed using content analysis. The results of this study at the Museum of Central Sulawesi show that the readiness of human resources has not been maximized, the management and support system for audiovisual equipment that only used two workers were still very simple, efforts to increase the audio-visual space were still limited to socialization, the concept of the audio-visual room did not involve sufficient officers with a complete and integrated management system and did not follow the development of information technology and computer technology. As a conclusion, it is important to upgrade the facilities of the Museum in Central Sulawesi to optimize the use of this place as a medium for learning history.

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1. INTRODUCTION

A museum is a place where various fields of study work together synergistically to form a place that can provide cultural references to society (Setiawan, 2008, p. 5). The notions are core to Architecture, Spatial Management and Display, Collaboration of Architecture and Curators, Culture in Museums, Involvement of Science and Technology, Importance of Communication and Language Studies, Selection of Display Media, Souvenirs for Memories, Management of Museums, Museums and Tourism, Role of Government, and Political Will. During this time the museum is more widely known as a place to store used goods. The shabby building, dim lighting, and monotonous displays make the museum unfriendly. Visits to museums are mostly done as school or college assignments, not yet as a personal encouragement for those who really want to visit (Greene et al., 2014; Jaelani, 2008). According to Alexander et al. (2017), museums also store objects and documents of all things that are considered important in various sectors of human life. However, the museum is not intended for profit-seeking by upholding the commitment to be open to the public, making the museum function as a public space that presents a thick nuance of science and art. Nuances of science can be covered from the wealth of museum collections, so that these collections can be used for the development of science.

The development of museums in the future is expected to be directed at various innovations by prioritizing their educational and recreational functions. This is closely related to the purpose of establishing a museum, namely for the purposes of education, study, and recreation, in order to educate the nation's life and awareness of the noble values of the nation's culture (Duncan, 2012). Even in a

book entitled "Museums, Media, Messages," it is said that "it began to be seen through a reference three years later devoted to the problem of communication in museums and galleries that it would probably be a very interesting topic" (Eilean Hooper-Greenhill, 1999, p.1). Since 1990, there has been a campaign that museums including galleries should develop issues around mass communication for their visitors. Thus, museums are expected to keep abreast of developments in technology, communication and information, especially in the audio visual room.

One of the important services in the development of museums is the screening of museum collections through films, slides and videos which are commonly called audio-visual or multimedia. In line with that, other forms of service must also be considered apart from audio-visual, especially services in the form of exhibitions, guidance and guiding around museums, lectures, writing guidance, and traveling museums. According to the term "audio visual is a sound system device that is equipped with an image display, usually used for presentations, home theater, etc." One of the socialization activities for the Central Sulawesi museum, namely lectures to history teachers for the last two years, has always been held in the audio-visual room because they have used computer media with power point programs via projectors. Audio visual is one of the techniques in presenting museum collections which can be explained according to the Museum Management Guidelines book which says that "audiovisual techniques are techniques for presenting museum collections that can be enjoyed through live performances (audio visual) on the screens provided" (Guidelines for Museum Management, 2007, p.56).

There are three important things that need to be seen in this research and at the same time developing the Audio Visual Room of the Central Sulawesi Museum, namely: First, the development of Human Resources (HR) or room managers; Second, management of room facilities and infrastructure as well as audio-visual room facilities; and Third, the participation or benefits of the audio-visual room in terms of learning in Central Sulawesi. "Function" according to Indonesian contains five things, namely: "1). Position (work) performed; 2) Physiology (work of a part of the body); 3. Mat related quantities, if one quantity changes, the other quantities change; 4) The use of a thing; 5) Ling the role of a language element in a broader syntactic unit" (Hasan Alwi, 2002, p. 322).

The Central Sulawesi Museum as a learning medium relates to the purpose of the museum for the purposes of education, study (research or study), namely in the context of educating the nation's life and instilling awareness about the noble values of the nation's culture. This is closely related to the relationship between museums and educational institutions in Indonesia

Central Sulawesi starting from Kindergarten, Elementary School, Middle School, High School, Higher Education both Public and Private Schools.

One of the effective and efficient means to support learning for museum stakeholders related to learning is the audio visual room. Based on some of these arguments it is necessary and urgent to conduct research entitled "Functions and Roles of the Audio Visual Room at the Central Sulawesi Museum UPTD as Learning Media." This research seeks to answer four questions, namely: 1) How is the readiness of the human resources (HR) of the Museum manager?; 2) How is the Audio Visual Room Management System?; 3) What are the roles and functions of the Audiovisual facilities at the Central Sulawesi Museum?; 4) and Why is strengthening and developing Audio Visual Space important for learning?

The concept of museums in the past that concentrated more inwards, namely on museum collections, must be replaced with modern museum concepts that focus more attention on the outside, the visitor element. The museum which was originally just a static collection storage building has turned into an interactive learning environment for the community. Museums before two decades ago were busy looking for, researching and caring for collections, today's museums are actually looking for, researching and giving attention to their visitors (Hooper-Greenhill, 1991).

The development of information technology has produced various kinds of tools, such as computers, projectors, cameras, scanners, high definition, and many others. However, computers are the main basis for the development of information technology, meaning that with computers, advances in information technology are increasingly difficult to stop. Computers are multipurpose machines that

can be controlled by programs, used to process data into information (Kadir & Triwahyuni, 2005). In the audio-visual context, a sophisticated technological tool called high definition (HD) appears. It is a fact that HD has been around for more than a quarter of a century and was first introduced by broadcasters for use in film and commercial video production, before finally becoming mainstream and widely recognized. Through this tool, there came the idea to record all human actions and activities. The recording results then undergo an editing process and are used as data in the form of images, sound, writing, and video. Thus, the functions of museums will be more advanced to give services to the public. This study attempts to give an evaluation about the service of a museum in Sulawesi as literature for anyone interested in studying about Museums as facilities for learning.

2. METHODS

This research focused on the Audio Visual room at the Central Sulawesi Museum with the subjects concerning Human Resources (HR), tools and equipment, and audio visual room facilities as learning media. The objects of study in this study mainly include: Education of Staff Managers of the Audio Visual room including training and upgrading that has been attended, Over Head Projectors, In Focus, Audio Visual Rooms, and public or private schools (SD, SMP, and SMA) in Central Sulawesi.

This study chose a qualitative design with the case study method which is expected to be able to describe directly and interrelate between the researcher and the object that is the focus of the research. According to Moleong (1997), the presentation of qualitative research methods is easier when dealing with multiple realities, besides that it is more sensitive and can adapt to many sharpening influences on reality or shared value patterns that are encountered. Case studies are more about how and why questions. This is emphasized by Yin (2015) that a case study is a more suitable strategy if the subject matter of a research question relates to 'How or Why'. Data collection and recording techniques used direct observation to a number of instruments in the form of documents and observation lists. Direct observations were made to obtain data on the physical condition of the research location, the number of museum management staff, education levels and all employee activities, especially matters related to the topic under study. There are two types of data, namely primary and secondary data. Primary data was obtained from unwritten data in the form of interview results from 7 informants as well as findings from the author's field observations. The secondary data is written data such as the results of documentation in the form of letters, data, pictures, leaflets, guides, books, and so on. The primary data collection technique was carried out by in-depth interviews with key informants as well as with the usual snowballing method guided by an interview guide and assisted by a tape recorder. Another way is the author's findings from the results of exploration and field observations, from this direct interaction a concrete picture of routine and problematic moments will be obtained, as well as their meaning in the individual and collective life of a community (Perkin & Salomon, 2012; Salim, 2001).

Data analysis techniques were carried out by classifying answers from informants, namely by formulating categories consisting of symptoms that were considered the same, then generalizations would be carried out based on the categories of answers to the community which were formulated as informants (Vredenburg, 1980). Data obtained from unstructured interviews will be sorted according to the meaning obtained (data segment), determine what segment 8 means (classification) and describe the central research phenomenon which includes contextual information about the person or idea being researched, such as time setting, individuals, who are involved and the events in which individuals and communities experience which will be described in a long description of the role and function of audio-visual. Data from the interviews will be compared with secondary data, as well as data processing of respondents' tendencies based on experience formed in the form of qualitative data. This is to help explain and analyze a phenomenon that has occurred, which is experiencing explanations in the present. Qualitative research is also a multiple method in focus, involving an interpretive and reasonable approach to each issue. This suggests that the informant works in an audio visual space in a natural setting (Denzin & Lincoln, 2001). So that the analysis used is in accordance with the type of descriptive-qualitative research which aims to see how much the factors influence the museum user

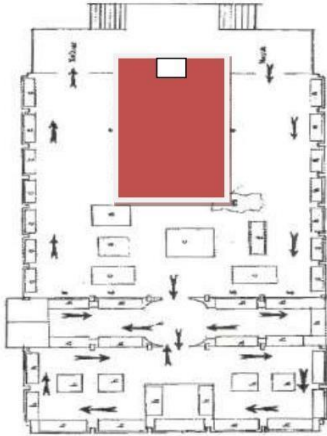
community in determining their learning behavior, the method used is deductive analysis whose nature is related to the elaboration of general conclusions to specific ones.

3. FINDINGS AND DISCUSSIONS

The Central Sulawesi Regional Museum historically began in 1965 which was the result of observations by cultural officials. At the same time, the Regional and Cultural Inspection section was also formed. In 1968, the Representative of the Ministry of Education and Culture of Central Sulawesi changed to the Regional Office of Culture. Two years later, in 1970, the office changed its name again to the Regional Office of Education and Culture, while the cultural sector became one of the part of the office, namely in the position of Assistant II for Culture. This exploration was carried out by Masyhuddin Masyhuda, a culturalist from the Central Sulawesi region, in 1973, because at that time he was serving as Assistant II for Culture at the Education and Culture Representative Office. He put this idea into writing "Perspectives on the Development of the Central Sulawesi State Museum", at the Museum of Museums Science at the Jakarta National Museum (formerly the Central Museum). This event occurred in 1975. The Central Sulawesi Museum was first led by Drs. Ing Huong as the first definitive Head of the Museum.

In line with the implementation of Law Number 22 of 1999 concerning Regional Government, there was a change in the work system which was originally under the Office of Education and Teaching to be transferred to the Office of Culture and Tourism. According to PERDA 03 of 2000, the Regional Museum of Central Sulawesi was handed over to the Culture and Tourism Office of Central Sulawesi Province. Since then, the Central Sulawesi Regional Museum has owned 10 (ten) collections of geology/geography, biology, ethnography, archeology, numismatics, history, philology, chemistry, fine arts, and modern technology. After the Research Team conducted a Focus Group Discussion (FGD) with stakeholders as an important series to obtain valid information about the existence of the audio visual room. We find that the Audiovisual Room is no longer used optimally as a result of technological developments and digitization. This means that people who visit museums are more willing to see the facts of objects directly. This information is then analyzed based on the learning system in Higher Education so that later the role and function of the museum in the learning system can be seen. Therefore, learning materials from museums include: geology/geography, biology, ethnography, archaeology, numismatics, history, philology, ceramics, art, and modern technology. This is supported by the available documents. Meanwhile, the document study that will be carried out at this stage includes documents regarding planning and implementation as well as evaluation and monitoring results in the Audio Visual Room of the Central Sulawesi Museum. Apart from that, documents on the implementation of the activities carried out by the Audio Visual Officer were also made in order to maximize service to visitors at the Central Sulawesi Museum.

As a result of direct observation at the museum, we find Audio Visual equipment and equipment. Observation of Facilities and Infrastructure referred to here is observing the Audio Visual Building as one of the service support buildings at the Central Sulawesi Museum. Likewise, observations of supporting facilities such as equipment related to audio-visual facilities to facilitate direct information to visitors. The results of these observations can be seen as follows.



Picture 1. Layout of Fixed Exhibition Hall II



Picture 2. Building of Audio visual Room

(Source: Guidelines for Visiting the Central Sulawesi Museum, 2005)

The Permanent Exhibition II Building has an area of 450 m² with an architectural style of Sou Raja (King's House), similar to the palace of the King of the Kingdom of Palu. The area of the building, which is occupied by an audiovisual room of 42 m² or 7 m x 6 m, with a capacity of 40 (forty) seats. The audiovisual room was equipped with the following facilities: tape recorder, 4 (four) slide projectors, tape deck, amplifier, 3 (three) over head projectors (OHP), stavol, mixer, stereo tape deck, amplifier, video, display cabinets, and LCD (Audio Visual Room Inventory Card, 2006).



Picture 3. Overhead Projector



Picture 4. Slide Project

or



Picture 5. Screen Board

(Source: Author Documentation, 2008)

Discussion

Readiness of Human Resources for Audio Visual Room Managers

Referring to the management staff or employees who are managing the Central Sulawesi Museum which already has 60 employees, it can be considered ready, it's just not in accordance with the professionalism and skills of each employee. The staff on duty at the Central Sulawesi Museum can be used to serve visitors in line with the function of the museum as a social and development service as intended by Stephen E. Well who stated that: museums truly are to be in the service of society and its development (Well, 1990). The two staff who are responsible for the audio visual room in the Permanent Exhibition Building II of the Central Sulawesi Museum are actually not ready to become the permanent mainstay of the Central Sulawesi Museum to manage the audio visual room. Such that history lecturer Haliadi conveyed that "the service in the audio visual room is not maximized yet" (interview with Haliadi on 15 October 2008 in Palu).

The audio-visual room as a means of supporting the education system for the benefit of education, study (research or study) and recreation, in order to educate the nation's life and instill awareness of the noble values of the nation's culture, this room must be the initial medium for initial introductions and Central Sulawesi Museum marketing. The Audio Visual Room as a means of introducing and marketing the Central Sulawesi Museum must have an integrated management system with other units at the Central Sulawesi Museum. This is in accordance with what Greenhill means: "People carry in their heads both row footage (video clips culled from endless replay on TV) and narrative sequences (recalled from movies, decu dramas and documentaries) (Hooper-Greenhill, 2001) .

The planning preparation for the audio-visual room of the Central Sulawesi Museum is hoped for integration between the audio-visual room staff and officers in each functional section of the Central Sulawesi Museum, namely: the technical section, the educational guidance section, and the conservation/preparation section. Then, the implementation (organizing) of the Central Sulawesi Museum's audio-visual room is closely related to the preparation of managers specifically assigned to the audio-visual room. The organization of the audio visual room must refer to six things, namely: "exhibition (exhibition), design (design), education (education), publication (publication), media (media), marketing (marketing)," (Lord, 2000, p. 33). The management system consists of controlling in accordance with Standard Operating Procedures (SOP), evaluating audio-visual space related to the stipulated SOP and in accordance with the general principles of collection presentation, namely: Systematics or storyline of the exhibition; collectibles that support storylines; collection presentation methods and techniques. The facilities and infrastructure that will be used, the funds or costs that need to be provided (Suroso, 1994).

Audiovisual Facilities

The discussion regarding audio-visual room facilities refers to tools that can produce sound or sound (Suleiman, 1981), for example: Cassette tape recorders and radios. Visual tools (Suleiman, 1981) are two-dimensional visual tools and three-dimensional visual tools. For example, two-dimensional visual images on paper or cardboard, images projected with an opaque projector, flipcharts, wayang beber, graphs, diagrams, charts, posters, screen-printed images and photographs. Two-dimensional visual tools on transparent surfaces, for example: slides, filmstrips, transparent sheets for overhead projectors. Three-dimensional visual tool because it has length, width and height. Examples of original objects, models, samples of goods or specimens, simple artificial tools or mock-ups. This includes dioramas, exhibits and a sandbox. Audio-visual tools, namely tools that can produce visuals and sounds in one unit (Suleiman, 1981). Examples of sound film and television. Based on the explanation above, the audiovisual facilities in the Central Sulawesi Museum are not yet complete because modern audiovisual facilities that are in accordance with the development of science and technology are a top priority but have not been provided, especially laptops and projector.

Strengthening the Development of Audio Visual Space for Learning the Functions and Roles of Audiovisual Space

The audio-visual room of the Central Sulawesi Museum is located under the same roof as the permanent exhibition hall II building. The location of the room adjacent to the Lore Lindu collection room. Visitors who will enter the permanent exhibition room II and the audiovisual room at the same time will crowd in front of the two rooms if there are 50 people. In addition, when the process is in progress, the noise generated by visitors or museum staff will be disturbing. The area of the audiovisual room is 42 m², too small for a public service area. The capacity to accommodate around 40 people is not effective, bearing in mind that there are times when visitors to the museum come in large numbers, such as during school holidays.

The function of the audiovisual space of the Central Sulawesi Museum relates to activities related to the educational benefits and innovative benefits of the audio visual room of the Central Sulawesi Museum. As for its role, it is related to the role of the audio visual room officer in maximizing its educational benefits and innovative benefits. The role of the Central Sulawesi museum is stated as a center for documentation and scientific research, as a center for imparting knowledge to the public, as a center for increasing cultural appreciation, as a center for cultural introduction between regions and between nations, as a source of inspiration, as a tourist attraction, as a medium for fostering historical education, nature, science and culture, as natural and cultural reserves, as a mirror of natural and cultural history (Rim, 2002). There are also educational benefits that can be felt by someone who consciously visits a museum. A visitor can find out about the latest developments in civilization through museum collections and the sciences that have an interest in museum collections, including history, archeology, anthropology, sociology, politics, biology, and other branches of science which also have special museums (Haliadi, 2006).

Display Material in the Audiovisual Room

Based on the results of the analysis used in this study, namely content analysis regarding the relationship between the audiovisual museum of Central Sulawesi and learning, it is stated that out of ten museum collection materials that will be displayed in the audiovisual room are categorized into two parts, namely: categories based on collection materials and categories based on users for education stakeholders in Central Sulawesi.

Categories based on the collection material of the Central Sulawesi Museum which will be displayed in the audio visual room include material for the exact sciences and material for social sciences. The exact sciences material displayed included collections of geology, biology, and technology, while social science material displayed included collections of fine art, ceramics, philology, numismatics, archeology, and ethnography.

Categories based on users of the Central Sulawesi Museum's audio visual room are aimed at university lecturers and teachers of Elementary Schools (SD), Junior High Schools (SMP), High Schools (SMA), and Higher Education in Central Sulawesi and at students and students elementary, middle and high school students. Lecturers and teachers use audio-visual room media for students teaching materials sourced from museums, while students and students for subject matter. The content analysis indicates that there is such a division or categorization. Collections originating from geology, biology, and technology are intended for lecturers and exact teachers, while collections intended for social sciences include collections of fine arts, ceramics, philology, numismatics, archeology, and ethnography. Lecturers and teachers will need teaching materials from the six collections of the Central Sulawesi Museum which have been made as material for the audio-visual room. Based on the material displayed, it can be analyzed using content analysis regarding the development of audio-visual space in displaying material from the Central Sulawesi museum collection for learning in Central Sulawesi.

Audiovisual Room Ideal Concept

An important idea that needs to be considered in the development of the audiovisual space lies in the existence of a computerized system and a theater museum in the audiovisual room of the Central

Sulawesi Museum. The Computerized System and Museum Theater in the audiovisual room of the Central Sulawesi Museum must be supported by a management system so that the audiovisual room manager demonstrates the role of professional human resources and skills for developing or procuring adequate facilities and infrastructure so that the function of the audiovisual room is in accordance with the museum's duties, namely preserving historical heritage, nature, and culture as well as recreation as well as disseminating the information to the wider community.

An ideal management system for the audio-visual room is carried out as a whole and integrated with the museum's management system as a whole. According to Barry Lord and Gail Dexter Lord, a good audio visual room management system must have two programs from the public program division, including theater museum managers and film programmers (Lord et al., 2012). It was further stated that the qualifications of a theater museum manager include: "Museum theater manager qualifications are a certificate in art administration, theater or performing arts, or equivalent experience, experience and proven ability in theater operations and management, good supervisory skills, knowledge of computerized ticketing systems, entrepreneurial orientation." (Lord et al., 2012). Management of a complete and integrated audio-visual room is completed and carried out according to their duties and functions and keeps abreast of the latest developments in information systems and technology. The audio-visual space strategy is to provide maximum service to visitors based on live broadcasts (audio-visual) adapted to all types and forms of the collections of the Central Sulawesi Museum.

The audiovisual room, which is one of the rooms used as museum service infrastructure, must be managed professionally. For this reason, according to the results of the audiovisual space management analysis, the management is divided into four parts, namely planning, implementation, monitoring, and evaluation. These four divisions, so that the implementation of activities goes well, must be headed by a professional coordinator with high skills. Based on the results of the HR analysis, it is proposed that there are five people. These five people, including the coordinator, planner, executor, supervisor, and evaluator. The five people should have educational backgrounds related to multimedia or audio-visual, such as informatics (computers) and or communication technology. If there are no staff with these qualifications, they must take part in audio-visual training or upgrading.

Procurement of Adequate Facilities and Infrastructure

The ideal idea for the audiovisual room of the Central Sulawesi Museum is to have a strategic position or place, have its own guide and catalog, staff ready on site, ready-to-use equipment, and adequate and comprehensive materials. Regarding the position where the audiovisual room should be located near the entrance to the museum, this is related to the function of the audiovisual room as the spearhead of the collection marketing space to the museum public. The material catalog displayed in the audiovisual room has to be prepared as many as 10 types of Central Sulawesi Museum collections. Equipment and equipment regarding the audio visual room must be considered and maintained so that it can be used at any time for the development of the Central Sulawesi Museum.

Facilities

Facilities in the audiovisual room must be able to support the provision and delivery of information material to visitors. The facilities offered to be held by the Central Sulawesi Museum are facilities that are in accordance with the progress of science and technology, especially information technology. Apart from that, facilities in the form of written information and pictures are also proposed to be provided in the audiovisual room. Facilities in the form of information technology results that support audiovisual in museums, including: digital cameras, handycams, and computers or laptops, as well as projector.

Infrastructure

The position or location of the audiovisual room is proposed to be in the front so that visitors can easily see, know, and reach it. This is because the audiovisual space is a place of public service, namely a place delivery of information about the museum through impressions (pictures and sound). The audiovisual room should be located not too far from the permanent exhibition space. The area of the audiovisual room is proposed to be expanded, in order to accommodate more visitors. In addition, with a wider room, it provides flexibility for visitors to move around. The area of the room is estimated to accommodate around 200 people. This amount is very effective to accommodate visitors who come in larger numbers, such as on school holidays.

Professional Human Resources

Ideally HR or officers who need to be placed in the audio visual room must have good professionalism (expertise) and skills regarding the ins and outs of audio visual. The skills needed in the audio visual room are at least two things, namely: informatics and communication. Likewise the skills needed in managing audio visual, namely: communication technology and computer technology. Human resources or officers who know and understand about communication technology are well aware of the development of information technology which has produced various kinds of tools, such as computers, projector, cameras, scanners, and many others (Harshanath, 2018). In the context of audio-visual, a sophisticated technological device called high definition (HD) appears, which presents a handycam through this tool, the idea emerges to record all human actions and activities. The recording results then undergo an editing process and are used as data in the form of images, sound, writing, and video.

Audiovisual Material

Based on the results of content analysis, the broadcast material that should have been prepared in the audio-visual room is based on the material from the collection of CDs on Natural Science from the collections of Geology, Biology and Technology and the CD shows. Social Sciences come from collections of Ethnography, Archeology, Numismatics, Philology, Keramology, and Fine Arts for impressions of Teachers and Lecturers as well as students and students. Adequate audiovisual material, namely material that can represent the ten types of collections owned by the Central Sulawesi Museum. The classification of the collections at the Central Sulawesi Museum must be sufficient, for example: 31 geological collections, 23 biological collections, 5,227 ethnographic collections, 621 archaeological collections, 209 historical collections, 41 3 numismatic/heraldic collections, 26 philological collections, 803 pieces of ceramics collection, 16 pieces of art collection, and 3 pieces of tech collections. While being represented means that all forms of museum collection information must represent districts in Central Sulawesi Province, including: Palu City, Donggala Regency, Poso, Tolitoli, Banggai, Banggai Islands, Tojo Una-Una, Morowali, Parigi Moutong and Buol.

4. CONCLUSION

The readiness of the Central Sulawesi Museums' Human Resources (HR) is considered not optimal. This is in relation to the management of the audiovisual room as a form of service for museum visitors. The reason behind this unreadiness was because there were no professionals who worked specifically on the audiovisual field. It was found that the audiovisual room management system and audio-visual equipment support of the Central Sulawesi Museum were found to still use two staff who had didactic knowledge with management "when it suddenly makes sense" and equipment support that was still simple. Ideally, the management system that is measured at the planning, organization, control, and evaluation stages of audio-visual activities is complete and integrated with programs in other parts of the Central Sulawesi Museum. The efforts made by the Central Sulawesi Museum in strengthening the audiovisual room in providing services for learning needs in Central Sulawesi are still limited to socializing the museum in the audiovisual room. This situation can be measured from

the readiness of the Central Sulawesi Museum's audiovisual room which has not optimally prepared materials based on the needs of stakeholders which should be in the form of audio-visual material based on the user and the contents of the broadcast material. The concept of audiovisual space in preparing professional and skilled Human Resources must be five officers with a management system that is intact and integrated with all other fields in the Museum. Central Sulawesi and procurement of facilities and infrastructure that must keep up with developments in information technology and computer technology. Five audio visual room officers should ideally be directly involved in the planning, organization, control and evaluation of activities so that the pattern is integrated between the museum program as a whole and the audiovisual room.

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