

Synergy of Museum Library Constructing Cultural Heritage Information: Case Studies at Museum Nasional and Museum Sejarah Jakarta

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Abstract. The aim of this research is to identify the synergy between museum and library units in constructing information about the cultural heritage collection at the Indonesian National Museum and Museum Sejarah Jakarta. The investigation included a study of processes observed by the units in creating, acquiring, storing and disseminating information. It used the qualitative method, Bourdieu habitus concept in the study. Findings indicate that there is synergy in the early part of the collaboration. Library staff played a big role in the early period, but museum staff became more dominant in the later part because they have more cultural capital.

Keywords: synergy, library unit, collection unit, museum

I. Preliminary

The library and the collection units in a museum institution with standardized work procedures may be stuck in routine activities, while they have potential to work together to construct the necessary information needed by the agencies to improve their performance. To support its role as a center of study and research, as well as a recreational vehicle, the museum should complement its collection with comprehensive (Lord, 2007: 35). Comprehensive information is construction of cultural heritage information, done by the agents of the two professions namely curators and librarians who work at the museum.

The study that provides an overview of the potential to construct cultural heritage information in Indonesia is considered important and beneficial. Cultural heritage Information is contained in the collection unit which is kept by curators and in the library unit managed by librarians. The collection is the one that has a high historical value. At present, the two units that are responsible for the collection do not fully focus on the construction of comprehensive information. What is meant here is the construction of complete information about objects that are collected along with the information necessary to understand the background of the museum collection of objects or information that encourages further study. Organization of the two units is still limited to the activities that are structured, which includes the acquisition, processing, and services, as well as the arrangement on the shelf. The Library, which has a role of supporting background information for the objects in the museum collection, has not maximized its role. The collection unit and the library unit store pieces of information that seem to stand on their own.

The museum is the center of the storage and preservation of cultural heritage. It has potential to be a center of knowledge and research (Hedstrom, 2004). Museum collections are in the form of artifacts, pottery, sculpture, and so forth. In addition, the museum can also be part of an area of the site that has the monumental buildings in it, such as Candi Borobudur, Candi Tikus in Trowulan, Toraja society tombs, rumah gedang (a long house), and many more. The library on the other hand has the collection of prints, such as manuscripts, books, reports, newspapers, and non-print collections such as sound recordings, films, electronic materials. Such collections are usually referred to as the memory of the World (MOW) or so-called documentary heritage. Museum collections and library unit collections should be linked to form an invaluable source of knowledge, as well as the source of the nation's heritage legacy.

The potential to present holistic and comprehensive information on Indonesian cultural heritage in Indonesia has not been fully developed. At present curators and librarians, the parties responsible for the management of cultural heritage, do not fully focus on the construction of comprehensive information.

Based on this background, research questions to be asked are: 1) How is the practice of synergy between the collection unit and the library being carried out in constructing cultural heritage information? 2) What are the roles of the agents in practicing synergy?

II. Objectives and Benefits of the Research

The purpose of this study is to describe the social interaction and the role of agents (curator and librarian) in order to optimize synergies between the collection unit and the library unit in constructing comprehensive cultural heritage information as a unit of cultural information media. This study is expected to provide advice in the form of guidelines and strategies to build synergies in constructing and delivering information that can be used by Museum Nasional and Museum Sejarah Jakarta.

The research provide input for decision makers in both units to work together in presenting information about the cultural heritage of Indonesia for comprehensive information as well as for media in support of the of the tourism industry. It is also hoped that the research could be published in journals of international repute.

III. Literature Review

Synergy is the interaction between two or more agents so as to produce a greater effect than the one produced independently. The interaction involves the role, understanding, ability, and agreement of all agents, coupled with the structure and regulation. Synergy within the organization is also called cooperation or coordination (Stueart, 2002: 169).

Synergies in management or construction activities to the library and museum have a relationship that is not tied to one another. Each does its own planning, organizing, directing, monitoring and maintenance of its collection (Clayton and Gorman, 2001). Activities are divided into three sequences, which is acquisition (policy making, budgeting, and selection), processing, and services (including exhibits).

Curators select collections according to the mission or theme of the museum. Collections can be derived from the research results, grants or loans. The acquisition basic principle is not accepting outside the theme of the museum unless it can be used in connection with the main theme in the future (Genoways and Ireland, 2003: 179).

The construction of information will represent the cultural heritage with historical significance intact when the substance of the content of the information is managed properly, or mapped by relating the substance that is in them. The whole process of construction is dependent on professionals, i.e. librarians and curators. They should not only have the competence and technical skills, but also have an appreciation of the cultural heritage and the importance of synergy between the two units. Synergy between the two units is both an intellectual capital and working capital which will color the behavior and actions of their cultural heritage. Construction of cultural heritage information depends on the communication and collaboration between librarians and curators. With the synergy of the two units its result is expected to be comprehensive cultural heritage information.

Anthony Giddens Structuration Theory

Structuration theory talks about the relationship between actor (agent) and the structure in the form of the duality relation. The duality that occurs in social practices are repeated and patterned over space and time. An example in the social practice in the form of promotional activity of museum objects exhibition that took place at Museum Nasional and Museum Sejarah Jakarta.

The duality lies in the fact that a "guide like structure" which is a practice principle in various places and times are the result of human action iteration range. In contrast, "a rule like schemata" is also a vehicle (medium) for the ongoing social practices. Giddens called schemata as structures. He addressed the structural nature of time and space (timeless and spaceless) and virtual (virtual) that can be applied to a variety of situations and conditions. The structure is not seen as something to curb but rather empower (enabling): allow social practices. So Giddens sees it as a means (medium) and resources (resources).

Giddens saw three major groups of structures. First, the tagging structures or schemata, involving symbolic significance, meaning, the remark, and discourse; second, the structure of control or dominance schemata, that includes mastery of the (political) and goods / things (economy); and third, the structure of the legitimacy of normative regulations concerning schemata expressed in the rule of law.

Time and space are usually understood as an arena or action stage (stage) where we go, where we go out. Without time and space, there will be no action since time and space are integral element in the theory of the

social sciences. Globalization can be seen as a stretching well as a compression of time and space (time space distanciation) or action from a distance.

Agents and agencies is one important element in the concept of structuration. Reflexive monitoring of the actions of a single fixed element of everyday actions and behavior involves not only the individual, but also the behavior of other individuals. Rationalization of action is that the actors maintain an understanding of the theoretical foundation constantly about their activities. In the actions are practical consciousness and discursive consciousness.

IV. Research Methods

This study used a qualitative approach with case study method. The design of the study allowed researchers to understand the practice of synergies in the construction process the information carried by the two units where the accumulation of cultural heritage; and understand the condition and potential of the agents that allow for synergies between the two units (Pickard, 2007: 85). The focus is centered on the organization of information, starting from unit managers' view and appreciation of the cultural heritage, the way they acquire process, sort, distribute and maintain information.

Data collection was conducted through interviews with the manager of the museum unit and the library collection unit. The informant was determined by using purposive sampling based on criteria, namely librarians and curators, as well as the leaders or decision-makers in both units concerned. Questions to be asked included, among other information their views on the meaning of cultural heritage significance and working together.

The data collection process is also done through direct field observations, and analysis of documents, such as annual reports, brochures, pamphlets, archives, articles on related issues, and so forth. The data obtained will be interpreted based on the concept of synergy, resulting from the interaction between the agents in both units.

The study was conducted at two museums that have national and regional scope, the Museum Nasional and Museum Sejarah Jakarta, who have the same library facilities to support its cultural heritage information. Museum Nasional is located on Jl. Medan Merdeka Barat 12, Central Jakarta. While Museum Sejarah Jakarta is located at Jl. 2 Fatahillah Park, West Jakarta. The study was conducted over five months, from March to August 2011.

V. Results and Discussion

V.1 Overview of the Museum Nasional and Museum Sejarah Jakarta

V.1.1 Museum Nasional

Museum Nasional (hereinafter abbreviated as MN) is the first and largest museum in Southeast Asia. At first it was an intellectual association founded by the Europeans in Indonesia, in around 1862 under the name *Baataviaasch Genootschap van Kunsten en Wetenschappen*. The purpose of establishing this association, among others is to advance research in the field of arts and science, especially in the fields of biology, physics, archeology, literature, ethnology and history, and to publish the results of research (Museum Nasional, 2006).

The museum is known by the public, especially city dwellers with the name: Museum Gajah or "Elephant Museum", because on the front yard of the museum stands a bronze elephant statue which is the gift from the King in Chulalongkorn, Thailand.

Because of its services in the field of scientific and government projects, in 1933 the association holds *koninklijk*. On January 26, 1950, *Koninklijk Baataviaasch Genootschap van Kunsten en wetenschappen* was renamed Lembaga Kebudayaan Indonesia (LKI). Then on September 17, 1962, by LKI this museum was handed over to the Indonesian government and later became Museum Pusat. In 1979, Museum Pusat was upgraded to Museum Nasional, under the auspices of the Directorate General of Culture, but since 2001 Museum Nasional has been under the Ministry of Culture and Tourism. In 1987, a collection of ancient manuscripts and books which used to belong to Perpustakaan Museum was transferred to the National Library, and the collection of art was placed in the National Gallery in 2000. Now, Museum Nasional has added to its physical building new building units, unit B (known as Gedung ARCA), which is used for the permanent

exhibition hall, temporary exhibition space and offices of the museum staff. On the 6th floor of the building is a special library specifically for the Museum Nasional.

Vision and Mission of the Museum Nasional

The vision of Museum Nasional is to be a cultural and tourism information center that is capable of educating the nation, increasing civilization and pride of the national culture, and strengthening unity and friendship among nations." Its mission is to develop and improve the quality of human resources and professional infrastructure; improve the presentation of information collections that are able to educate the nation; improve the quality of maintenance and presentation of collections; improve the quality of information services; improve the quality of management and service through the registration and documentation of database collection and literature accessible to users.

Museum Nasional Collection

The number of collections held by the Museum Nasional by 2006 was more than 140,000 pieces, consisting of ancient statues, inscriptions, ceramics, textiles, numismatic, historical relics and other precious objects. Collection of many sources derived from archaeological excavations, collector grants since the Dutch East Indies. Some are also purchased.

The collection is arranged in earnest based on a mutually agreed upon concept. In the New Building or Gedung Arca, the collection was placed on the division of space that are grouped into seven cultural aspects formulated by prof. Koentjaraningrat, namely: (1) The Religion, (2) System and Social Organization, (3) Knowledge Systems, (4) language, (5) Art, (6) Life Livelihood Systems, (7) Technology Systems and Equipment. Gedung Arca has seven floors, four floors of which is a permanent exhibition space. The divisions of space, among others, are: (a) Level 1: People and the Environment, (b) Level 2: Science, Technology, and Economics, (c) Level 3: Social Organization and Settlement Patterns (d) Floor 4: Space Khasanah and Ceramics.

Organizational Structure

The organizational structure of the Museum Nasional consists of five fields, namely Prehistory and Archaeology Collection Development, History and Anthropology Collections Development, Division of Conservation and Presentation, Publication Development, Registration and Documentation.

Each of the five fields has potential so that when the fifth synergy, cultural heritage information is generated the information will be more complete and comprehensive.

V.1.2 Museum Sejarah Jakarta

Museum Sejarah Jakarta (hereinafter abbreviated as MSJ) is located on Jalan Taman Fatahillah 2 West Jakarta. It occupies an area of 1388 m² and is a permanent building. It is a Classical European architectural style building similar to Dam of Amsterdam, which consists of the main building with two wings, one each in the east and west. In addition there is also a companion building used as offices, court rooms and a basement that was used as a prison. On March 30, 1974, the building was later inaugurated Museum Sejarah Jakarta (MSJ) (Ataladjar, 2003: 262-267; Heuken, 1982: 34-35).

As the name implies, the museum was established to record and provide information to the public about the history of the city. Oud Batavia Foundation in 1937 proposed a plan to establish a museum on the history of Batavia. The Foundation then bought the company's warehouse of Geo Wehry & Co which is located at Jl. Pintu besar Utara No. 27 or nowadays it is Museum Wayang building. The warehouse was rebuilt as Oud Batavia Museum or the Museum of Old Batavia and in 1939 opened to the public (Heuken, 1982: 54-55). During the independence of Indonesia era, the name of the museum was changed to Old Djakarta Museum, under the auspices of the Institute of Culture of Indonesia. Old Jakarta Museum in 1968 was handed over to the Government of DKI Jakarta and on March 30, 1974 by Jakarta Governor Ali Sadikin, the museum was inaugurated as Museum Sejarah Jakarta (Ataladjar, 2003: 266-267).

Museum Sejarah Jakarta building at the time of VOC (Vereenigde Oostindische Compagnie) was stadhuis building or city hall. Batavia City Hall was founded in 1620 by the Governor-General Jan Pieterszoon Coen, founder of Batavia. In addition to the city hall, the building was also the Raad van Justitie or Judicial Council

which handled a variety of criminal and civil cases in the city of Batavia. Like most European city hall equipped with a field, the courthouse also had a field with the name *Stadhuisplein* (Heuken, 1982: 35-41). In 1973 the Government of DKI Jakarta *Stadhuisplein* be renamed *Taman Fatahillah* in memory of the founder of the city of Jakarta *Fatahillah* commander (Ataladjar, 2003: 262).

The museum is equipped with a library of Museum Sejarah Jakarta which is located on the 2nd floor of the main building, but its existence is rarely known by visitors as it is always closed. According to the museum staff, MSJ owns about 14,000 books, which includes rare ones. The MSJ library is for the use of the museum staff, students, researchers, and the general public.

Vision and Mission of MSJ

The vision of MSJ is to make the MSJ a leading tourist attraction. This is certainly related to the location where MSJ located, namely in the area of the old city which since 2007 has been unveiled as one of the area's attractions.

The MSJ mission is to provide information service on the history of the city. The mission of MSJ is to hold, examine, treat and preserve, organize and exhibit the collection as a source of information and to attract tourists; to provide information services about the history of the city; and to implement museum admission and asset utilization.

Organizational Structure

Every museum in Indonesia and around the world has an organizational structure that describes how the management of the museum is conducted and the interaction between work units. The organizational structure has a different model, but in general a museum headed by a curator who acts as a driver, and assisted by the staff as executive power. The Directorate of Museums, the Directorate General of History and Archaeology, Ministry of Culture and Tourism has a standardized organization structure following that of Museum Nasional, country province museum and several other specialized museums.

The administration part manages human resources, finance, records, household, security, and collection registration, while the technical part consists of a collection management, conservation, preparation, guidance and public relations personnel (Depbudpar, 2008).

The organizational structure of Museum Sejarah Jakarta consists of Museum Head who oversees the Administrative Head, Heads of exhibitions, collections and inscriptions. Administration is in charge of the treasurer, archivist, librarian, treasurer of goods and ticket clerk. The library is under the education service.

Human Resources

To realize its vision and mission, as well as in connection with its duties and functions, human resources are necessary to run a museum. As affirmed by Tinia Budiarti the museum human resources are no less important parts than the collection, because the running or not of a museum is determined by the human resources owned by museum (In Hanum, 2004: 54). In carrying out its activities, Museum Sejarah Jakarta has a permanent staff of about 10 people and four (4) people who are freelancers. The problems faced by Museum Sejarah Jakarta relating to its human resources in addition to the minimal number is, the lack of expertise in the field of museum and librarianship.

Museum Collection

A museum is usually characterized by a collection of objects. Museums can be divided into fine arts, history, and science museums (Burcaw, 1975: 31). In terms of the name and the type of collection, Museum Sejarah Jakarta is a specialized museum, the historical museum owned by the local government of Jakarta.

Based on the final count by Museum Sejarah Jakarta in February to October 2008, recorded collection owned totaled approximately 30,476 pieces. Classification of types of collections are arranged by chronological order starting from prehistoric times, the spread of Hindu religion - Buddhism, the spread of Islam, colonial period, until the time of independence.

The collection is mostly stored in museum storage and only a fraction is displayed in the form of permanent museum exhibition. The collection has been exhibited in several exhibitions in the museum space, including Prehistoric Jakarta, Tarumanegara, Fatahillah Jayakarta, Sultan Agung, and MH Thamrin spaces. At the Rear Park a statue of the god Hermes is displayed. According to Greek mythology, Hermes is the god of good luck and protection for the merchants. The statue was previously located on Harmony Road. In the park there is also a canon Si Jagur which is considered to have magical power by some.

V.2 Cultural Heritage Information Management

V.2.1 Management unit

Information management unit at MN and MSJ is slightly different. At MN, the unit is divided into three parts, namely Registration and Documentation Division, which consists of the Registration, Documentation, and Library Sections. While at MSJ, the information management is not differentiated significantly, but they still have the registration, inventory, documentation, and library parts. Both institutions have volunteers consisting of strangers to help manage cultural heritage information. Therefore, the explanation of information management units is arranged in a single arrangement.

The collection unit is comprised of curators who are responsible for collecting and examining artifact objects. They determine the appropriate artifacts to be on display in the showroom, and in the exhibition with a particular theme, and to be stored in the warehouse. In addition, they are in charge of making editorial in the exhibition labels, brochures for promotional purposes, and also write books dealing with artifacts objects. Usually they are graduates in the field of archeology, anthropology, and history; they have a particular skill in the analysis of ceramics, ancient maps, anthropological objects, lithography, tombs, and so on. Both institutions have the same units, with the same job description.

The registration unit consists of registrars who are in charge of the physical record of the collection, which includes the texture of objects, colors, materials, damage to, the history of creation and its use in the past, and so on. The data is compiled by the collection unit, then the staffs at registration only have to sort by type, such as ceramics, anthropological collections, maps, and so on. Both institutions have the same unit with the same job description.

The inventory unit consists of workers assigned to record all information and description of artifact objects resulting from the process of identification. The composition of the data is in accordance with the order of the data that has been previously defined, written manually or electronically. Set of inventory is processed into a data base, or gathered in the library, so it can be presented to the public. Both institutions have the same unit with the same job description.

The cataloging unit was tasked to create a sort of guidebook that lists a collection that was on display, including the history and description of the object. Sometimes, the list is only a partial record collection on display. Both institutions have the same unit with the same job description.

The documentation unit is responsible for the collection of data in three dimensions, such as photographs, video, or voice recording. At both institutions, each collection must be photographed, and the photos are posted on the registration book. The documentation also includes a collection of descriptions of physical condition or detailed reports, details of the damage and the causes, and how they are stored and secured. Both institutions have the same unit and the same job description.

The library unit is responsible for providing resources, both in the form of reference books such as dictionaries, encyclopedias, etc., as well as newspapers, and research results. Access to the library's collection is mainly intended for internal staff, not for the public. Nevertheless, the general public can access it to read on the spot. The Museum Nasional library unit is with a reading room and a cozy atmosphere. Meanwhile, the library unit in Museum Sejarah Jakarta utilizes large windows when the air conditioner does not run and curtains in a few shelves of books.

The IHV group (Indonesian Heritage Volunteer) is comprised of volunteers from many nations who care about the world cultural heritage. Its members consist of the foreign workers or their spouses who are on duty in Indonesia. They help workers record the collection, search for information or artifact object (such as lithography

find a lot owned by the Dutch), edit brochures in English or translate foreign-language documents, and support exhibition activities. Both institutions have the same group and the same assistance.

At Museum Nasional, the units have a clear procedure because the agency takes care of a large number of collection and human resources. Meanwhile Museum Sejarah Jakarta is of local scale and a small number of human resources, about 15 people. They not only handle their own job, but also handle the jobs in other units.

V.2.2 Information Flow Management

Management of cultural heritage information is an important part of the museum institution, because this activity produces the final product in the form of information to be used by the public. The content of information is expected to reveal as clearly as possible the collection of artifacts and to complement the national history. It is also important to national identity. Information management in Museum Nasional and Museum Sejarah Jakarta has something in common. The flow is from data collection, analysis, to synthesis of information.

In data collection process, the information sought should be written as completely as possible to describe the condition of the collection. Data on the physical collection which are observed and documented are: 1) type of collection which is grouped by material, historical periods, or other categories; 2) sizes, as measured from the width, length, and thickness; 3) colors, according to the colors of the object when the artifacts are identified at present; 4) artifacts forming material, both bronze, pewter, clay, gold, or other; 5) manufacturing techniques, including the equipment and how it works; 6) conditions such as rust, cracked, scratched, or broken; 7) history comprising the period of use, the date of acquisition, the ways and location of acquisition, which is necessary for the legality of the collection, because artifacts are protected by the State; 8) description as a summary of the physical conditions described, by being given additional information, such as recommendations on how to care for it.

After the physical inventory process is completed, the clerk makes a draft label, catalog for the exhibition, or narrative in a book. In addition to information searching through literature with the help of Librarians, curators or officials are assisted by foreign volunteers. The assistance can be in the form of tracking information and assistance in English translation. Not all labels, catalogs, or books are created in two languages. The flow of information management continues with research and check and re-check are made by the curators.

Information management activities become more difficult when it comes to the making of the text for the labels, brochures, catalogs, or books because these activities require adequate knowledge and ability to interpret the information. Even more important is the cooperation with the units that provide a source of knowledge, such as a library or information center, as well as the collector. In the chart above, the flow of research to the collection is an important activity, because if the activities done regularly, will get a more complete artifact. Unfortunately, Museum Sejarah Jakarta rarely does those activities.

According to a research report in 2007, the agency conducted a similar study on a small new collection (DKI Government, 2007, p. 1). The collection contains among others, Chinese musical instruments, mock up pagoda, a collection of works by Soedjojono on Mataram attacks to Batavia in 1628 and 1629, some weapons from Cirebon (*Ibid.*, 2007: 47). The report itself is the result of the research on Meriam Si Jagur. The research team completed the data and information about the cannon by examining the cannon couples, namely Ki Amok and Nyai Setomi in Banten (*Ibid.*, 2007: 2). All the three are believed by the society as sacred holy cannons.

In doing the research and writing of the text, the two institutions are helped by foreign experts, such as volunteer groups IHV (Indonesian Heritage Volunteer), or individuals, such as Max de Bruijn, the historian from the Netherlands, who helped Meriam Si Jagur research, as well as Santu Wirono, the biological son of the painter Harijadi S. (*Ibid.*, 2007: 6)

V.2.3 Information Presentation

The presentation of information which is done includes two things: physical form and substance of the information. The analysis of both is expected to show the construction process of the information presentation. The presentation of information may not be as it is, but with an uncovered mission. For example, Museum Sejarah Jakarta is adjusting its collection on the theme of the name of the building itself, which is all about Jakarta in colonial times. Meanwhile, the Museum Nasional raises a common theme, so the collection types also

vary. Therefore, the presentation of information, either in the showroom or other printed information, its process needs to be analyzed carefully.

The form of presentation of information found from the early observations and interviews consists of various forms namely, labels, brochures, catalogs, and books. Here is the explanation of the form of presentation.

1. Label. This type is manifested in a variety of sizes and languages. The simplest label only contains information about the names of artifacts, materials used, as well as the location and year found. The most complex label consists of pictures and information or information that is longer, such as their use and history of the object itself. Most of the information is written in the Indonesian language, and others are followed by English (bilingual).
2. Brochure. Form of presentation of this type is not widely published, except for the exhibition. The reason that is often expressed is lack of funding. The substance of the information includes addresses, map, load time, some pictures, and information about the collection.
3. Catalog. Catalog is printed only at exhibitions and generally in small amounts, depending on funding. Presentation of information includes history of artifacts, the owner of the collection (information about the origin of the collection), analysis or explanation about the collection and use of language, either in Indonesian or bilingual, i.e. Indonesian and English.
4. Books. Presentation of this form is occasionally done; it depends on the cooperation program being carried out and also funds. One of the books published by Museum Nasional in 2001 was entitled *Map of Indonesia, from time to time*. The book which was printed in thick paper and with color maps was issued in the special exhibition program entitled 'Fair Map of Indonesia from time to time.' The book contains three articles about ancient maps in Indonesia, the benefit of a map, and the existence of Indonesia on the map since the 15th century; the book includes a catalog of maps displayed at the time.
5. Research report. Presentation of information in the form of research reports provides more detailed information regarding the types of objects owned or related to museum collections. Although its benefits are very important for the completeness of the artifacts information, this type of information presentation is not widely produced by the museum. One example of a research report found is a report from Museum Sejarah Jakarta entitled *Report on Research Activity on Museum Sejarah Jakarta* collection, in 2006.
6. Clipping. The form of information presentation contains information about the objects related to museum collection, or about the museum, the tourism industry, and indigenous peoples. Museum Sejarah Jakarta has clipping collection since the 1980's. Any information found in newspapers pasted on a blank sheet that has been formatted and annotated source information. This type of presentation is found only in Museum Sejarah Jakarta.

At both institutions, the construction process of the presentation of information is ranging from information retrieval to its printed form, is mostly done by the collection unit, or the curators. Supported by their social science insights, they find it easy to organize information into a particular form of presentation. Assisted by other units, such as the library and volunteers, as well as the parent agency policy, they jointly construct cultural heritage information.

V.3 Synergy between the Collection and the Library Units

An interim analysis below is the result of observations, interviews, and documents taken during the five months of the research. Referring to structuration concept of Anthony Giddens, the analysis is divided into two parts, the actors in the museum community and power relations underlying the interaction of the workers.

V.3.1 Synergy Practice

Synergy practice between the collection and the library units in constructing cultural heritage information is a major activity in the museum organization. The information created in this way is expected to be more holistic and comprehensive, so it can improve the quality of service in general. In the practice, the agents interact to

build relationships between the positions of the agents. Thus, the practice is dynamic, because every interaction will create changeable relationships and positions of the agents. Constant and repeated interactions will eventually build a different structure.

Museum Nasional or Museum Sejarah Jakarta, are government agencies. Both have slightly the same procedures and work climate. The mentioned similarity is the government bureaucracy, the role and duties of workers, forms, regulations, and policies that overshadow each institution. Both institutions have similar artifact register forms. Also similar are the flow of information processing and distribution processing units.

Interactions between agents in both museums are strongly competitive interactions between the agents of capital owners. Each agent is trying to maintain his position, and even improves it. Strategies used by each agent are completing the work of each, with no heed to other units though it is related work.

Synergy practice between the collection and the library units takes place in 3 stages. First, data and information request come from the collection unit to the library unit. The demand describes the significant structure with the understanding that the museum collection is the realm of curators' knowledge not of librarians'. Furthermore, it appears that the significance of the structure then spreads to the structures of domination and legitimacy. The activity appears in the artifacts research process and in the exhibition. Second, the practice is followed by the fulfillment of those requirements by the librarians. They search information through the library data or internet. At present libraries are filled with agents who are not equipped with adequate or high knowledge of librarianship. In the interaction, librarians try to meet the demands of the curators, but can not sell the knowledge that can improve the performance for both units. In these interactions the librarians are buying more than selling knowledge such that the dominating process occurs. Third, the practice is followed by storing the results of the research findings, information dissemination, books, etc., from the collection unit.

Synergy practice in all three phases indicates that the collection unit is the dominating unit, since it functions as the information center where the information originates and is distributed. With such practices, the collection unit makes the role of other units tend to be as a supporting unit, including the library unit. In fact, the other units should have the similar contribution. The agents incorporated in the collection unit are those who have special knowledge, such as archeology, anthropology, and history, and the fields are understood as facilities in understanding the museum collection, its utilization and management. The other units become dependent on the unit, both in operational and managerial aspects. The same thing happens in agencies relationship between the collection and the libraries units.

In contrast, agents in the library unit tend to be dominated in the second synergy practice, that is, the need fulfillment of data and information. In fact, the agency is filled with human resources with no library science background. They graduated from short courses held by the National Library therefore they only have a basic knowledge of library management. Agents in the collection unit tend to put the agents in the library unit in a lower position. As said by the informant Bunga from the library unit, "they are rarely, if ever, involved in the meetings when the Museum Nasional holds activities. By joining the meeting, the library unit can at least get a picture of the theme of the activities and can therefore provide data and information as required.

Her attitude suggested that she had been treated as a less important person. Meanwhile Bunga admitted helplessness when searching for old Dutch books. In addition, Rico, the informant from the documentation unit in MN, justified the attitude of the unit collection agency that it puts a higher position than the other units. He can not do anything if the collection unit does not send artifacts to the documentation unit, although the artifacts have been long in the data collection unit for physical data examination. This condition is certainly detrimental to the overall museum services.

The practice of ignoring the library unit also appears in the third stage, the stage of storage. The informant Bunga said that the library unit had never been trusted to keep this type of information in the form of a complete inventory. The data is stored in the documentation unit room. Books purchased by agents of the collection unit when visiting abroad, however, will be reimbursed by the agency when the agent handed them to the library unit. Additionally, Irma often finds books borrowed by the agents from the collection unit with handwriting and some sticky notes on it. The library unit cannot do anything about it, not even reprimand them.

At MSJ, the practice of synergy between the collection unit and the library unit has the same condition, but with different practices. The collection unit does not efface himself, but instead the library unit withdraws. The head of library unit, on the basis of a small number of human resources and activities that pile up, is asked to help the secretarial unit. By mutual consent, she left the library unit to Arman, her assistant. He is a young, high school

graduate, and previously worked at a cleaning service. He was trusted because he continues to improve his knowledge of cultural heritage information, so as to assist in guiding tourists, and works in the library.

The role difference of the two units is not very visible. So the synergy practice at MSJ seems to run smoothly. In the third stage of synergy, the agents of the two units coordinate and cooperate with each other. Even in the third stage, the information storage stage, the collection unit has always presented the results of researches, clippings, books, or other works to the library unit. In the synergy practice in both museums, it shows that agents in a big environment are more difficult to perform synergy than those from the smaller environment. The agents in MN dominate the museum collection resources.

V.3.2 Agents of Cultural Information Management and Structure

As a presenter of cultural information, individuals in both institutions are realizing that they need to have knowledge about the history of the nation, people's lives in the past, things that they used at the time, so that they can adapt in the workplace environment. From the description of the information management units in the previous section, the collection unit has a higher position than the other units, because the individuals in the unit have knowledge about culture. Therefore they have considerable power within the structure at Museum Nasional and Museum Sejarah Jakarta.

On the other hand, the individuals in the library units do not have knowledge of the culture and society, but have the technical skills in arranging collection. Therefore, the agents in the library unit do not have the facilities (enough knowledge capital) in the social interaction at the agency. Both in the Museum Nasional and Museum Sejarah Jakarta, the individuals concerned are considered as less important staff. They will be taken into account only when the curator or other staffs are in need of books from the library.

The agents at Museum Sejarah Jakarta are more productive yielding information on artifact objects, compared to the agency in Museum Nasional. In addition, individuals in Museum Sejarah Jakarta put the library as an information center, by keeping written records of the museum collection, including the registration books and inventory.

Here are the backgrounds of the informants, (using pseudonyms). One of the agents at Museum Sejarah Jakarta, Arwana, is aware of the importance of cultural capital. He is a high school graduate, with a slender body, diligently studies cultural heritage information owned by the museum. Previously, he served as a room cleaner and because he used to help in the library, and also due to lack of human resources, he is entrusted with keeping the library on the 2nd floor. Informant Lala, head librarian, strengthens the position of Arwana: "We are treated lesser human resources. We are given many jobs. Arwana has enough knowledge. He memorizes the book collection. We take advantage of existing personnel." While Burhan states: "Yeah, he is actually part of the clean-up. But because he's willing to learn, and capable so we use him not like other cleaning service." In addition to extensive knowledge, he also maintains social relationships, both with colleagues at the museum and the museum visitors. By perseverance and knowledge, he has the legitimacy to take care of the library and a museum tour guide for guests.

Other agents are Burhan, a graduate student and serves as curator. He has always said that he spends most of his work time in museum. If he is offered another job with far greater benefits, he will keep his museum job. He knows many volunteers and will be the busiest man when the museum holds an exhibition. He always advises his friends, including Arwana, to be a serious worker, or if someone does not like his job, better look for other work elsewhere. He has confidence that the museum workers are special people.

At Museum Nasional, most of the agents have cultural capital in the form of various expertise and knowledge on museum environment. The agent consists of individuals who have expertise in the field of archeology, anthropology, language, pedagogy, history, and library management.

In the library unit, Bunga and Irma, the librarians who do not have formal library science backgrounds, have long devoted themselves in MN. Both understand the duties and functions of the library as a unit that helps compile information for internal staff, the curators and other staff. Both felt that the agents of the collection unit will require them only when the agency holds exhibitions or conducts research. In managing the collection of books, they do not use the DDC classification Scheme used by other libraries, because it is difficult and time consuming. They use Leiden system, which was introduced by one of the researchers from the Netherlands. For example, for a book about Aceh traditional clothing, its call number is 310/Ca/i. Figures are intended for Aceh,

Ca is for clothes, and is the first letter of the title. The use of the system shows that the speed of information dissemination is much overlooked.

Steven, one of the curators in the field of geography, is a reflection of the other curators who are busy and often absent from work. There are four groups of curators, namely geography, ceramics, archeology, and anthropology. His idea seems to focus on the functions of MN institutions, as an institution that stores, keeps and serves. He explained the task of the linguist, the help of volunteers, leadership and relationships with staff that is considered less harmonious, and communication. He regretted that the catalog in Dutch-language which is stored in a cabinet is never crosschecked with artifacts objects in the museum. So it is not known whether the museum's collection is intact or much is missing, based on the records contained in the book.

Another group of agents in the registration and documentation were Vincent and Dodi. Vincent, from the registration division, explained that he was assigned to record the incoming and outgoing collection, for exhibition. This division records the entire collection of four groups of museum objects. In each group, the artifacts are inventoried, analyzed, after which they were registered. Dodi meanwhile, was in charge of preparing the artifacts to be photographed or documented and served in an exhibition. In terms of synergies in creating cultural information, he claimed that the curators of the four groups are often at odds because of a mismatch of terms used.

For one artifact, the four groups can analyze it based on their knowledge, so that the findings often result in different terms as in the case of artifacts of Chinese urns in the 13th century. In addition to historical origins, the information obtained will include materials, models, and function in society. Finally, the difficulty is the registration, because it must determine the appropriate term.

As said by Dodi: "Well that's a barrier. We have no agreement to the terms used. Different experts use different terms for the same object. The curators fight among themselves".

But generally they can resolve the issue. Vincent realized that they need some sort of thesaurus. For one artifact object, they will see the most outstanding attributes, such as colonial map can be seen from history or geography point of view, thus only one curator who has the right to analyze. Both distinguish between data and knowledge, so the understanding confirms the flow of information.

V.3.3 Agents and Structures Dialectics in Information Construction

In the context of synergy between the collection and the library units, the cultural capital possessed by both units should be mutually supportive, so that they can produce the right cultural heritage information. But the interaction built between the two units is the interaction of power. The structure of domination as in above, allows one to work on his own interests. If the unit fails to submit data collection, the other units can not do anything.

Based on these explanations, the dialectic between agency and structure in the construction of information is based on the structure of domination. The keeping of museum items by the collection unit allows agents in the collection unit to play a larger role. Control practices are also shown by some agents outside both units in the collection of manuscripts and books that used to belong to MN which was moved to the National Library in 1987. Probo, often repeated the displacement events of MN book collection to the National Library. His statement was also strengthened by Steven, the curator at the geography.

The library unit in the past had triumphed and was one of the important units in the service of the museum. But at present the condition is reversed, the library unit is no longer a vital part of the ongoing social practices. The book transfer to the National library has left a mark that has not been overcome up to now. The collections which were transferred to the National Library were not recorded, that makes MN burdened by guilt. In addition, the newly renovated building, having been affected by flooding, left many books in storage damaged. This is also observed by the agents at the library unit.

VI. Conclusion

The synergy between the collection and the library units is underdeveloped due to the structure of domination that occurs in the museum. Synergies arise only when agents from collection unit need information and searched for it in the library unit. But because agents from the collection unit have a greater resource (facility), among others, the opportunity to go overseas, buy books, and get a lot of help from IHV, they treat the library as lower

in rank. Meanwhile, the agents in the library unit meet the information needs from the library even with limited facilities.

Actions of the agents in the collection unit inadvertently cause structural implications in the regulation imposed on the library unit. Regulation of the fundamental problem is the small collection of procurement funding, but the library's main service is to provide information and comprehensive collection. In addition, because the agency considered the library can not afford to provide information because of lack of knowledge about the field of library science and an optimal collection, the library units is often not involved in meetings and decision-making activities.

Advice that can be given to building a strong synergy between the two units is to increase the quality of the knowledge of agents in the library unit or fill them with human resources with even minimal Magister level in librarianship. This will increase the knowledge resources in the field of cultural heritage. Another suggestion is to change the working procedures of cultural heritage information management.

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