Responses of User to New Media Application in Mpu Tantular Museum, East java

Jandy E. Luik, Gatut Priyowidodo
Dept. of Communication, Petra Christian University
Jl. Siwalankerto 121-131, Surabaya – Indonesia
jandyluik@petra.ac.id, gatpri@petra.ac.id

Abstract

The purpose of this paper is to measure user's responses of the New Media application. An application, called CD Interaktif, is installed to the Museum Mpu Tantular of East Java. In measuring the responses, a survey was conducted to the user of CD Interaktif. The finding shows that user encounter difficulties in accessing the application, user has received acceptable knowledge, and shows expectations from the respected application.

Keywords: *User responses, CD Interaktif, Museum Mpu Tantular, New Media.*

Introduction

Museum, as a form of media, has strategic role to preserve particular culture. Preservation of culture could be done by exhibiting artifacts or cultural objects in the area of museum. In the Museum Mpu Tantular, official East Java Museum, preservation of local culture is worked on by combining exhibition of objects or artifacts and the use of new media.

New media, as an emerging phenomenon in communication, has drawn attention from Museum Mpu Tantular. The growth of communication technology promotes the movement of culture. Transfer of culture such as language, clothing, dancing, etc from one area to another are is possible in a matter of second. Geographical barrier and time constraint is not a big matter anymore in this period. Therefore, in the era of rapid cultural movement, local culture could be turned into a global culture, and vice versa. This movement may treat local culture. When local culture is not strengthened, the particular culture may be vanished. As an effort of maintaining local culture, Museum Mpu Tantular had established an application of New Media called *CD Interaktif*.

In the collection room of the museum, visitors may see a unit of computer installed with *CD Interaktif*. Visitors may start to explore the museum by access the application. CD Interaktif provides information about profile of the Museum, layout, and current activities. Early observation of the application, the content seems to duplicate the information from the brochure and website (http://www.museum-mputantular.com/). The use of this kind of content, called shovelware, may be a typical of early use of new media application.

The use of new media to preserve local culture may be seen as a breakthrough. However, at least, there is a general question left about the visitors' (user, if they had access) response to the application. Specifically, concern of the user's response may be in: what are the feedbacks from the user when they have accessed *CD Interaktif*? Does *CD Interaktif* provide knowledge for the user? And user experience of accessing

the application. This assessment gives contribution to the effort of preserving local culture by the use of new media. Responses from user may be translated as an input for improvement.

Review of Literature
Many media technologies provide its influence in human culture. Croteau & Hoynes (2003) quote McLuhan message that the media is an extension of human senses and transform human social life (page 307). Therefore, based on historical experience, of the development of Guttenberg printing technology, printing technology separates and isolates the sense of sight rather than other senses.

Museum, new media, and culture
A definition of a museum which can describe the role of the Museum is the definition quoted by Lidchi Vergara (1997): *"Museums exist in order to acquire, safeguard, conserve, and display objects, artifacts and works of arts of various kinds"*. This means that the museum is a place or a central management and preservation of culture, whether material or non-material cultures.

From these definitions, we can see also that there are many ways to do conservation. There is a way of doing ethnographic museum, which leads to certain discursive practices. It can be seen in the work of analyzing Lidchi Museum of mankind in the British Museum in 1993 under the title *Paradise: Change and Continuity in the New Guinea Highlands*. Here is also a way to simulate the existing culture into *new media* applications.

In the context of the use of media technology, this museum also has a very open space. digital future today can be seen as a challenge for the museum's manager to do a re-presentation of objects, artfifak, and artwork. With an understanding of the uniqueness and benefits of digitalization and new media interactivity, then communicate of the local culture, both material and non-material, would be a good alternative.

In the context of this study, Crane (2002) conducted an elaboration of cultural flow models and offer recommendations on the existence of alternative forms. It is expected that local or national culture driven culture through media technology will not be lost. Strengthening the cultural aspects of their own through the use of digital technologies for accomplishments today by alternative use of balancing the flow of globalization, so that, the process of cultural negotiation can take place.

Therefore, the presence of new media in museum to preserve culture is needed. Especially when dealing with the younger generation. The effort of communicating local culture to the younger generation requires communicator to understand language of new media.

Response of user
To measure user's responses, researchers use three important dimensions: knowledge gained, experience, and characteristics of the application. Knowledge gained could be measured by the content of medium such as the identity of the museum and meaning of the museum. Experience of the user is measured by how well user understand the

application such as know how to operate the application, know the menu of the application, have enough time to use, have used the application before, able to locate the application. Characteristics of application are measured by the characteristics of new media and tools of designing instructional media.

Method
A survey has been conducted by giving questionnaire to the visitors. A questionnaire is designed with Likert scale and consists of 18-item questions. For the use of this paper, researchers highlight some related findings.

Researchers have limited the population to Junior High School (SMP) and Senior High School (SMA). Total of 99 respondents are selected as sample. The period of data collection is June – July 2010.

Results and Discussion
In general, user's respond consist of three findings: knowledge gained from *CD Interaktif*, experience in accessing, and user's assessment of the characteristics of *CD Interaktif*.

Knowledge gained
In general, user's knowledge of museum's identity has not reach maximum score yet. Only one of five related-questions received correct answer. 91% of the respondents answered correctly about the owner of the museum. This result seems reasonable because the name of "Museum Provinsi Jawa Timur Mpu Tantular" is everywhere in the museum. It is on the gate, uniform of the officers, and all kinds of media. Important information, the museum is not under Department of Education but Department of Tourism.

Surprisingly, only few users know well about Mpu Tantular itself. Only 6% of respondetns know Mpu Tantular as a poet from East Java (from Majapahit Kingdom at his era). Similarly, only 11% of respondents understood Mpu Tantular from Majapahit. These findings seem ironic because the Mpu Tantular is a poet form Majapahit, a big kingdom with the central in East Java.

The name of Mpu Tantular among the youngsters is well known already. However, the familiarity of the name does not make the users to explore more about Mpu Tantular.

Experiencing CD Interaktif
There are two interesting things in this section, which are still a lack of knowledge about how to operate the Interactive CD Interactive CD and ever used of the CD Interactive. When viewed more closely, most visitors do not use the Interactive CD. This means Interactive CD was first used by visitors when they become respondents in this study. This deals with how to operate the Interactive CD, where new visitors never use potentially experiencing difficulties in this operation Interactive CD. On the contrary, visitors are not used due to lack of know all too well about how to operate the Interactive CD.

Related to the existence of Interactive CD itself, visitors in general (60%) knew that the museum has a CD Interactive. This is also consistent with the knowledge of visitors about the contents of the Interactive CD itself. 62% of visitors agreed that

they understood the contents of the CD Interactive. However, visitors generally agreed that they did not get a chance to operate freely in the Interactive CD. This can indeed be explained by only 1 unit of a computer in the showroom which is dedicated to users of Interactive CD.

Judging from the experience of respondents in the museum Tantular MPU itself, there is linearity between what the museum functions and responses of respondents about the museum itself. Similarly, the alignment between the intent to make this museum as a Museum which focuses on East Java. However, there are some special sections like the layout and use interactive CD that needs to be given more attention.

Characteristics of CD Interaktif
There is a positive sign regarding the use of Interactive CD. It can be seen clearly on the evident from the responses of respondents in the three statements above is "Interactive CD makes me easier to find the East Javanese culture" (score: 2.88), "Interactive CD to increase my knowledge of East Java" (score: 2.82) , and "Interactive CD makes me easier to know the history of East Java" (score: 2.80). The existence of an increasingly sophisticated media technology has one function that make the message more readily accepted by audiences. The existence of Interactive CD [new media] is expected to make the visitors [the audience] are easier to understand the culture and history [message] East Java. Simply, culture and history of East Java is packed with unique characteristics suitable media.

positive response from these visitors could be explained by the real condition of Interactive CD itself. It seems that visitors are aware (score: 2:39) that the Interactive CD combines different media such as audio, visual, film animation, etc. With this variety of media, the presentations become more varied and dynamic. This is also supported by the involvement of visitors in using CD Interactive (score: 2.71). Visitors are not only witnessing but can make more observations by walking and find out in the showroom. Visitors are given the freedom of navigation and hypertekstual. In the other words, visitors can view the text from top to bottom, left to right or vice versa. Visitors can also return to the original text, if they want to learn more. Visitors also can move from one text to another text. In addition, in this case there is also the narrator Interactive CD whose existence was understood by the visitor (score 2.45).

Discussion
These findings do not want to emphasize on the need to memorize or even remember the name and origin of the perpetrators of history. Moreover, attention should be paid to the history and activities of persons who commit history so that his name is still used when dealing with historical subjects.

The combination of various media that has made more and more visitors have the opportunity to conduct learning in museums. One practical example is the Interactive CD of this visitors can obtain information without having to ask repeatedly to guide the museum. But, of course, visitors can not always find all the answers in an interactive CD, but also need guidance as well. Thus, the advantage here is the existence of complementarity between the presence Interactive CD with manual tasks that exist in the museum.

However, the involvement of visitors in this Interactive CD can not be categorized by the visitors. For visitors who become respondents, Interactive CD has not been too successful to make them an active role (score: 1.83). Surely this can be interpreted in the context of interactive, where interactive at this interactive CD is an interactive navigation. This means that there is still responding if visitors provide direction related inputs or commands. If the tab is moved to the bottom of the window will move down and left and right. This medium has not been able to make visitors more active in the sense, visitors can make modifications or trial and even error in this medium.

The existence of a low response from the visitors also can be seen in Table 4 above in the statement of the elements of the game / game (score: 1.67). Games in this context is to make visitors have more active role by becoming like a character or characters in CD Interactive. In this interactive CD, a presentation model is more directed to a lecture that makes the user become like the listener or viewer who can not actively involved. Elements of this game also need to make visitors can use longer and helps the viewer to take his own knowledge construction. In addition, the game will give users more and more challenging to try CD Interactive. It can be seen clearly by the responses of visitors which is not too high (score: 2.10).

Conclusion

An application of New Media which is owned by MPU Tantular Museum has attracted the attention of visitors. Thus, users of this application have gained experience that can be viewed from three aspects: knowledge, application usage, and characteristics of the application. In this preliminary assessment, most users get a first hand experience in operating the application. From the results there, users have gained some knowledge and basic experience, such as the identity of the museum and the items in the museum. What needs to be improved is that users have the expectation that the application can be enhanced at the level of exploration combined with elements of the game. Thus, information obtained by visitors can be more easily digested.

References

Buckingham, D. (2009). Handbook of New Media edited by Leah A. Lievrouw & Sonia Livingstone. London: Sage Publications

Bolter, J.D., Maclntyre, B. Gandy, M., Schweitzer, P. (2007). New Media and the Permanent Crisis of Aura, Convergence: The International Journal of Research into New Media Technologies Vol. 12 No.1 (p 21-39), Sage Publications

Crane, D. (2002). "Culture and Globalization: Theoritical Models and Emerging Trends" (p 1-25) in Global Culture: Media, Art, Policy, and Globalization. New York: Routledge

Croteau, D and Hoynes. (2003). Media Society, Third Edition. California:Pine Forge

Giddings, S. (2007). Dionysiac Machines: Videogames and the Triumph of the Simulacra (p.417-432). Convergence: The International Journal of Research into New Media Technologies Vol. 12 No.1 (p 21-39), Sage Publications

Hutchins, B. (2008). Signs of meta-change in second modernity: the growth of e-sport and the World Cyber Games. New Media & Society Vol. 10 No. 6 (pp. 851-869), Sage Publications.

Honnebein, P. (1996). Seven Goals for the design of constructivist learning environment, B.G Wilson, (ed.) Constructivist learning environments: Case Studies in Instructional design. Englewood Cliffts, NJ: Educational Technology Publications.

Kellner, D. (1995). Media Culture: culture studies, identity, polities between the modern and post modern. London: Sage Publications.

Lister M., Dovey J. Giddings S. Grant I. and Kelly (2003). New Media: A Critical Reader. New York: Routhledge

Lidchi, H. (1997). The Poetic and The Politics of Exhibiting Other Cultures, Representation: Cultural Representation and Signifying Process edited by Stuart Hall. London: Sage Publication in association with the Open University

Manovich, L. (2001). The Language of the New Media. Massachustts: Massachustts Institute of Technology

McLuhan,M. (1967). The Medium is The Massage an Inventory of Effects. New York: Bantam

McQuail,D. (2005). McQuail's Mass communication theory edition 5. London :Sage Publications.

Swalwell, M. (2009). Towards the Preservation of Local Computer Game Software: Challenges, Strategies, and Reflections. Convergence: The International Journal of Research into New Media Technologies Vol. 15 No. 3 (pp. 263-279), Sage Publication.

Wangipatwong, T and Papasraton, B (2008). The Influence of Constructivist E-Learning System on Student Learning Outcome (p 45-49). In Information Communication Technologies for Enhanced Education and Learning Advanced Application and Develop,ment, editor Tomei, L.A: Information Science Reference.

Webb, J.& Schirato, T. (2006). Communication Technology and Cultural Politics Convergences: The International Journal of Research into New Media Technologies Vol. 12 No.1 (pp. 21-39), Sage Publications.

http://www.museum-mputantular.com/ (Retrieve on January 27, 2010.)