

## **DEVELOPING BILINGUAL COLLECTION LABELS AT MUSEUM GUBUG WAYANG**

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### **ABSTRACT**

Museum Gubug Wayang is the sole museum in Mojokerto City, boasting an array of collections ranging from Wayang and Traditional Heirloom to Si Unyil's Puppet, the Artifact Mojopahit, and Batik Nusantara. The museum attracts a diverse range of visitors, including local and international tourists. However, an issue arose as the collection labels were exclusively printed in Indonesian, posing difficulties for foreign tourists in comprehending the displays effectively. To address this, the museum sought to develop bilingual labelling in both Indonesian and English for their collections.

The research adopted a qualitative approach, utilizing the Design and Development Research (DDR) method, with the Museum Gubug Wayang Mojokerto serving as the setting. The study successfully resulted in bilingual labels being placed beneath museum collections. Respondents confirmed that these labels were easy to comprehend and greatly aided them in obtaining information about museum exhibits.

**Keywords:** Collection labels, Museum, Collection, DDR.

### **INTRODUCTION**

#### *Background*

Mojokerto is renowned as a site of the grandest kingdom in the Mojopahit region. This city boasts of numerous historical landmarks, encompassing temples as well as museums. Among these, Museum Gubug Wayang is a solitary museum within Mojokerto.

Situated at Jalan R.A Kartini No.23 Mojokerto, the Museum Gubug Wayang was inaugurated on August 15, 2015, through the efforts of Yensen Project Indonesia, exemplifying their commitment to nurturing Indonesia's diverse arts and culture. Fueled by a profound appreciation of Indonesia's artistic and cultural history, the founders felt compelled to safeguard and preserve it. The museum's vast collection comprises puppets from various Indonesian regions, original

heritage pieces, traditional musical instruments, children's toys, masks, and other artifacts. The museum's primary objective is to provide visitors with an immersive experience, allowing them to connect with and remember the rich cultural heritage passed down through the generations. As a key proponent of Indonesian art and culture, showcasing the diverse aspects of the archipelago, the museum plays a crucial role in educating Indonesian people about their cultural identity.

While every tourist destination strives for an ideal experience for developers and visitors alike, the services and facilities at Museum Gubug Wayang remain inadequate. A significant drawback of this approach is the absence of bilingual descriptions or labels. Considering the substantial number of weekly visitors, approximately 50 from both local and international origins, including study tours

from schools and campuses, this limitation was more pronounced. In an interview with Mr. Sadan, the museum's management revealed the absence of bilingual labels explaining the collection's history and background. Consequently, tourists find it challenging to obtain information by merely wandering and capturing photos within the 3D exhibition area.

To address this issue, the author aimed to develop tourism materials by introducing descriptive labels for every item in the Sanggar Gubug Wayang Museum. These labels will serve as essential aids for visitors, facilitating access to information about the exhibits and enhancing the knowledge of local visitors regarding historical contexts.

Given the museum's popularity among both local and international tourists, implementing bilingual labels will significantly improve visitor experiences. The availability of bilingual labels enables visitors to acquire information without requiring guidance. Furthermore, international visitors will find it easier to comprehend the intended significance of the exhibits, whereas national visitors will have the opportunity to expand their historical knowledge.

#### *Purpose of the Research*

The purpose of this study was to develop bilingual collection labels at the Museum Gubug Wayang Mojokerto .

## **REVIEW OF LITERATURE**

### *Tourism*

Various professionals have defined tourism from different perspectives. According to UU No. 9, 1990, tourism refers to the act of visiting several places in a short period with the intention of experiencing attractions. Spillane (1982:20) offers another definition, stating that tourism involves visiting different places for leisure, recreation, or to escape from obligations.

Henniker and Kraft (1996:30) provided a broader definition of tourism as a collection of activities that arise from traveling and staying in non-residential locations without establishing permanent residence or

engaging in business-related activities. Additionally, UU No. 10 (2009) defines tourism as a comprehensive range of tourism-related activities that support the government and societal infrastructure.

Pundit (1999) explains the term "travel" as the act of journeying to specific destinations, typically utilizing various means of transportation. This function of transportation encompasses traveling for business and pleasure, exploring different areas, covering distances at specific speeds, conducting sales activities, preserving quality while transporting goods, and transmitting or communicating information such as observing or filming objects.

Mathieson and Divider (1982) offer a well-rounded definition of tourism, referring to it as the temporary movement of individuals to destinations outside their usual workplaces and residences, encompassing the activities pursued during their stay in these destinations and the facilities provided to cater to their needs.

In summary, based on the insights of these experts, the primary purpose of tourism was to provide entertainment and relaxation. In the context of museum tourism, the aim is to entertain visitors while also serving as a means enhancing cultural knowledge.

### *Bilingual description*

Bilingual description pertains to the practice of presenting concise portrayals or explanations of an object or a particular condition in two distinct languages. Bilingualism refers to the capacity of individuals or societies to comprehend and communicate in multiple languages (Trudgill, 2003). It involves mastering two or more languages by an individual. Descriptive writing, as defined by Crimmon (1983), involves skillfully conveying the verbal depiction of a person, place, or object. This technique serves as a foundation for various writing styles and plays a crucial role in elucidating the reader's subject matter.

McKay (1985) emphasizes the significance of facilitating mutual understanding between the writer and reader when conveying information or ideas. This is achieved through

clear and detailed descriptions, thereby allowing the reader to effectively grasp the intended message. McKay highlights that common reviews involve evaluating processes or assessing places.

In conclusion, bilingual descriptions comprise articles that succinctly delineate or clarify an object or specific circumstances in two different languages. In this research, the author endeavors to develop such descriptions in both Indonesian and English.

### *Labelling*

The labels in museums serve as informative texts placed near ancient objects, elucidating and describing their significance. These labels can be categorized into two types: group labels, which explain similar types of objects or objects originating from the same area, and individual labels, which provide detailed information about specific artifacts.

The content of these labels must be clear to effectively complement the displayed objects. They should incorporate accession numbers and the artifacts' original discovery locations, printed on durable materials, such as tombstones or specialized papers. Thoughtful considerations should be given to the label placement, font selection, and lighting within the museum space. Labels should be positioned at the eye level for optimal accessibility to visitors, utilizing appropriately sized fonts for ease of reading and ensuring suitable lighting placement.

In essence, these carefully curated labels serve as invaluable aids in enhancing visitors' understanding and appreciation of ancient artifacts.

## **RESEARCH METHOD**

### *Research Method*

The research methodology used in this research was Design and Development Research (DDR). DDR is a type of research with the scope of learning and technology created to create new knowledge from existing practices.

Therefore, the DDR method can be used in this research to discuss the development of bilingual collection labels at the Museum Sanggar Gubug Wayang. The research

procedures included analysis, design, development, product verification, and field testing.

### *Research Setting*

This study was conducted at the Museum Gubug Wayang. The Museum Gubug Wayang, is located in Jl. Kartini No. 14 Mojokerto, East Java. The museum officially opened in 2015. There are various collections of Gubug Wayang Museum such as Wayang (Puppet) from various regions in Indonesia, authentic Indonesian heirloom, traditional musical instrument, traditional children's toys, a collection of Mojopahit artefacts, and batik collection from various regions in Indonesia

### *Instruments of Data Collection*

In this research, the data collection was done through interview and questionnaires. The interviews were conducted online using WhatsApp with museum management. The interviews were conducted in a preliminary study, which was the analysis stage.

The questionnaires were completed twice in the analysis and evaluation stages. The respondents in the analysis stage were visitors who had already visited the museum, whereas the respondents in the evaluation procedure were visitors and the management of the museum.

### *Product Specification*

The final product was a bilingual label collection of the Museum Gubug Wayang. This bilingual label is used in the Indonesian and English languages. The bilingual label collection was printed on acrylic paper with a length of 20.7 cm and a width of 14.4 cm. This product has a background format, with the background on the back using dark brown paper and the background on the front using black marble. It also uses the title format with extra megalopolis fonts with requirements, bold, and curve with a 45 pt font size. Moreover, the content uses Century 751 No2 BT font with the requirements; bold and curve with a font size of 19.6 pt.

## DEVELOPMENT RESULT AND DISCUSSION

### *Development Process*

In this research, in the development of a bilingual label collection in Museum Gubug Wayang, six stages were implemented. The five stages were analysis, design, development, implementation, and evaluation. All stages of data collection are explained below.

### *Analysis*

During the analysis phase, the researcher conducted a preliminary study comprising of interviews and questionnaires. The objective of this preliminary study was to identify the necessity of developing bilingual labels for the Gubug Wayang museum. The first data collection method involved conducting an interview with Mr. Sadan, a member of the museum's management team, and a tour guide, on May 3, 2020, via WhatsApp. The interviews confirmed the pressing need for bilingual label collections in the museum, especially for self-guided visitors, as the existing tour guides could not adequately cover all collections.

From the first interview, it was evident that the Gubug Wayang Museum served as a manifestation of Indonesia's dedication to preserving its diverse arts and culture. It also serves as an educational tourist attraction, promoting awareness and appreciation of Indonesian arts and culture. In the second interview, it was revealed that the museum receives an average of 20 local and international visitors daily, with numbers peaking at around 30 on weekends. Most international visitors originate in Europe, followed by Southeast Asia and the Middle East.

The third interview focused on tour guide services offered by the Museum Gubug Wayang. The museum provides daily Indonesian-speaking tour guides and offers bilingual tour guides upon reservation, proficient in English and Arabic.

The fourth interview reinforced the need for bilingual label collections, as there were no descriptive boxes explaining the exhibits, necessitating the improvement of

infrastructure through the development of bilingual labeling at the museum.

The second data collection method involved distributing questionnaires to visitors who had visited the museum previously. These questionnaires, distributed over a two-month period from March 12 to May 30, 2020, consisted of nine questions addressing the importance of labels for the Gubug Wayang Museum. In total, 55 respondents participated in the questionnaire, with 67% being female (37 individuals) and 33% male (18 individuals), with most falling under the age of 30.

In the questionnaires, eight questions were asked about general information regarding museums and the importance of labels for the visitors. The findings of the submitted responses are presented below.

To summarize, most visitors agreed that labelling was required. Further, having a bilingual label is important for obtaining effective information about museum collections and tours.

### *Design*

In the design phase, the author collaborated with Management Gubug Wayang to establish the product specifications. The labels provide concise information regarding the discovery or creation date, the creator of the collection, and its historical background. A total of 54 labels were created for museum collection, presented in both Indonesian and English.

The museum's collection falls into nine categories: Wayang Kulit, Wayang, Wayang Golek, Boneka Si Unyil, Tosan Aji, Topeng Nusantara, Wayang Potehi, Gamelan, Artefak Mojopahit, and Batik Nusantara. Each category was subdivided into specific sections.

For instance, the Wayang Kulit category includes Wayang Kulit Purwa, Wayang Kulit Jawa Timuran, Wayang Kulit Gedog, Wayang Kulit Wahyu, Wayang Kulit Jawa China, and Wayang Kancil. Similarly, Wayang Golek is divided into Wayang Golek Sunda, Wayang Golek Panji Cepak Cirebon, Wayang Golek Wali Songo (Kontemporer Karakter), Wayang Golek Lenong (Kontemporer Karakter), and Wayang Golek Sesek.

Boneka Si Unyil is categorized as Pak Raden's costume and creation, Si Unyil and Sukamaju villager, Collection Si Unyil from various eras, Dekils band in Si Unyil series at 80s, and Sukamaju village in Si Unyil series. Tosan Aji includes Keris, Keris Bathok, and Spear.

Artifact Mojopahit encompasses mountain terracotta mapahit, the mojopahit pottery figure, Piggy bank terracotta of Mojopahit, and the traditional base artifact of mojopahit. Additionally, there are sections for gamelans, wayang potehi, and Batik Mojopahit. All 27 items in these collections were presented with descriptions in both Indonesian and English.

#### *Development*

During the development phase, the researcher compiled a list of collections to be translated and conducted thorough research on the museum website to gather relevant information. The content was initially written in Indonesian, and the researcher collaborated with Mr. Sadan, a member of museum management, to ensure accuracy and clarity.

Once the Indonesian content was approved, it was translated into English using SDL Trados Studio, a translation software program. The translated content was reviewed and consulted with both supervisors to ensure the highest quality of translation.

Next, the researcher designed labels following the museum's predetermined format using an old brown paper background overlaid with a black marble design. Corel Draw X8 was utilized for the label design process.

The content was then incorporated into a pre-designed label format, adhering to specific requirements of museum management. The titles were formatted in extra megalopolis fonts, bolded, and set at a 45 pt font size. The main content utilized Century 751 No2 BT font, with bold and curve settings and a font size of 19.6 pt.

#### *Expert Validation*

The validation expert, an essential step in the development phase, consisted of expert validators, namely a language expert and the

museum's management staff. Mrs. Dwi Wahyuningtyas, M.A., an English lecturer at the University of Muhammadiyah Malang, served as a language expert, bringing her expertise and passion for puppets to contribute as validators.

The language expert assessed all nine questions on a 4-point scale. The results indicated that the bilingual label collection was deemed suitable for publication, with valuable suggestions provided by the expert. For Indonesian labels, it was recommended to use simple and easily understandable language, catering to diverse visitors, including elementary school students seeking to learn about history. As for the English labels, improvements were suggested in punctuation and tenses, along with the simplification of certain sentences to avoid complexity. Overall, the bilingual labeling product was well received but required revisions, as noted in the expert's validation feedback.

Validation with museum management took place on June 7, 2020; however, the process faced delays due to content revisions. On June 8, after addressing the revisions, the museum management validated the researcher's content. Mr. Achmad Sa'dan S.S., the museum's public relations and tour guides, conducted validation. According to the results in Table 4.2, all aspects requested by the museum were met, including the background label's color selection and motif design, paper size (20.7 x 14.4 cm), font style, and size. The management expressed agreement that the bilingual labels not only offered a new attraction in the Museum Gubug Wayang, but also facilitated visitors' access to information about the museum's collection. The management also suggested italicizing less commonly used words and highlighting the initial name of the collection descriptions in bold. Overall, the aesthetics of the labels embodied the classic Indonesian essence of the Gubug Wayang Museum.

#### *Evaluation*

The research culminated in the evaluation stage, in which questionnaires were distributed to museum visitors to gather feedback on the bilingual labels developed for

the museum. The questionnaires, administered over a two-day period from June to 9-10, 2020, consisted of ten detailed questions related to the produced product. In total, 47 respondents participated, with 83% female (39 individuals) and 17% male (8 individuals).

The findings from the responses revealed that a significant majority strongly agreed (46.8%, 22 individuals) that the Indonesian labels were easily comprehensible. Additionally, a large number (26 individuals) agreed that the language used in the Indonesian labels was concise and clear, providing both informative and easily understandable historical information. As for the English labels, 44.7% (21 individuals) strongly agreed that the diction chosen was appropriate and 44 individuals agreed that the English used was easy to understand. Moreover, 48.9% (23 individuals) strongly agreed and 2.1% (1 individual) slightly agreed that the English language used was informative. A significant portion (46.8%, 22 individuals) also agreed that the historical information explained in English was clear and easily understandable.

Based on the responses to the eight questions posed to the respondents, it can be concluded that the bilingual labels developed by the researchers were deemed suitable for use in the Gubug Wayang museum. Furthermore, respondents strongly agreed that the bilingual labels served as a solution for visitors to easily access information and provided a novel and positive experience, which was also supported by feedback from the museum's management.

## DISCUSSION

This research delves into three previous studies that inform the current stage, starting with Lallier-Baron's investigation on enhancing visitor engagement through interpretive labels in two museums. The study identified three types of labels: object, concept development, and labels eliciting participation, with a narrative-based approach to improving visitor engagement.

Skibitska's study dealt with translating tourist texts from English to Ukrainian and

Russian by employing various translation strategies. This study aimed to establish universal standards for multilingual tourism terminology.

The third study comprised two Indonesian researchers who identified translation errors on museum labels. One study focused on Museum Angkut Batu, identifying 316 translation errors, while the other examined bilingual tourism promotional materials from Gorontalo, addressing linguistic, idiomatic, and cultural reference problems.

The current study shares similarities with the aforementioned studies. Similar to Friska's study, it seeks to provide accurate translation results for the museum's bilingual labels, ensuring comprehension by employing appropriate strategies. Similarly, it aligns with Napu and Novryanto's study in translating tourist text, although the text type differs, and both studies tackle language and cultural challenges.

Bilingual labels play a vital role in museums by facilitating access to information for both local and international visitors. The research employs bilingual labels in Indonesian and English for the Museum Gubug Wayang using the object label format. However, data collection faced disruptions due to COVID-19, delaying interviews with museum managers.

Museum Gubug Wayang is a significant cultural institution in Mojokerto, benefiting from bilingual labels to enhance visitor experience and ease information access. Local visitors can also study English through labels, whereas international visitors can learn about Indonesian culture. Bilingual descriptions are displayed prominently beneath the museum's collection.

## CONCLUSION AND SUGGESTION

### *Conclusion*

This research aimed to develop bilingual tourism materials in the form of labels for the Museum Gubug Wayang Mojokerto, presented in both English and Indonesian. The lack of explanatory labels for museum collections prompted the researcher to create

bilingual labels, facilitating information access for both local and international visitors.

In the development process, the researcher followed the Richey and Klein research model known as DDR (Design and Development Research), which encompasses five stages: analysis, design, development, expert validation, and evaluation.

During the analysis stage, the researcher interviewed museum managers and distributed questionnaires to gain insights into the museum's needs and existing issues.

In the development stage, the researcher collected online data from the museum website and created the product by collecting, translating, and designing bilingual labels.

After completing the product, expert validation was conducted, involving two experts, a linguist, and a museum management representative. Valuable suggestions have been provided for product revision. Following expert validation, field testing was conducted with museum visitors via questionnaires, and the results indicated that the bilingual labels were well received, requiring no further revisions.

#### *Suggestion*

The suggestions are directed towards museum management, visitors, and future researchers.

1. Museum Management: The Museum management should leverage technology effectively, allowing for continuous operations despite the ongoing pandemic. Additionally, implementing strategies to enhance visitors' experiences through bilingual labels during museum visits would be beneficial.
2. Visitors: Visitors can greatly benefit from bilingual labels as they provide valuable insights into history and enrich the overall museum experience.
3. Future researchers should be encouraged to gain a comprehensive understanding of the developed product and relevant theories. Excellent time management and effective communication with the involved parties are essential for conducting research at the chosen location. Furthermore, a strong grasp of grammar,

idioms, tenses, and language nuances is crucial as translation extends beyond mere text conversion.

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### Appendix 1. Example of the bilingual text

# Tosan Aji Traditional Heirloom

<b>Keris tradisional</b>	<b>Traditional Kris</b>
<p>Keris adalah senjata berujung runcing dan tajam pada kedua sisinya. Penyebutan istilah “Keris” dari kata “Keke” tercantum pada prasasti candi di abad 9. Bentuknya khas dan mudah dibedakan dari senjata tajam lainnya.</p> <p>Pada masa lalu, Keris dijadikan senjata perang/duel. Tetapi pada masa modern, penggunaan keris beralih fungsi yaitu sebagai Ageman (Identitas) dan Piyandel (Motivasi).</p>	<p><i>Keris</i> is a sharp-pointed weapon on both sides. The mention of the term “Keris” from the word “Keke” is listed in the 9th-century temple inscription. The shape is unique and easily distinguished from other sharp weapons.</p> <p>In the past the Keris was used as a weapon of war/duel. But in modern era, the use of a keris has changed its function as Ageman (Identity) and Piyandel (Motivation).</p>