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## **Digital Tourism in Museum Adat Keratuan Semaka Lampung**

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*This paper examines digital on tourism and cultural revitalization through museum of adat Lampung. A few decades later is the development of museums in Indonesia is very slow, this is because the museum is only considered as a place to store your ancient and old, so it's not interesting for the younger generation to see it and make it as one of the tourist destinations. Although there have been several innovations of museums in Indonesia are made such that appeals to visitors but has yet to be felt the most, especially the museum of customs and culture. This study aims to establish the concept of a museum of the customs and culture of the Lampung based digital, so attractive and tailored to the tastes of today's generation, so the customs and culture of the Lampung can be enjoyed and is known in ways that the present, so it's not boring and preferred by the younger generation. This study uses qualitative methods with data collection techniques depth interviews and observations. The results showed that the concept of ethno-eco tourism-based digital need to be developed and effectively in a market the museum and become a draw for visitors. Cultural revitalization must be packaged together with the changes of society itself, besides the always taking care of local wisdom is very important to do. However, the interest of the younger generation is very minimal for learning and interested in the culture of its own. But many local cultural attributes can be used as potential in developing tourism and creative economy.*

**Key Words : Digital, Tourism, Cultural, Museum, Lampung ethnic**

## A. Introduction

This article is the result of a research conducted by researchers on the topic of reigniting the public's interest for cultural and environmentally based tourism in Lampung. The methods used in this research are of the ethnographic method, and using thorough interviews and observation as means of gathering data (Hammerslay and Atkinson, 1983). Tourism in Lampung as shown by the researcher's results, is far away from the word successful, because it has a substantial amount of deficiencies in many different aspects. As a province surrounded by waters, has rivers, and a set of mountain range terrain, it is expected to be able to support natural tourism, due to the abundance of potential for tourism. The same can be said for the local indigenous culture that is supposed to be able to catch the interest of tourists with all its cultural uniqueness. However, to promote tourism, it's not enough for us to only revamp cultural and environmental potentials, we need to be holistic, where there are many institutions that are involved within it, among which are transportation infrastructure and digital information technology.

Infrastructure, mainly infrastructure for transportation is highly important in advancing a tourism, accessibility is a factor that would attract tourists to visit a certain place, however, even though the place is beautiful, if the accessibility is poor, people's interest to visit that place will be reduced, not to mention tourisms that are attractive and beautiful but unfortunately the public lacks information regarding its existence, whereabouts, etc., of course tourists wouldn't visit. The most dominant shortcoming of Lampung's tourism is in its public transportation, usually to visit a certain place you need to rent a car specified for a certain destination. Also, there is a deficiency of information regarding certain places, as to confuse and cause doubt in potential tourists intending to visit. Even though, natural environment isn't the only sector in which Lampung aces, it's also very rich of its unique indigenous culture that could attract tourists to study it. The tourism site of *kampung tua* or *kampung adat* (old village or custom village) is an interesting potency in Lampung, it is just not yet realized and utilized maximally.

The Lampung culture truly has many potentials to attract tourists, starting from clothing attributes, *siger*, *tapis*, *tenunan*, webbed items, and other items, and various ceremonies and cultural rituals that attract tourists. It is just not developed maximally, not to mention other cultural attributes that can be used as a commodity for small local industries to produce to increase the income of the inhabitants of the *kampung tua*. This is due to the absence of a collective consciousness from the culture's supporters to sustain and maintain their own culture. Many factors play into causing such a thing, such as acculturation, assimilation, materialism and other various forms of socio-cultural changes that contribute to the causing of such. Even though, it is they themselves who can't see their own culture as a potential, including as a potential to boost their own people's income, for that reason, the supporters (of the culture) have to re-learn their own culture (Bartoven Vivit Nurdin, 2017).

The Lampung culture is a possession of the Lampung people whose region sits at the southern tip of the Sumatra Island. Yet, due to them being a minority of the population, their culture becomes eroded and unsustainable. In terms of Lampung being composed of various ethnicities, the Lampung ethnic and immigrants ethnics. The immigrant ethnicities' population exceeds that of the indigenous people of Lampung. The indigenous Lampung people take up only 11% of the population, Javanese ethnic takes up about 61%, and the rest are other ethnicities such as Bali, Sundanese, Serang-Banten, Minangkabau, and others. As represented by the table below:

**Table 1.1. Ethnicities in the Lampung Province**

No	Ethnicity	Percentage (%)
1	Javanese	61.88
2	Lampung	11.27
3	Sunda and Banten	3.55
4	Semendo and Palembang	11.35
5	Other ethnicities (Bali Batak, Minang, Bugis Cina etc. )	11.92

Source : *Badan Pusat Statistik* (central statistics agency) year 2000.

Although the Lampung ethnicity is statistically the minority of the populous, they exist and are very viscous in their identity, but not so with culture. Parts of the Lampung culture including the Lampung language, is one among many aspects that are on the brink of extinction. Acculturation and assimilation that occur ever so fast and disregarding of the preservation and sustaining of the Lampung culture, puts the indigenous Lampung culture in a position worthy of concerning of extinction. The cultural identity itself is still very strong, which are the awareness of the values such as *piil pesenggiri*, *nemui nyimah*, *nengah nyappur*, *juluk adok*, and *sakai sambayan*. These are the core of the *ulun* identity of Lampung that are difficult to change. Not to mention the local political influence on the existence of the Lampung culture. Before the reformation or *orde baru* (new order), it could be said that the Lampung culture was marginalized. The heterogenic model of the society in Lampung used to be a harmonic multicultural society, where there were nearly no conflict, especially in terms of livelihood, as shown by the analysis of the expert Patrice Levang (1980), where the Javanese farmed in wetlands and the Lampung people farmed in the dry lands or famed, in their local language the act is termed *ngehuma* or *ngumo*.

However after the cultural reformation of the Lampung people with the political policies managed to get it writhing again. This is proven by the revitalized symbols of Lampung and also having the local political leadership dominated by the *ulun Lampung*. This is an important opportunity to be developed into a tourism object. In this time, an effective strategy to develop tourism is though the digital media. Digital aspects with all the social media is highly effective to develop tourism. There are plenty of tourism objects that get crowded with visitors that got the information from social media. Social media is now a highly effective tool to market a certain tourism place. The Museum of Sanggi Unggak is one huge potency in Lampung cultural tourism. The museum that was initiated by a prince from the *Keratuan* of Semaka who is Bapak Abu Sahlan titled "*Pangeran Ratu Semaka*", collected all of his family heritage collections to be stored in the museum that he established with the help of PT. Natara Mining, a gold-mining company in Tanggamus, as a part of their CSR (Corporate Social Responsibility) program. The research team saw that this museum had a huge potential to be able to develop cultural tourism in Lampung. The research team built a model for digital tourism for the Museum of Sanggi Unggak,

with hopes that this digital model could be a basis for policy makers to develop modern museums into more interesting versions of themselves.

## **B. The Museum of Sanggi Unggak of *Keratuan Semaka***

*Keratuan Semaka* is one of the museums located in the area of Lampung Province, precisely in the Village of Sanggi Unggak, Sub-District of Bandar Negeri Semoung, and District of Tanggamus. This museum was established in April 2015. Previously, the *Keratuan Semaka* was going to be built at the center of District in Tanggamus, but the Prince and local community around the museum were against it. That was because all the items in the museum belong to local community, so if the museum was built in the center of district automatically the name of ownership will be vanished

In 1650s Lampung was taken by Banten. Afterwards small kingdoms or fazals (which were known as *keratuan*) were created in Lampung Province, among others were *Keratuan Darah Putih (Kalianda)*, *Keratuan Melinting (East Lampung)*, *Keratuan Pemanggilan (Labuhan Ratu)* and *Keratuan Semaka (Tanggamus)*. The aim of the establishment of those *keratuan* was to give power as rewards for those who had provided services to the Kingdom of Hasanudin in expanding Banten supremacy and in the establishment of Banten. That took place when Banten defeated Rawayan. Rawayan was remains of Hindu Mataram, since Rawayan refused to surrender because they kept the Hindu religion while at that time Banten was already held Islam Religion. Therefore, Sultan Hasanuddin requested support from Lampung, and when Banten came in the *keratuan* were established.

The museum of *Sanggi Unggak Keratuan Semaka* is located in *Pekon Sanggi Unggak*. *Pekon Sanggi Unggak* in sub district of Bandar Negeri Semuung District of Tanggamus with an area in Pekon 722 Ha, consisted of 4 Hamlets with the population of 1 138 individuals and a total of 225 households. The major livelihoods in *Pekon Sanggi Unggak* are farmers, traders, and stock farmers. The majority of the inhabitants of *Pekon Sanggi Unggak* are from Lampung ethnic, and including one of the *Pekon Tuha* in the sub district of Bandar Negeri Semuung. With proof that there are still remains of shrines from animism era before Lampung was included in the territory of Banten Kingdom. According to history told by elders of *Pekon Sanggi Unggak*, in the era of Banten Kingdom the elders of Pekon Sanggi Unggak represented Lampung in helping Banten Kingdom to conquer Rawayan Ethnic and assisted in the spreading of Islam Religion that time. The representatives of Lampung were:

1. *Ratu Darah Putih* in Kalianda
2. *Ratu Pemanggilan* in Labuhan Ratu
3. *Ratu Melinting* in Melinting East Lampung
4. *Ratu Tunggal Bala Kuasa* in Teluk Semaka Tanggamus

It means that Pekon Sanggi Unggak which is located in the area of *Keratuan Semaka* Lampung has already made various interactions in various aspects with all *keratuan* existed in Lampung, as well as with Banten. These relationships were not merely the spreading of religion but also have resulted in cultural contacts that created assimilation and cultural acculturation. The product of assimilation and cultural acculturation had become a big part in the lives of society, so it has to be maintained and sustained; with one of the way is to make a model of digital museum that is appropriate to the current

development of society. Marginalization of Lampung culture occurs because of the incompetence and unwillingness in keeping own culture, so many cultural elements are becoming extinct. The unwillingness to maintain and sustain is actually can be overcome by packing the culture in a more appropriate form that conform to current socio-cultural changes that adore information and communication technology. An example is the social media as one of the popular references nowadays. The views that culture is ancient traditional, moreover museum, are boring can be packed with interesting technology or digital application so it will be fond of by young generation and general community.

### **C. From an ancient museum to a digital Museum**

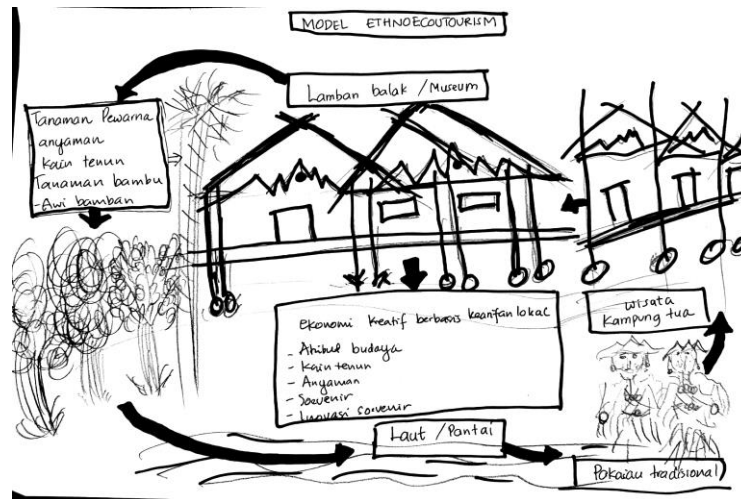
This digital museum is a model that is intended to be built based on the results of this research using a museum concept that is innovative as to be more appealing to the youth. The former museum concept is seen as unfit to provide the modern society of Indonesia with its modern needs. Where museums are seen as places where people display ancient item and people just look around. Museums are supposed to act as information and knowledge centres, it must be able to adjust itself to the socio-cultural changes of this society. Where society has become modern and global, or also known as the *netizen* community. This is very boring to the youth, imagining about traditional museums filled with ancient customs, they see it as old and outdated. However, some museums in Indonesia have gone a step ahead to innovate themselves, for example there is a museum with technology, and museums with various forms that are presented in an interesting package. Some museums in the world even have a theatre that is highly attractive to visitors. The Museum of Biological Sciences for example, it doesn't only display ancient prehistoric animals, but it also puts in a set of interesting games, and provides a mini-theatre to show short stories about that museum. Information about that museum can also be found on social media such as facebook, Instagram, Blogspot, etc.

Here is the look of the Cultural Museum of Keratuan Semaka in Tanggamus:



Source : Photo by Researchers 2018

Inspired by modern museums around the world, local cultural museums could also adopt the digital model system. First of all, information regarding Lampung's cultural museums has to be present and accessible on social media. And then, for the museum itself, it shouldn't just display ancient items alone, but must also be integrated with the placing of the very plants that are the base material of the items that are displayed in the museum. For example, in the museum there are bamboo webbing items that are used as cooking instruments. This bamboo webbing shouldn't just be displayed but also be given a description as to how it is made, including the process of dyeing it with color. For the dyeing process, there could be planted also the plants used for the dyeing. There could also be an active craftsman crafting the item in question or the process could be displayed on the mini-theatre of the museum. To increase the appeal of the museum, the museum can also provide traditional clothing for visitors to rent and take a picture with a Lampung culture nuance. This model is also known as the ethno-ecotourism, as depicted by the following pictures:



Source : Photo by Researchers 2018

The following are a few collection items that are present in the Keratutan Semaka Sanggi Unggak in Tanggamus:

1



***Pengasanan***

*Pengasanan* is a form of storage for betel. Betel storages aren't only made out of silver, brass, but also out of wood.

2



***Kundi Berunuk***

Is a place to store water. This *Kundi berunjuk* is made from a *maja* fruit.



3



### ***Alat Tenun***

*Alat tenun* is used to weave cloth. One of which is used to craft *kain tappan* cloth.

4



### ***Segokh***

The function of a *segokh* is almost similar to that of *pengasahan*. Its just that *pengasahan* is made of wood, whereas *segokh* is made out of webbed bamboo or rattan.

5



### ***Payak***

*Payak* is an item's storage. Could store neclaces, rings, and other stuff. Made out of webbed bamboo or rattan.

From the collections shown above, it could be explained that this museum can be developed into many various shapes and forms. Each item has their own history, making procedure, instruments involved in their making, the meaning, and all of that could be made digital.

#### **D. Closing**

From the results of this research, we give a few conclusions, those are: 1) Lampung custom and culture have been neglected and marginalized because it is suggested that there has been lack of efforts to maintain the culture by regenerating it, so there is no effort to pass on the culture to next generation 2) Lack of maintaining the culture has caused lack of efforts in sustaining the culture itself, 3) The reasons for this are the minority in the population of Lampung ethnic and acculturation and assimilation in keeping the harmony that makes Lampung people are more adapted to the dominant culture than their own culture. Lampung museum is one of the solutions to grow the pride on Lampung culture; therefore it is very important to pack and present the museum in a digital form with the digital based model of ethno-ecotourism Lampung museum.

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