MUSEUM AS A HEALTH AND WELLBEING FACILITATOR IN PANDEMIC ERA: A PERSPECTIVE FROM MUSEUM COMMUNICATION

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ABSTRACT

During the pandemic, all museums in the world are changing the way they work by using technology and carrying out all activities remotely by utilizing various applications to stay connected with their visitors. In Indonesia, of 439 museums, 284 museums were not operating (temporarily closed), and less than 20 museums were active to use social media. The researcher used qualitative studies and a virtual ethnographic method to explore 5 museums that are proactive in using social media to improve society's lives with special consideration for health and marginalized groups, like senior adults, disabled people, special needs, people with dementia, schizophrenia, or people with mental health. And observed 3 museums that had difficulties applying the social media activities. The results of the study show that most museums in Indonesia are not aware of their role to contribute to the quality of urban life, especially during the pandemic. And museum communication skills in the pandemic era must be expanded through the use of the internet while still paying attention to the ethics and limitations that apply to each type of collection owned.

Keywords: Museum communication; folksonomy; health and well-being; social work museum.

ABSTRAK

Selama pandemi, semua museum di dunia mengubah cara kerjanya dengan menggunakan teknologi dan melakukan segala aktivitas dari jarak jauh dengan memanfaatkan berbagai aplikasi untuk tetap terhubung dengan pengunjungnya. Di Indonesia, dari 439 museum, 284 museum tidak beroperasi (tutup sementara), dan kurang dari 20 museum aktif menggunakan media sosial. Peneliti menggunakan studi kualitatif dan metode etnografi virtual untuk mengeksplorasi 5 museum yang proaktif dalam menggunakan media sosial guna meningkatkan kehidupan masyarakat dengan pertimbangan khusus untuk bidang kesehatan dan bagi kelompok terpinggirkan, seperti orang lanjut usia, kelompok difabel, orang dengan kebutuhan khusus, orang dengan demensia, skizofrenia, atau orang dengan kesehatan mental. Dan peneliti juga mengamati 3 museum yang mengalami kesulitan dalam memanfaatkan media sosial. Hasil penelitian menunjukkan bahwa sebagian besar museum di Indonesia belum menyadari perannya berkontribusi untuk kehidupan yang berkualitas, terutama di masa pandemi. Dan keterampilan komunikasi museum harus diperluas melalui pemanfaatan internet dengan tetap memperhatikan etika dan batasan yang berlaku pada setiap jenis koleksi yang dimiliki.

Kata kunci: Komunikasi museum; folksonomy; kesehatan dan kesejahteraan; kerja sosial museum

1. INTRODUCTION

Museums, as public spaces, can play a central role in starting a debate about the past, present, and future of a place. They can be platforms where citizens, community groups, urban planners, architects, caregivers, and others can meet and exchange on how they see the future and how they can be involved in its realization. Museums have mainly been created to increase the cultural and educational level of the population. With time, this objective has become more complex to encompass now, not only education but training and life-long learning; not only knowledge but also creativity; and not only native populations but marginalized communities.

In recent years, the field of Heritage Studies has been increasingly prescient about sustainability issues, and this has opened up a wide range of debates about the impact of climate change, the ethics of tourism development, loss of biodiversity, the heritage of war and safeguarding intangible cultural heritage, amongst others (Gegner and Ziino 2012; Cameron and Neilson 2014; Akagawa and Smith 2019 in Brown, 2019). Lately, the international museum world, too, has begun to step up by acknowledging its ecological responsibilities and obligations towards cultural land-scapes as fundamental resources for sustainable futures (Siena Charter 2016; Mac Devitt 2017; Riva 2017; Davis and Smeds 2018 in Brown, 2019). Activist approaches to sustainability are also gathering

pace in response to societal change (Brophy and Wylie 2008; Chaumier and Porcedda 2011; Janes and Sandell 2019; 'Culture declares emergency' 2019, in Brown, 2019). These actions are based on the premise that museums can provide places for communities to meet, work, share and mediate ideas, build social sustainability and foster personal and collective well-being for the common good. To understand their role in the broader global context means transforming our understanding of museums in all their diversity – from large national museums in multicultural urban settings to small community museums in native or indigenous settings – and seeing them as places where we humans can seek a balance between our well-being and the health of planet Earth (Brown, 2019).

Today, cultural and heritage institutions are under increased pressure to prove their value to society, and the UK Museums Association (MA) has, led the way in shaping public thinking around the debate. The MA has identified a list of main categories for museums to consider in relation to health and well-being: mental health, older people, marginalised people, learning disabilities and rehabilitation. In 2018, it published a report on Museums as Spaces for Wellbeing, based on a sector-wide survey launched by the National Alliance for Museums, Health and Wellbeing (MA2018) that builds upon its previous manifesto, Museums Change Lives (MA 2014). The initiative stems from a drive towards partnership working primarily with the healthcare sector and a recognition that participation and volunteering in the museum sector promotes well-being and self-confidence and broadens people's horizons. Similarly, the Arts and Humanities Research Council invested in the Cultural Value Project to build research evidence on the impact of arts and culture on our lives (AHRC 2018), and a number of multi-disciplinary projects concerning dementia in particular have led by Andrew Newman (Newman 2018 in Brown, 2019).

Viewed in this context, museums and heritage organisations bear a huge responsibility for the communities they serve in the 21st century as a result, museum and heritage professionals have increasingly found themselves asking: 'What are museums for?' If museums in the 21st century are coming to be understood as 'polyphonic spaces' concerned with 'planetary well-being' (ICOM website, 'Museum Definition' page), then in addition to paying attention to traditional concerns, museology as a discipline needs to keep abreast of debates in global challenges and sustainable development.

> New definition: Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing. (The vote of this new museum definition was postponed at ICOM's Extraordinary General Assembly in 2019)

According the Organisation for Economic Co-Operation and Development (OECD) and ICOM 2018, at the core of many cities, museums are places that contribute to both physical and social design. Their renovation (or construction) can stimulate urban regeneration and bring new life into areas losing their social dynamism and traditional economic base. Museums appear to be places where social capital can be built between people and communities when many traditional places of meetings are disappearing. Potential outcomes could be: better quality of life, higher level of social capital, international branding and increased territorial attractiveness, more sustainable and greener ecosystem.

But, the COVID-19 pandemic is still seriously affecting cultural institutions around the world. While some museums have reopened with major limitations, others institutions are still facing the consequences of the health crisis behind closed doors. ICOM first report, published in May 2020, presented a dire situation for museums and museum professionals around the world, with around 95% of institutions forced to close in order to safeguard the wellbeing of staff and visitors, resulting in serious economic, social and cultural repercussions. Compared to April 2020, the situation for museums in September-October 2020 was much more variable depending on their location in the world, the majority were closed, and the situation in the other regions was mixed.

According to the ICOM survey, museums all over the world continue to enhance their digital activities. All the categories analyzed by the ICOM increased in at least 15% of the world's museums, a figure that rises to almost 50%, and use channels such as social media, live-streaming events, or online educational programs. Notably, the percentage of museums that started a new media channel increased for every activity.

2. FORMULATION OF THE PROBLEM

In the social media environment, one of the challenges for the museum is to ensure that cultural content is not abandoned. This is not a new challenge but one which is described over and over as emergent systems, technologies, and paradigms that affect the

museum program (Russo and Watkins, Jerry and Kelly, Lynda and Chan, Sebastian, 2006). Over the past 30 years, museum communication has progressed from the 19th-century information transmission models used in the early modernist museums, to social constructivist models which acknowledge the experiences that audiences bring with them when visiting the museum (Watkins and Mortimore 1999). This shift has focused on the partnerships between the museum and its visitors in the "making of meaning" (Hooper-Greenhill 2000) and is in keeping with more general evolutions in digital media which describe how different modalities combine to create meaning (Snyder 2002). So, to create meaning today, the museum not only thinks about on-site programs but they have to try a new way of communication, especially during the pandemic to construct visitors not only knowledge but skill and attitude too.

Like other museums in the world, online activities in Indonesian museums continue to increase, in particular through the creation of new digital communication channels in the wake of the lockdown. Based on the research of Indonesia Museum Awards from Komunitas Jelajah about museum communication during the pandemic in Indonesia, they found that almost all museums in Indonesia have not been optimal in enhancing to engage with visitors through the usage of social media. And they tend to use social media only for informing whether they close or not to give service to their visitors. Most of all the museums did not make some special programs related to public health, COVID-19 or social welfare during the pandemic (2020).

In fact, during the pandemic, 287 museums were not operating (temporarily closed). While the other 271 museums continue to operate on a limited basis by utilizing various platforms, such as Instagram, Facebook, Blog, YouTube, Twitter, Podcast, and Tik Tok. Instagram is the most widely used platform by museums, with 271 museums using it actively. Twitter is used by 50 museums, but only 15 museum accounts are currently active, while the other platforms are used by a few museums, not reaching 20 museums (Komunitas Jelajah Survey, 2020).

Behalf the situation, this paper considers discussing: how museums in Indonesia carry out their role as direct actors of social development beyond their educational role during the pandemic. Are museums in Indonesia more proactive in improving society's lives with special consideration for marginalized groups, like senior adults, disabled persons, special needs, people with dementia, schizophrenia, or people with mental health? How do museums in Indonesia use technology to communicate with their users?

3. METHOD

This research was a qualitative study that explored phenomena with individuals or groups as research subjects with data collected from the original environment, without the researcher's intervention, and analyzed using the researcher's interpretation (Creswell and Creswell 2018, 41-42). In this study, the methodology used is virtual ethnography with the aim of identifying behavioral patterns, patterns of life, and social relations in virtual life in cyberspace or on social media. Social life develops with the presence of information and communication technology and cultural changes occur. Virtual ethnography is a methodology used to explore entities (users) that use the internet. Virtual ethnography also reflects the implications of internet-mediated communication (Hine, 2015). Jorgen Skageby in Daniel explains virtual ethnography is a method used qualitatively to understand events in virtual communities, through online observations and interviews (Daniel, 2011).

Due to time constraints in the study, the researcher took data analysis at the Media Document Level (Media archive). Researcher sees content as a text and the meaning contained in it is produced and disseminated through the internet. The text does not only represent the opinions or opinions of users on the internet but shows ideology, social background, political views, and cultural uniqueness, to represent the identity of the community. The text is also evidenced by the context, situation, or exchange of values in the community (Nasrullah, 2017).

4. LITERATURE REVIEW

4.1 Museum as a communication system

Unlike all others, the museum depends on "real things" as the media of communication. The images of things, that are the language of other media, are surely used in the museum system, but these images must be considered as the adjectives which qualify and make more meaningful the nouns of the museum language, the real things themselves. The museum as a communications system, then, depends on the nonverbal language of objects and observable phenomena. It is primarily a visual language, and, at times, an aural or tactile language. So intense is its communicative power that ethical responsibility in its use

must be a primary concern of the museum worker. The museum is not a simple communication system that can be described in terms of the transmitter, medium, and receiver; it is rather, a complex system, often with a variety of transmitters, many media, and many widely different types of receivers. In its simplest statement, the primary communications system in the museum has as its transmitter, or source, the exhibitor, and as the media, the "real things" described above. The receivers are the museum visitors. The exhibitor is ideally the museum curator or scholar who is responsible for the content in all its forms. However, observation suggests that exhibit designers and education officials in museums are operationally often more active sources of content than the curator. Be that as it may, the exhibitor determines the content or message be communicated. This intended message may be spelled out in a storyline or exhibit proposal, but often, it exists only in the mind of the exhibitor (Cameron, 1968; Calderon, 1990).

In line with Cameron and Calderon, Yudhawasthi (2018) emphasized museum is an institution with a complex communication process, in which it can use symbols (primary communication process) as well as using equipment or means as second media after symbols as the first media (secondary communication process). According to concept communication process by Littlejohn and Foss (20099), museum communication process essentially is conveying one's thought or feeling to other people. In this case, the one conveying the message, message, and the recipient of the message in the museum can be described in various dimensions by taking into consideration the elements or components of the museum.

Objects or things in the museum have a unique communication process and can be presented through exhibitions as well as nonexhibition. But most researchers viewed communication occurring in the museum through the mediation of exhibition/display arranged by the curator, e.g., De Borhegyi (1963), Parker (1963), Cameron (1968), Miles (1989), Hooper-Greenhill (1991), Horta (1992), Shalaginova (2012) and Nielsen (2014). According to Hooper-Greenhill, the museum's main product is an exhibition, which together with information function, infrastructure, and support services all communicate messages to the public. Additionally, access management to the museum also contributes to the entire image of the museum, both physical access and psychological, through museum-related information promotion (Yudhawasthi, 2019). It can be concluded that all components of the museum are influential in the process of communicating messages to visitors, not an only exhibition.

Littlejohn stated that a communication system is a set of integrated variables interaction in which they together create a bigger pattern (Littlejohn, 2009). A museum is a communication system with objects, attributes, internal relations, and a nonvacuum environment. Objects in the n museum system can be analyzed as follows, (1) creator/messenger: museum person, i.e., creator of the object or thing (museum collection), director of the museum, curator, Museum Association, guide (2) message: museum collection (objects or things). And also, news, opinions, advertisements which are probably made by the museum as an institution, (3) Recipient of the message: interested people or the stakeholders, (4) media: exhibitions, mass media, social media (5) effects are highly dependent on the message and the media used. The easiest effects to be viewed are the increasing number of visits, the increasing museum's facilities, and services, budget increase, etc. (6) feedback (Yudhawasthi, 2018).

Communication plays a comprehensive role in museums. There is no aspect, even simple interaction that happens in a museum, that does not involve communication. Museum communication is a concept of managing modern museums using various discipline approaches to construct a museum as a place that has value (e.g., education, research, and entertainment value). Understanding museum communication would help the management to make the museum more attractive to its stakeholders. It can inspire and change stakeholders' mindset on the value, benefits, and quality of the museum as well as the service and experiences at the museum. Therefore, stakeholders would be more willing in contributing to museum development (Nielsen, 2014; Yudhawasthi, 2019).

4.2 Museum and Social Media

De Bernadi and Gilli stated that digital technologies could in fact be a powerful tool to assist in adopting a visitor-oriented approach and stimulate two-way communication (2019). Today, museums recognize and relish their duty to be truly relevant to a diverse audience, striving to increase not only their overall number of visitors but also the demographic make-up of those engaging with their collections and offers (Simon, 2010). Audience development, first established in a commercial context, is a powerful tool for museums to identify and attract new long-term audiences while retaining existing groups of patrons. The introduction of digital technologies can be considered a valuable and innovative way to improve visitors' engagement, "edutainment," interactivity, immersive experiences, and narrative environments

(Bertacchini & Morando, 2013; Cerquetti, 2016 in De Bernadi, 2019). Furthermore, digitalization can enhance participation and two-way communication flows between museums and visitors in a dynamic relationship that is not limited to mere information exchange, but rather pursues coproduction of knowledge (Fletcher & Lee, 2012; Pulh & Mencarelli, 2015).

Lazzeretti, Sartori & Innocenti (2015), and Lopez et al. (2010) stated cross-country survey of the presence of Web 2.0 spaces in museum websites has shown a low level of diffusion, especially in Europe. From a quantitative standpoint, the engagement of museums with the Social Web seems to be lagging behind other cultural organizations, like theatres (Haussmann and Poellmann 2013). As concerns the qualitative aspects of the use of social media, they seem to be used more as an instrument of traditional communication rather than of user engagement. Similar results are shown by Fletcher and Lee's (2012) survey of American museums, according to which museum practitioners tend to use social media in one-way modalities, such as event listings, posting reminder notices, displaying online promotions or announcements to reach larger or new audiences. This evidence has often been ascribed to the conservative attitude of museum curators, who seem concerned with protecting their role as authoritative interpreters of the collections from the proliferation of user-generated contents.

Based on the literature review, in the middle of the development of technology of communication, museums not only think about the distribution of knowledge, skill, and attitude to the visitors in the traditional way. Usage of communication approach for solving the problems of the museum in the digital era needs more attention by the museum, so how about museums in Indonesia? How did they use social media during the pandemic?

5. RESULT AND DISCUSSION

This study conceded several interesting findings which will be presented in two parts. First, how the contribution of museums in Indonesia related to its role is, both individually and collectively, towards well-being and initiatives that are raised in the health domain. Second, how museums in Indonesia use social media to communicate their roles and initiatives in the health and well-being sector. This is due to the pandemic atmosphere, so offline activities around health and well-being are temporarily suspended.

5.1 Concern for the Covid-19 Pandemic, Health and Well-being Issues

Although museum collections are highly segmented, the pandemic should not be an obstacle for museums to show concern for the surrounding issues, including health issues. Issues that developed during the pandemic, of course, are related to Covid-19. At the start of the pandemic, many museums were unprepared for the rapidly changing environment. In addition to having to maintain personal health and the work environment, museum managers suddenly have to change their offline work patterns to online ones. From the monitoring results, it turns out that quite a lot of museums are able to adapt. The museum's online activities have increased in the form of exhibitions, festivals, seminars, workshops, and talk shows on various subjects. Museums also maintained their informal education role remotely by providing quizzes, games, and educational materials online.

From the beginning of the year until October 2020, it was quite difficult to find a museum that carried out health socialization, even though at that time the Covid-19 pandemic was raging. Of the 271 museums, less than 20 museums provide social media, especially Instagram as a space to share health information related to Covid-19, such as the 3M campaign (wearing masks, washing hands, and maintaining distance). Half of these museums posted less than 3 times in almost a year on Covid-19 issues. The rest were recorded in over 7 posts containing information related to this, and only 3 museums posted serial information about the outbreak.

Although almost all posts contained normative information and focused more on appeals and socialization of preventing the transmission of the Covid-19 virus, there were also quite interesting cases that several museums were trying to bring up. Here are 5 examples of interesting cases during 2020. Some of the initiatives came from museums that have health collections. The first case is the Multantuli Museum (Lebak, Banten) which actively posted the use of rhizomes which are allegedly able to strengthen the immune system so that it is protected from the Covid-19 virus attack. In addition to posters about rhizomes, the Multantuli Museum also used IG Live as a medium for information on health conditions in the Lebak environment. In the IG Live, the museum reposted the socialization program for the Lebak Regent for the 2018–2023 Hj. Iti Octavia Jayabaya, SE, MM. The Regent gave directions and appeals for the importance of increasing vigilance against the transmission and spread of the Covid-19 virus (Picture 1).
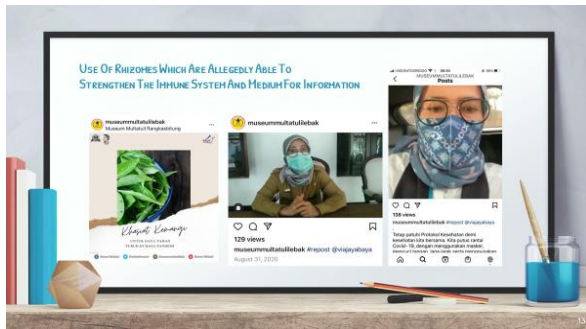
Picture 1. Case of IG Multatntuli Museum: information about the use of rhizomes which are allegedly able to strengthen the immune system. Source: Yudhawasthi, 2021.

The second case is the POLRI Museum. The history museum belonging to the Indonesian National Police has done quite a lot of socialization about the Healthy Living Community Movement (Gerakan Masyarakat Hidup Sehat or GERMAS), one of which was making humorous caricatures to disseminate the use of masks. This caricature, which was responded to by "likes" by quite a number of followers, not only provides information but could also provide brief entertainment in the midst of the inconvenience of the pandemic (Picture 2).
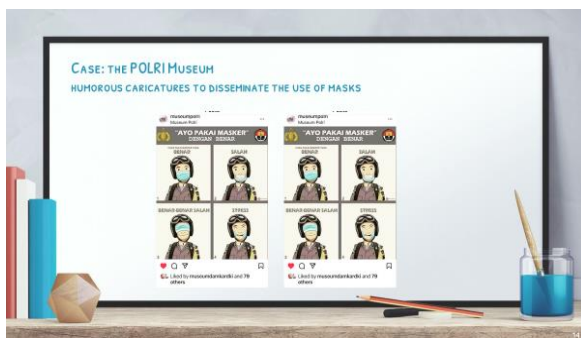

Picture 2. Case of POLRI Museum: GERMAS Caricatures. Source: Yudhawasthi, 2021.

The third case on Instagram is the museum that provided complete information about the outbreak, namely the account of the Indonesia Museum of Health and Medicine, IMERI (Indonesian Museum of Health and Medicine, iMuseum IMERI). This museum continuously presents the history, types, and facts about the plague through interesting infographics. Through short narratives about various outbreaks, the information in this outbreak series provided quite complete information on the history of world health (Picture 3).

In addition, the IMERI iMuseum also disseminated clean and healthy living behaviour and discussed hoaxes and facts about Covid-19 (Picture 4 and 5).

Picture 3. Case of iMuseum: History of Plagues. Sumber: Yudhawasthi, 2021.
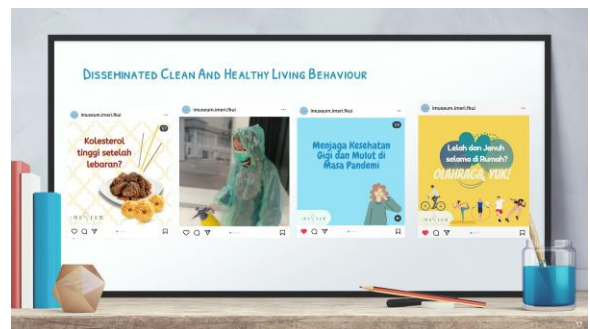
Picture 4. Case of iMuseum: clean and healthy living behaviour. Source: Yudhawasthi, 2021

Picture 5. Case of iMuseum: Information about Covid-19. Sumber: Yudhawasthi, 2021

Even more interesting, the IMERI iMuseum even provided health information during Ramadan. Indonesia is a country with a majority Muslim population. During the month of Ramadan, all Muslims will fast, and at the end of Ramadan, they will celebrate Eid by serving a variety of foods that are rich in taste. The iMuseum through its Instagram provided information about maintaining health during fasting during the pandemic, including sports activities and information about healthy food after Hari Raya (Picture 6).

Programs regarding health are also carried out specifically for children. Through the ARTERI program, in its broadcast through the WhatsApp group, iMuseum conducted health education through

in-depth body recognition. It was hoped that participants' awareness of their bodies would increase and they would try to maintain good health and body hygiene (Picture 7).

Picture 6. Case of iMuseum Information about maintaining health during the pandemic. Sumber: Yudhawasthi, 2021

Picture 7. Case of iMuseum: Public Programs ARTERI. Sumber: Yudhawasthi, 2021

The fourth case is the Modern and Contemporary Art in Nusantara or MACAN Museum's online program with the title Educator Forum. This online discussion activity is a forum for discussion between educators and across professions. One of the themes raised was "For You, For Us: Inclusiveness and Accessibility in Art Education." In the eighth edition of this activity, Museum MACAN presented short presentations and heard the experiences of speakers in interacting and working with marginalized communities, people with disabilities, and underprivileged communities. On its website, Museum MACAN wrote its support for Education for All (EFA) which was announced globally at the world conference in Thailand in 1990. EFA is an international initiative to deliver the benefits of education to "every citizen in every society". EFA translates to "Education for All," which has now become part of the Indonesian government's policy. However, visual art, judging from its name, has declared itself to be exclusive to the visually impaired community. But through art education, Museum MACAN believes that art can be designed to be inclusive and accessible to all, with or without

special needs. Museum MACAN strives to contribute to making art accessible to all and activating the function of art for the whole community. One of the speakers presented in the eighth edition of the Educators Forum was Annisa Anggraini, S.Pd. a deaf teacher from BCD Nusantara SLB who graduated from the Department of Fine Arts Education, State University of Jakarta in 2017. Annisa shared her experiences as a person with hearing/deaf disabilities in teaching art (Picture 8).

Picture 8. Case of Museum MACAN: Public Programs Educator's Forum. Sumber: Yudhawasthi, 2021

The fifth case is a quite special case conducted by the Museum of the Asian-African Conference (MKAA). This museum did not only promote its activities through Instagram but also created an electronic book publishing program for people with disabilities. Through this activity, the MKAA demonstrated its commitment to becoming an open and inclusive museum for all people, including people with disabilities. This commitment was realized through the launch of two learning media products in the form of a braille book and an audiobook "The Bandung Connection" (Picture 9).

Picture 9. Case of Museum KAA: Braille and AudioBook. Sumber: Yudhawasthi, 2021

The publication of this book is the first book on the history of Asian-African Conference (AAC) to be produced in both formats. The book "The Bandung Connection" was chosen as the inaugural edition of

the AAC history book in braille and sound book formats because the book was written by the AAC historian, Roeslan Abdulgani, who is the Secretary General of the AAC. The various efforts that have been carried out by the MKAA to become an inclusive museum for persons with disabilities are in accordance with the mandate of the UN Convention on the Rights of Persons with Disabilities. The accessibility of the MKAA for people with disabilities is currently being continuously improved, including the Braille Corner in the MKAA Library, as well as various audiobook collections and a collection of braille books. The MKAA has also equipped its educators with disability-friendly educational guidance services, including access to museums and educational programs for people with disabilities run by the Friends of the MKAA. The Braille book and the sound book "The Bandung Connection" that has been launched will be copied and donated to BLBI Abiyoso and the Mata Hati Indonesia Foundation so that they can be received as targeted, by people with disabilities who need them (Beritasatu, 2021).

During the last three years, before the pandemic broke out in 2020, it was quite difficult to find a museum that specifically made health and well-being programs. Generally, museums in Indonesia are more passive in this regard. In general, the services provided are in the form of visiting services or learning requests from the companions of visitors with special needs and persons with disabilities. This means that the service or program is not an agenda that has been planned by the museum, but rather due to the efforts of the facilitators for groups with special needs and persons with disabilities. Researchers did find an example of a case where the initiative came from the museum which has a special collection of health and is affiliated with hospitals and universities. But it is also interesting to observe two cases from museums with special collections on cancer and mental health and one case from the museum with special brain disease programs, but during the pandemic, they do not open special programs for the public. They also do not actively use social media to inform knowledge about health and brain diseases remotely. It is because they are lack of workers who could make infographics or videos about it and it is not easy making health courses undirect learning.

The Indonesian Cancer Museum was built with the aim of making people more aware and more concerned about this deadly disease. This museum can be visited for free on Monday – Friday from 08.00 am-08.00 pm. However, on Saturday and Sunday visitors are charged Rp 10,000 for the entrance ticket. Inside the Cancer Museum, there are many collections related to cancer. The collection includes organs containing cancer cells that have been preserved. One of the things that attracts attention is the child's kidney which was attacked by cancer cells. In addition, there is a detailed explanation of cancer, starting from the symptoms to how to treat cancer. The museum conducts exhibitions and counselling about cancer, but at the request of visitors, a museum is often a place of sharing for sufferers and their families as friends. In particular, the museum does not want to create mentoring or therapy programs or volunteers for sufferers and their families, because these activities are already available at the hospital, as revealed by dr. Ananto Sidoutomo, the initiator of the Indonesian Cancer Museum (interview, 9 September 2021).

The same thing was also confirmed by the Mental Health Museum of the RSJ Dr. Radjiman Wediodiningrat Lawang, that the museum did not have a program for people with mental health problems, but provided an effort to socialize the importance of mentoring and therapy for people with mental health to the wider community through museum collections. Socialization is carried out generally in the form of giving pamphlets and tours around the museum to provide an overview of how therapy is carried out in hospitals and awareness of the importance of paying attention to mental health sufferers (interview with Head of Lawang Mental Health Museum, Aji Wahyugiarto, 7 September 2021).

This experience is actually different from the Anatomy Museum-Faculty of Medicine and Health Sciences Atmajaya University (FKIK UAJ). This museum collaborated with FKIK UAJ and Atmajaya Hospital to create a special program with the title Exploring Your Brain (2017, 2018), Dementia Skill Care Training Seminar-Asia Pacific (2018), Summer School of Neuropediatric & Dementia (2019). Unfortunately, during the pandemic, this activity was stopped because it was not possible to carry out activities using teleconference. This is mainly due to the need to access the Anatomy Museum's collections, which have limited access to the public. The collection of the human body preserved by various methods is the main collection of the Anatomy Museum, which participants will actively explore during the activity. For this reason, the museum avoids programs that are live through technology, to maintain exposure to the collection. Participants in the activity are generally health practitioners, and families

of sufferers and are also open to the general public (interview with the Head of the Museum, Dr. dr. Tena Djuartina, M. Biomed, September 8, 2021).

5.2 Museum Connect: a conjunction between technology and communication

During the pandemic, health and well-being issues emerged as part of sudden changes in the economic, social and even political and scientific sectors. The internet changes all aspects of life. The internet and the facilities in it, both search engines to social media, and the development of mobile technology are fundamentally new challenges in the management of museum organizations. The technology and internet facilities owned by the museum are able to contribute to the health and well-being of the wider community so that they continue to exist even after the pandemic subsides. Communication using computers and smartphones that are currently spreading is not only used to meet information and education needs but also for recreation and social relations. Although it has its own limitations, especially in conveying personal messages, facilities for monologues, dialogues, and even multilogues have begun to complement the needs of personal communication.

Slowly, this interaction and communication through computers or Computer-Mediated Communication (CMC) began to shift and reduce the intensity of individuals' communication face-to-face (FTF). Kolb in Walter (2007) states interactions that are carried out through new media show socioemotional interactions where the interactions carried out may be monopolized. So that in interactions through CMC, there is the possibility of virtual different reality when conducting face-to-face interactions (FTF). The implementation of new technology in museums was also seen as an expensive and high-risk investment (Parry, 2010 in Carvalho, 2018). However, over the years, museums have come to embrace technology (digital and non-digital), and this choice has profoundly impacted many museum areas, in different levels of practice. According to Filipe and Camacho research in Carvalho (2018) that technology development is one of the factors most likely to affect museums in the future, as well as: demographic changes, increasing mobility, public policy retraction, sustainability, and participation. This is very clear if the museum manager is required to always adapt to the changes that occur. Not only able to master technology, but also able to convey messages through a "folksonomy" approach.

All of the cases above show that the role of museums in today's social world is not just displaying works of structured collection arrangement as in the concept of museum taxonomy. The concept of museum taxonomy is very thick with face-to-face interaction. But now, through digital transformation, the museum's social works have become more democratic and adapted to social life and the development of social phenomena. The term "folksonomy" is more appropriate to describe the new way museums work in the digital ecosystem. De Groot in Drotner argues that in social bookmarking that is developing in the current era of digital transformation, participatory strategies that can be detected through interactive tagging information emphasize that today's museums are part of a wider folksonomy (Droner, 2013). This makes the demands on museums expand, museums must be able to carry out social interactions with the community through various media. Digital technologies could in fact be a powerful tool to assist in adopting a visitor-oriented approach and to stimulate two-way communication (De Bernadi & Gilli, 2019).

The existence of a museum is no longer measured by the number of physical visits. Today, museums recognize and relish their duty to be truly relevant to a diverse audience, striving to increase not only their overall number of visitors but also the demographic make-up of those engaging with their collections and offers (Simon, 2010). De Bernadi and Gilli found that museums can be categorized into four according to the results of the analysis: sleepers, social-oriented, visit-oriented, and experience-oriented (De Bernardi & Gilli, 2019). In this digital era, social orientation and experience orientation must be combined to make communication in cyberspace more memorable. The number of participants and followers who always provide feedback on each post is evidence of two-way communication between the museum and its visitors. Museums must begin migrating to a new interpretive framework, folksonomy of cyberspace. The virtual world is a world that is rich in information so it is quite difficult to make information selection, especially regarding health, such as in the case of Covid-19, for example. Here the role of the museum must be able to be a reliable source of information, provide accurate evidence and mediate the blend of the actual and ideal real.

Museums must slowly melt into tools for social change. Museums must be able to prove themselves by participating in improving the well-being of the community through flexible communication on various bold media platforms. Not only that a

museum had to face the evolution of culture that changes how people interact and communicate. That situation makes the museum have to know about the issue of security data and also about the ethics in the digital ecosystem.

Herewith I concluded the Museum Connect Model. This model combines a new paradigm of a digital ecosystem with the concept of museum communication by Yudhawasthi (2020, 320-334). The Museum communication concept by Yudhawasthi, in her dissertation, is based on the taxonomy approach to museum work, but with the folksonomy approach, the museum worker had to be concerned about digital skill, digital culture, digital security, and digital ethic. Correspondingly, the visitors had the same requirement too. In the meantime, at the museum itself, the taxonomy elements, such as Facility, Service, Exhibition, Collection, Public Programs, Publication, and also Activities Based on the Internet be a big concern as a part of the content in the digital platform to create social and experience engagement (Picture 10).
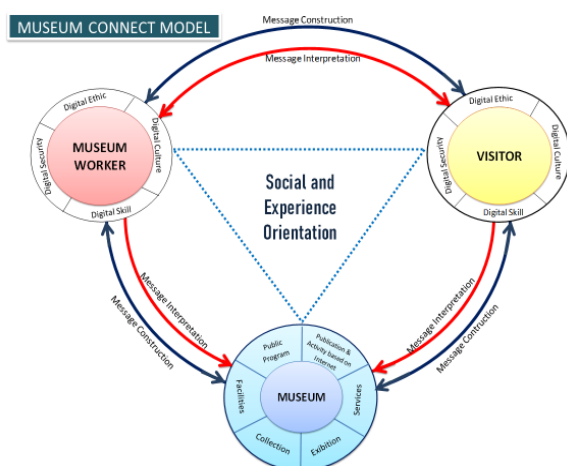
Picture 10. Museum Connect Model by Yudhawasthi, 2021.

Deeper research needs to be done to find a solution for the program that was stopped due to the pandemic because it was not properly carried out through a bold method that tends to give unlimited access. Ethical issues and boundaries are topics that need to be re-discussed with regard to technology implementation. Especially so as not to make the museum disconnected from the community that uses it. If this continues, connecting the museum with the next generation will be even more difficult. And the role of museums as agents of social change will not be conveyed properly, especially as facilitators of health and well-being. Technology is important for museums. Information and Communication Techno-

logies (ICT) have earned an important role in the acknowledgment and spread of information and its services.

6. CONCLUSION

Museums in Indonesia have been quick and proactive in their response to the pandemic, shifting their focus to addressing needs within their communities in this situation. Museums together supported the provision of medical materials and donated masks and gloves to hospitals. But the museums have not fully contributed to the reduction. of isolation and loneliness by increasing their digital services to engage people staying at home. Museum programs have not invited the audience to actively participate, for example, make stimulating a sense of trust and community by requesting people to share objects and stories to preserve and learn from the pandemic situation.

According to the data collected, most museums understand the importance of incorporating digital technologies into the visitor experience which would assist in the development of the museum and the city's tourism. However, most museums in Indonesia do not aware of their role to contribute to the quality of urban life, especially during the pandemic. Their media social did not use to inform about pandemic with intense. Only a small number of museums are aware of their role and are able to create programs related to health and well-being, so museums underutilize their facilities to act as agents of social change. Awareness as a facilitator of health and well-being has only been carried out by a small number of museums where efforts cannot be separated from the role of technology. Museum communication skills in the pandemic era must be expanded through the use of the internet while still paying attention to the ethics and limitations that apply to each type of collection owned. As facilitators of health and well-being, museums must begin to change their highly hierarchical and horizontal taxonomic communication approach, to a more democratic and flexible folksonomy approach. Museums must help society cope with this crisis and keep in touch with their audiences and work to promote access to health and well-being for everyone, especially the most vulnerable and isolated.

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