

MUSEUM NASIONAL PROGRAM “BELAJAR MENARI” ONLINE DURING THE COVID-19 PANDEMIC THROUGH SOCIAL MEDIA INSTAGRAM

PROGRAM MUSEUM NASIONAL “BELAJAR MENARI” SECARA DARING SELAMA PANDEMI COVID-19 MELALUI MEDIA SOSIAL INSTAGRAM

Fitria Ayuningtyas^{1a}, Uljanatunnisa², Luqman Hakim³, Drina Intyaswati⁴, Witanti Prihatiningsih⁵

¹ Department of Communication, Faculty of Social and Political Sciences, Universitas Pembangunan Nasional

^aCorrespondence: Fitria Ayuningtyas, E-mail: fitria.irwanto@upnvj.ac.id

(Submite: 02-10-2022; Reviewed: 03-10-2022; Accepted: 12-01-2023)

ABSTRACT

Museums must adapt to changing practices and technologies to remain relevant in society. (Meanwhile, no transformation has been more visible than the emergence of digital technology such as social media. Museums are the most representative example of cultural production. Although social media has triggered the attention of scholars, no previous study has classified the main ways social media affect museums. To preserve Indonesia's indigenous culture, Museum Nasional held a "belajar menari" program online. It was done online due to the Covid-19 pandemic, which hit Indonesia and the world. In Indonesia, during the covid-19 pandemic, society is required to stay at home by the Government. To find out how the Museum Nasional's Instagram contents became an e-publication, the researchers compiled data from social media Instagram about the museum program "belajar menari" online from July to September 2021. The research aimed to explore Instagram content as a medium of historical education. A qualitative descriptive content analysis was used as the research approach to defining the message's features. This research indicated that this program could indirectly increase the sense of nationalism and preserve Indonesian culture.

Keywords: Content, Instagram, Museum, *Belajar Menari*.

ABSTRAK

Museum harus beradaptasi dengan praktik dan teknologi yang berubah agar tetap relevan di masyarakat. (Sementara itu, tidak ada transformasi yang lebih terlihat daripada munculnya teknologi digital seperti media sosial. Museum adalah contoh produksi budaya yang paling representatif. Meskipun media sosial telah memicu perhatian para sarjana, tidak ada penelitian sebelumnya yang mengklasifikasikan cara-cara utama di mana media sosial berpengaruh terhadap museum. Untuk melestarikan budaya asli Indonesia, Museum Nasional mengadakan program "belajar menari" secara daring. Hal ini dilakukan secara daring akibat pandemi Covid-19 yang tidak hanya melanda Indonesia tetapi juga dunia. Di Indonesia, selama masa covid-19 Untuk mengetahui bagaimana konten Instagram Museum Nasional menjadi e-publikasi, peneliti mengumpulkan data dari media sosial Instagram tentang program museum "belajar menari" secara online selama bulan Juli hingga September. Periode 2021. Penelitian ini bertujuan untuk mengeksplorasi konten Instagram sebagai media pendidikan sejarah. analisis isi skrip digunakan sebagai pendekatan penelitian. Hasil penelitian menunjukkan

bahwa program ini secara tidak langsung dapat meningkatkan rasa nasionalisme sekaligus melestarikan budaya Indonesia.

Kata kunci: Belajar Menari, Instagram, Konten, Museum.

Ayuningtyas. F., Uljanatunnisa., Hakim, L., Intyaswati. D., & Prihatiningsih. W. (2023). Museum Nasional Program " Belajar Menari" Online During The Covid 19 Pandemic Through Social Media Instagram. *Jurnal Sosial Humaniora*, 14(1), 1- 14.

INTRODUCTION

Museums are rapidly incorporating more active experiences and entertainment through social media. This digital revolution enables more cost-effective, targeted, and direct visitor connections. It also extends the museum experience beyond the boundaries of time and space. Even though social media has piqued academic interest, the previous study still needs to identify the primary ways social media affects museums.

It has been noted that the most representative example of cultural production is museums (Venkatesh & Meamber 2006). Venkatesh and Meamber define cultural production as "the creation, diffusion, and consumption of cultural products" (Venkatesh & Meamber, 2006:11). Furthermore, museums are essential for a country's long-term development, branding, and net growth (Passebois & Aurier, 2004; Anholt, 2008; Pratt, 2012). Museums compete with various cultural institutions and entertainment venues (Kim, 2012; Fletcher & Lee, 2012; Hausmann, 2012a). The market's optimistic prospects, combined with increased competition and technology advancements, have altered the essence of museums, resulting in a new museum profile and experience (McLean, 1995; Kawashima, 1998). The advent of cultural marketing and the impact of social media are two significant components of this new museum profile (Vassiliadis & Belenioti, 2017).

Unfortunately, museums have been particularly affected by the COVID-19

pandemic. 90% of museums have closed their doors during the crisis. More than 10% of museums may never reopen (Vassiliadis & Belenioti, 2017).

As a response to this, the museum is currently developing its online presence through social media. Since no transformation has been more visible than the emergence of digital technology such as social media, this online presence can be translated into an endeavour to remain relevant in society.

Social media brings people together worldwide and develops online communities where they share and exchange ideas. People's daily lives have become increasingly entwined with social media. Museums, therefore, must learn how to incorporate this new technology into their operations. However, knowing how to use social media efficiently remains challenging for a museum. The museum might have been an old and boring place in the past. However, currently, by incorporating technology and social media, museums are a fun place to share information and expertise. Museum Nasional held the activities in order to help preserve national culture. Amidst the rise of foreign culture, foreign dances and songs, this activity also helps to remind the younger generation about the culture of their own country, one of which is through the museum program "belajar menari" online.

Museum Nasional, in collaboration with Yayasan Belantara Budaya Indonesia (YBBI), has entered the first month of traditional dance classes in 2021. Initially, the dance class was held face-to-face at

Museum Nasional. This time it will be held online. This activity was a form of preserving Indonesian traditional dance culture during the COVID-19 pandemic. To appreciate the public's enthusiasm, Museum Nasional and YBBI hold a dance challenge with prizes at the end of each month (the Ministry of Tourism, 2020).

The museum's utilization of social media is divided into three categories: (1) marketing, which attempts to improve the institution's image, (2) public relations; and (3) education. Those three points function to create inclusiveness and cooperation. Inclusiveness is an endeavour to establish virtual and actual communities, while cooperation is a collaboration between public communication and promotion. The category demonstrates that, in addition to promotion, public communication is a significant component of social media. Social media's two-way communication capabilities can open new avenues for public involvement and discourse (Uljanatunnisa et al., 2020).

Instagram is one of the most popular social media platforms worldwide, focusing on images and short videos. Due to its popularity, this platform is also utilized by several institutions, including Museum Nasional, to promote their product and engage more people. Museum Nasional has disseminated around 780 postings to its followers, with each post containing images of historical artefacts or remnants from the past and a detailed description of the image. According to Instagram management researchers at Museum Nasional Indonesia "@museum_nasional Indonesia", the contents were posted frequently, and the feedback was also delivered to the followers' response (Uljanatunnisa et al., 2020).

Using qualitative content analysis, the research aimed to investigate Instagram content, particularly the content of the online museum program "belajar menari" as a medium for historical instruction. The

formulation of the problem in this research is how the contents of the Museum Nasional's Instagram become e-publication from July 28 to September 6, 2021 period especially for the museum program "belajar menari" online..

MATERIALS AND METHODS

MATERIALS

Belajar Menari

Belajar Menari is one of Museum Nasional Program. This program is generally open for people who want to learn traditional dances. This activity aims to teach dancing skills, not to require participants to be able to dance.

The dances that are taught come from various regions in Indonesia. Starting from Balinese, Javanese, and Betawi dances and many more. Not only the participants but not infrequently other visitors are also interested in seeing this activity. This activity not only invites the curiosity of the local community, but foreign tourists are also interested in this activity.

The learning dance activities were greeted with great enthusiasm from both children and parents who wanted their children to learn to dance. The participants looked quite good in paying attention to the directions from the teachers and instructors. Follow the step by step directions. During the activity, the participants also looked enthusiastic in following the movements exemplified by the teachers.

This activity is carried out routinely in order to attract the interest of visitors to the museum as well as in order to preserve the authentic Indonesian culture.

Cultural Heritage

Cultural heritage refers to the sites, objects, and activities that society considers old, significant, and deserving of preservation. Its growing popularity has attracted

scholarly attention around the world. Furthermore, its conceptual breadth is broadening. Most social scientists focus on its role in promoting ethnic, national, and elite interests, while others point to its creative and counterhegemonic sides (Brumann, 2020).

Another definition suggests that "cultural heritage" typically conjures up the idea of a single society and the communication between its members. However, cultural boundaries are not necessarily well-defined (Franchi, 2017).

Lastly, cultural heritage is defined as the physical science artefacts and intangible characteristics of a group or community that are passed down through the years, preserved in the present, and endowed for future generations. The term "cultural heritage" refers to both tangible and intangible assets (UNESCO, 2021).

Museum Online Strategy and Social Media

Social media marketing should be relatively inexpensive - in fact, and it should not be. Social media is a fantastic place to start with a social museum because it is one of the supporting technologies. Making social media a part of the institution, such as encouraging all workers to participate in relevant LinkedIn discussions, lays the groundwork for the more complicated consequences of social business on museum practice (Visser, 2011).

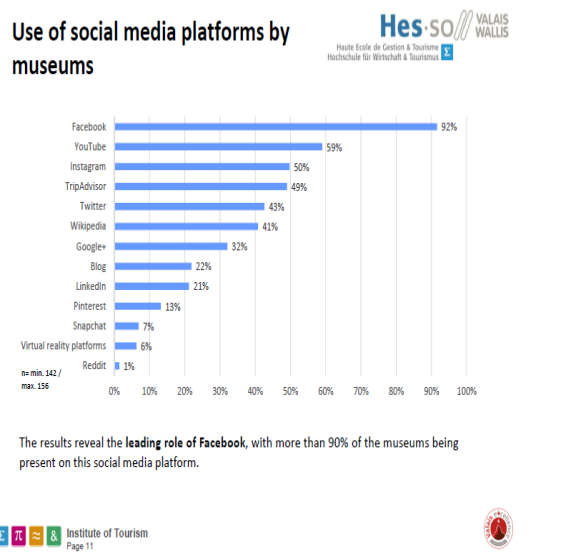


Figure 1. Use of Media Platform by museum Soerce (Aerni & Schegg,2017)

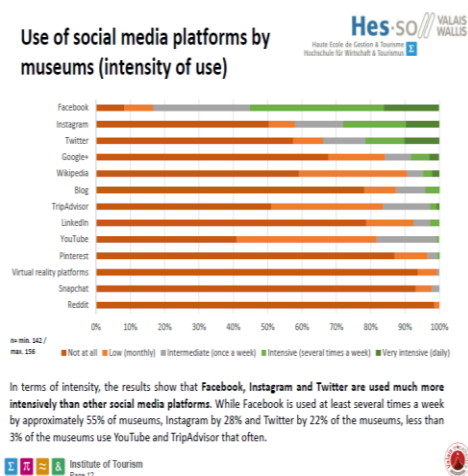


Figure 2. Use of Social Media Platform by museum (intensity of use) Source (aerni&Schegg, 2017).

The results suggest that Facebook, Instagram, and Twitter are utilized far more frequently than other social media platforms. While nearly 55 of museums use Facebook at least several times per week, 28 percent use Instagram, and 22 percent use Twitter, less than 3 percent of museums utilize YouTube and TripAdvisor regularly (Aerni & Schegg, 2017).

RESULTS AND DISCUSSION

METHODS

A qualitative descriptive content analysis was used as the research approach to defining the message's features. Therefore, it only focuses on studying photo and text elements in detail. Holsti in Eriyanto (2013) revealed that to describe the characteristics of the message in detail, it can refer to the "**what, to whom, and how**" communication elements. These characteristics become as well as a data analysis technique.

What is used to answer questions about the content of a message. **To whom** is used to test the content of the message with different target audiences, while **how** is used to describe the form and techniques of the message, for example, whether the message uses persuasive techniques (Eriyanto, 2013).

In qualitative data, content analysis is a research approach for determining the presence of specific words, topics, or concepts (i.e. text). Content analysis allows researchers to quantify and analyze the presence, meanings, and correlations of specific words, themes, or concepts. This research is divided into themes: Kelas Tari dari Rumah, Tantangan Menari dari Rumah, and Pemenang Tantangan Menari dari Rumah. Researchers, for example, can check for prejudice or partiality in the language used in a news item. The messages of the texts, the writer(s), the audience, and even the culture and period in which the work was written can all be deduced by researchers (Columbia University's Mailman School of Public Health, 2017). The researchers converted the texts' messages from various sources and obtained them from social media Instagram.

The DNA of the Indonesian nation is culture," President Joko Widodo has made this comment several times as proof that Indonesia is a civilized country. It is only logical for Indonesia, a country of thousands of islands and hundreds of languages and tribes, to have solid cultural wisdom (Banun, 2018). Indonesia utilizes museums to accommodate the diversity of cultural products, one of which is the Museum Nasional.

Museum Nasional, located on Medan Merdeka Barat, is the pride of Jakarta, giving visitors an insight into Indonesia's extensive history in cultural heritage, dating back to ancient times. The museum, which was recently expanded, now houses 109,342 items encompassing Indonesia's prehistory, archaeology, anthropology, numismatics, heraldry, geography, and historical relics.

Furthermore, a complete collection of batik cloths and woven textiles produced on several islands, as well as statues and stone inscriptions dating back to the first century, have been discovered on various sites around the archipelago. A collection of gold and silver decorations and jewellery initially owned by the archipelago's rajahs and sultans is on display on the upper floor.

Officially opened in 1868, the Museum is known as Gedung Gajah (Elephant House) or Gedung Arca (The House of Statues). Gedung Gajah was named for the bronze elephant monument in the front yard, a gift from Thai King Chulalongkorn in 1871. The significant number of statues from various periods on display was also known as Gedung Arca. The Museum was renamed Museum Nasional in 1979. The Museum is a centre for research and studies into the national and cultural heritage and an educative, cultural, and recreational information centre (MuseumNasional, 2020).

As a cultural superpower, Indonesia should have a legal framework to safeguard this valuable resource. The appearance of Law No. 5 of 2017 for the Advancement of Culture, therefore, quenches the thirst of cultural actors who have waited 32 years for the Law to be discussed. Ten objects have been defined for the advancement of culture, including art, which includes music as one of the micro-objects. The development of music in Indonesia has aided the country's cultural development.

To preserve Indonesia's indigenous culture, Museum Nasional held a "belajar menari" program online. It was done online due to the Covid-19 pandemic, which hit Indonesia and the world. In Indonesia, during the covid-19 pandemic, society is required to #stayathome the Government.

To find out how the Museum Nasional's Instagram contents became an e-publication, the researchers compiled data about the museum program "belajar menari" online from July to September 2021.

Making statements about what forms of activity will be most 'useful'. To whom is representing the host institution within the various forums, while how the ability of the audience to shape and navigate participation is critical to the effectiveness of social media activity. Knowing how to read the situations in which such action is encouraged and experienced is also vital (or when it occurs unprompted or unfacilitated by the institution) (Eriyanto, 2013).

To be consistent with the statement statements about *what* forms of activity will be most 'useful'. *To whom* is representing the host institution within the various forums, while *how* the ability of the audience to shape and navigate participation is critical to the effectiveness of social media activity, the researcher uses *what, to whom, and how* to make content analysis for this research.



Figure 3. Tentangan menari dari rumah-tari jaimasan published on July 28 2021.

What: *Tantangan! Menari Dari Rumah – Tari Jaimasan* was published via *Museum Nasional's* Instagram on July 28, 2021. This event encourages Museum Nasional's Instagram followers to participate in the challenge of dancing from home, especially Tari Jaimasan. Dance, often known as body movement, is a performance art style accompanied by chanting musical instruments. Typically, the dance is used to greet guests, mark special days or events, or perform religious ceremonies. Traditional dance is a form of dance that represents a region's culture. According to Authentic Indonesia, Indonesia has around 300 styles of traditional dances from various regions.

It has become a tradition in Indonesia to socialize and nurture traditional arts. Tari Jaimasan is a dance from the Central Java region. Created by Didik Nini Towok, Jaimasan combines the Jaipongan dance with several other dances. Tari Jaimasan's challenge is used as a dance challenge for July 2021.

To whom: The target audience of this event is all groups of people both in Indonesia and outside Indonesia to preserve Indonesian culture, which is almost extinct.

How: Information about this event is shared via Museum Nasional's Instagram. This challenge is for anyone good at dancing. Participants who want to participate in this challenge must make a video showing *Tari Jaimasan's* movement with a video duration of at least 1 minute from home. Then the video is uploaded to a personal Instagram account by tagging @museum_nasional_indonesia and @belantarakultur and using the hashtag #museumnasionalmenari #belantarakultur. The participant is also required to tag three other friends. This challenge is open to all ages and free of charge. The challenge period is July 28 to August 11, 2021. For the best three videos, Museum Nasional gives attractive prizes.



Figure 4. Kelas Museum Nasional tari topeng Bapang published on August 5, 2021.

What: Kelas Tari Museum Nasional – Tari Topeng Bapang was published via Museum Nasional's Instagram on August 5, 2021. Malang's city is rich in various arts, one of which is the mask dance. So far, people are familiar with various types of mask dances, including *Tari Topeng Grebeg Jowo, Grebeg Sabrang, Gunungsari, Ragil Kuning*, and not to mention the most interesting one *Tari Topeng Bapang*. *Bapang* is the name of one of the characters in a mask dance drama in

Malang, East Java. This figure is known as *Jayasentiko*. He is one of the regents of the duchy of *Banjarpatoman*, a duchy under the rule of *King Klono Sewandono*.

To introduce and campaign for *Wayang Topeng Malang, Forum Pecinta Wayang Topeng Malang, Raket Jabung, Sanggar Setyo Utomo Glagah Dowo, Sanggar Mangun Darmo Tumpang* collaborated to hold discussions and workshops "*Temu Topeng Malang #1*". This activity was held on July 27, 2018 at *Caffe Mesem Tumpang*.

The activity began by exploring the meaning, philosophy, and history of the "*Topeng Bapang*" in *Glagah Dowo, Tumpang* sub-district, with *Budi Utomo (Cak Ut)* and *Ki Soleh Adi Pramono* as speakers, who are the elder and mastermind behind *Topeng Malang Brang Wetan*.

Tari Topeng Bapang is one of the dances depicting a male character, characterized by broad hand movements, stretching left and right, and lifting one leg. A mask also characterized by wide eyes called *telengan* (Fauzia, 2018).

To whom: The target audience of this event is all groups of people both in Indonesia and outside Indonesia to preserve Indonesian culture, which is almost extinct.

How: Information about this event was shared via *Museum Nasional's Instagram*. This event was held on Saturday, August 7, 2021, from 10:00 to 11:00 Western Indonesia Time and was open to the public of all ages. *Kak Siska* was an expert and the person behind this dance class. This event was held using a zoom meeting (Meeting ID: 834 0407 3716, Passcode: munasbbi). The recorded broadcast can be watched via *Museum Nasional Indonesia's YouTube channel*.



Figure 5. Pemenang Menari Dari Rumah Tari Jaimasan published on August 18, 2021.

What: After the challenge event: *Tantangan! Menari Dari Rumah – Tari Jaimasan* was published via *Museum Nasional's* Instagram on July 28, 2021. Museum Nasional announced the winner *Pemenang! Menari Dari Rumah – Tari Jaimasan* on its official Instagram account on August 18, 2021 which was exactly 1 day after the Independence Day of the Republic of Indonesia (August 17, 2021).

To whom: The winners of this challenge *Menari Dari Rumah – Tari Jaimasan* were @wijyantieka123 as the first winner, @aira.sanss as the second winner, and @savairaqathrun as the third winner.

How: Information about this event was shared via Museum Nasional's Instagram. The winners of this challenge were required to send personal data consisting of full name, address, and cellphone number to Museum Nasional's admin for confirmation and delivery of attractive prizes.



Figure 6. Kelas Tari Museum Nasional Tari topeng bapang published on August 20, 2021.

What: On August 5, 2021 Kelas Tari Topeng Bapang was completed. Kelas Tari Museum Nasional – Tari Topeng Bapang was re-published via Museum Nasional's Instagram on August 20, 2021.

To whom: The target audience of this event is all groups of people both in Indonesia and outside Indonesia to preserve Indonesian culture, which is almost extinct as previously.

How: Information about this event was shared via Museum Nasional's Instagram. It was held on Saturday, August 21, 2021, from 10:00 to 11:00 Western Indonesia Time and was open to the public of all ages. Kak Siska was an expert and the person behind this dance class. This event was held using a zoom meeting (Meeting ID: 891 3555 2118, Passcode: munasbbi). The recorded broadcast can be watched via Museum Nasional Indonesia's YouTube channel.



Figure 7. Tantangan Menari dari rumah -tari topeng bapang publed on Agugust 27, 2021

What: After doing exercises on August 7 and August 21, 2021, with Kak Siska, it is time to have a challenge. Tantangan! Menari Dari Rumah – Tari Topeng Bapang was published via Museum Nasional’s Instagram on August 27, 2021. This event encourages Museum Nasional’s Instagram followers to participate in the challenge of dancing from home, especially Tari Topeng Bapang.

To whom: The target audience of this event is all groups of people both in Indonesia and outside Indonesia to preserve Indonesian culture which is almost extinct.

How: Information about this event was shared via Museum Nasional’s Instagram. This challenge is for anyone good at dancing. Participants who want to participate in this challenge must make a video showing Tari Topeng Bapang’s movement with a video duration of at least 1 minute from home. Then the video is uploaded to a personal Instagram account by tagging @museum_nasional_indonesia and @belantarakultur and using the hashtag #museumnasionalmenari #belantarakultur. The participant is also required to tag three other friends. This challenge is open to all ages and free of

charge. The challenge period is from August 27 to September 13, 2021. For the best three videos, Museum Nasional gives attractive prizes.



Figure 8. Belajar Menari Di Museum Nasional- tari sulingtang published on September 6, 2021.

What: Belajar Menari di Museum Nasional – Tari Sulintang was published via Museum Nasional’s Instagram on September 6, 2021. According to history, Tari Sulintang was created in 1952 by a great artist from West Java, commonly referred to as the land of Sunda, Raden Tjetje Soemantri. Tari Sulintang is unique because it does not only contain culture from Sunda but also Bali, India, Java to Burma.

To whom: The target audience of this event is all groups of people both in Indonesia and outside Indonesia to preserve Indonesian culture, which is almost extinct.

How: Information about this event was shared via Museum Nasional’s Instagram. It was held on Saturday, September 11, 2021, from 10:00 to 11:00 Western Indonesia Time and was open to the public of all ages. Kak Ita was the person behind the existence of this dance class. She is an expert in Tari Sulintang. This event was held using a zoom meeting (Meeting ID: 818 0947 9197, Passcode: munasbbi). The recorded broadcast can be watched via Museum Nasional Indonesia’s YouTube channel.

DISCUSSION

Before the COVID-19 pandemic, learning to dance was done offline, but with the COVID-19 pandemic, all activities must be carried out online.

Social media has become one of the most influential media for delivering cultural heritage. Not only Indonesia but several other Asian countries have adopted e-publications as a means of preserving a cultural legacy. In Malaysia, using digital media to communicate information on cultural heritage preservation aims to create new user experiences and raise awareness (Thwaites *et al.*, 2019). Cultural heritage is presented virtually and disseminated through social media. It aims to introduce and put traditional arts and crafts into the public area of knowledge. In India, mainly, it is done due to worries about a loss of public awareness about the preservation of cultural heritage (Kolay, 2016).

Museum Nasional, in collaboration with Yayasan Belantara Budaya Indonesia (YBBI), has entered the first month of traditional dance classes in 2021. Initially, the dance class was held face-to-face at Museum Nasional. This time it will be held online. This activity was a form of preserving Indonesian traditional dance culture during the COVID-19 pandemic. To appreciate the public's enthusiasm, Museum Nasional and YBBI hold a dance challenge with prizes at the end of each month (the Ministry of Tourism, 2020).

Program *Belajar Menari* is one of the Indonesian Museum's virtual cultural inheritance activities to ensure that future generations do not forget the arts and crafts of the past. The material about cultural heritage is given through Museum Nasional's Instagram social media platform. The innovative technique of leveraging Instagram as an e-publication of cultural material offers visual representation possibilities that are impossible to achieve

with traditional media alone. When compared to traditional media, social media provides several advantages. For example, as long as they are connected to computerized equipment and internet networks, users can access information and services swiftly or in real-time, anytime and everywhere.

Learning culture is not just learning to dance; we also learn manners from it. In every Indonesian traditional dance, there is culture, culture is not just art, but culture is ethics. We can learn about the manners of the Indonesian people in their attitude and body language from dance.

Program *Belajar Menari* divided into *Kelas Tari dari Rumah*, *Tantangan Menari dari Rumah*, and *Pemenang Tantangan Menari dari Rumah*. As for the dance used by Museum Nasional were *Tari Sulintang*, *Tari Topeng Bapang*, and *Tari Jajamasan*.

Furthermore, employing new media, mainly social media such as Instagram, is a practical approach to cultural inheritance. The advantages of social media, which include interactive features, can have a cognitive impact on followers and reveal geographical gaps.

Persuasive messages are bundled with motivational appeal strategies, such as statements prepared to grow the internal psychology of the followers. It enables the messages to be followed by the audience. Furthermore, the simplicity of the invitation, like "*Yuk kita latihan menari*", or the command, like the tag "*Temannya yang pintar menari!*" make the message clear and concise. Eventually, those things make the followers understand what to do.

When information is provided, it is clear that the packaged messages have been tailored to the intended receiver or audience. The message should be easy-to-understand communications that are packed and concise. For example, some messages examine components of audience characteristics such as followers' hobbies and utilize a message recognizable to

Museum Nasional's Instagram followers. They also consider many socio-demographic aspects like followers' age, language, and location.

Table 1. Several Themes are Held by Museum Nasional for Dance Learning activities during July to September 2021 Period.

No	Themes	Remarks
1	<p>Tantangan! Menari Dari Rumah – Tari Jaimasan was published via Museum Nasional's Instagram on July 28, 2021. This event encourages Museum Nasional's Instagram followers to participate in the challenge of dancing from home, especially Tari Jaimasan. Dance, often known as body movement, is a performance art style accompanied by chanting musical instruments. Typically, the dance is used to greet guests, mark special days or events, or perform religious ceremonies. Traditional dance is a form of dance that represents a region's culture. According to Authentic Indonesia, Indonesia has around 300 styles of traditional dances from various regions. It has become a tradition in Indonesia to socialize and nurture traditional arts. Tari Jaimasan is a dance from the Central Java region. Created by Didik Nini Towok, Jaimasan combines the Jaipongan dance with several other dances. Tari Jaimasan's challenge is used as a dance challenge for July 2021.</p>	<p>Source: Instagram's account of Museum Nasional Indonesia (@museum_nasional_indonesia) (Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2021)</p>
2	<p>Kelas Tari Museum Nasional – Tari Topeng Bapang was published via Museum Nasional's Instagram on August 5, 2021. Malang's city is rich in various arts, one of which is the mask dance. So far, people are familiar with various types of mask dances, including Tari Topeng Grebeg Jowo, Grebeg Sabrang, Gunungsari, Ragil Kuning, and not to mention the most interesting one Tari Topeng Bapang. Bapang is the name of one of the characters in a mask dance drama in Malang, East Java. This figure is known as Jayasentiko. He is one of the regents of the duchy of Banjarpatoman, a duchy under the rule of King Klono Sewandono.</p>	<p>Source: Instagram's account of Museum Nasional Indonesia (@museum_nasional_indonesia) (Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2021)</p>
3	<p>After the challenge event: Tantangan! Menari Dari Rumah – Tari Jaimasan was</p>	<p>Source: Instagram's account of Museum Nasional Indonesia</p>

	published via Museum Nasional's Instagram on July 28, 2021. Museum Nasional announced the winner Pemenang! Menari Dari Rumah - Tari Jaimasan on its official Instagram account on August 18, 2021, precisely one day after the Independence Day of the Republic of Indonesia (August 17, 2021).	(@museum_nasional_indonesia) (Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2021)
4	On August 5, 2021 Kelas Tari Topeng Bapang was completed. Kelas Tari Museum Nasional - Tari Topeng Bapang was re-published via Museum Nasional's Instagram on August 20, 2021.	Source: Instagram's account of Museum Nasional Indonesia (@museum_nasional_indonesia) (Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2021)
5	After doing exercises on August 7 and August 21, 2021, with Kak Siska, it is time to have a challenge. Tantangan! Menari Dari Rumah - Tari Topeng Bapang was published via Museum Nasional's Instagram on August 27, 2021. This event encourages Museum Nasional's Instagram followers to participate in the challenge of dancing from home, especially Tari Topeng Bapang.	Source: Instagram's account of Museum Nasional Indonesia (@museum_nasional_indonesia) (Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2021)
6	Belajar Menari di Museum Nasional - Tari Sulintang was published via Museum Nasional's Instagram on September 6, 2021. According to history, Tari Sulintang was created in 1952 by a great artist from West Java, commonly referred to as the land of Sunda, Raden Tjetje Soemantri. Tari Sulintang is unique because it does not only contain culture from Sunda but also Bali, India, Java to Burma.	Source: Instagram's account of Museum Nasional Indonesia (@museum_nasional_indonesia) (Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2021)

Source: Field Data Result (2021)

CONCLUSIONS

The museum might have been an old and boring place in the past. However, currently, by incorporating technology and social media, museums are a fun place to share information and expertise. Museum Nasional held the activities in order to help preserve national culture. Amidst the rise

of foreign culture, foreign dances and songs, this activity also helps to remind the younger generation about the culture of their own country, one of which is through the museum program "belajar menari" online.

Museum Nasional, in collaboration with Yayasan Belantara Budaya Indonesia (YBBI), has entered the first month of traditional dance classes in 2021. Initially, the dance class was held face-to-face at

Museum Nasional. This time it will be held online. This activity was a form of preserving Indonesian traditional dance culture during the COVID-19 pandemic. To appreciate the public's enthusiasm, Museum Nasional and YBBI hold a dance challenge with prizes at the end of each month (the Ministry of Tourism, 2020).

Through Program Belajar Menari on social media, Instagram, and Museum Nasional has succeeded in increasing a sense of nationalism and preserving Indonesian culture. **What, to whom, and how** indicators which are the basis of this research, can describe the characteristics of the message presented by Museum Nasional. First, **what**, generally describes the core message of the published dance. The message not only contains persuasive techniques to follow challenges from home but also tells the dance's meaning, philosophy, and history so that it can indirectly increase followers' knowledge about the dance. Second **to whom**, the message conveyed has been adjusted to the target audience set. The simple language is easily understood and can create a two-way communication. The third is **how**, the information published is very clear, not only the time and place of implementation but also the process of implementing the Program Belajar Menari online. Eventually, the program "Belajar Menari" indirectly can increase the sense of nationalism and preserve Indonesian culture.

Traditional dancing is one of the cultural heritage of Indonesia. It is crucial to have knowledge that can improve the growth of cultural heritage tourism. Referring to this baseline, Museum Nasional bounced an idea to make a program called Belajar Menari. Based on many enthusiasts, Museum Nasional has succeeded in increasing a sense of nationalism and preserving Indonesian culture.

BIBLIOGRAFI

- Aerni, J., & Schegg, R. (2017). Museums' use of social media Results of an online survey conducted in Switzerland and abroad. 1–33.
- Brumann, C. (2020). Cultural Heritage. International Encyclopedia of Human Geography (Second Edition).
- Columbia University's Mailman School of Public Health. (2017). Content Analysis. Columbia University's Mailman School of Public Health. <https://www.publichealth.columbia.edu/research/population-health-methods/content-analysis>
- Eriyanto. (2013). Analisis Isi: Pengantar metodologi untuk penelitian ilmu komunikasi dan ilmu sosial lainnya. Kencana Prenada Media Grup.
- Fauzia, I. (2018). Temu Topeng Malang, Tari Topeng Bapang Diperdebatkan. AKURAT.Co. <https://akurat.co/temu-topeng-malang-tari-topeng-bapang-diperdebatkan>
- Franchi, E. (2017). What is Cultural Heritage? Smart History: The Center for Public Art History. <https://smarthistory.org/what-is-cultural-heritage-2/>
- Kementerian Pendidikan dan Kebudayaan Republik Indonesia. (2021). Instagram's account of Museum Nasional Indonesia. https://www.instagram.com/museum_nasional_indonesia/
- Kolay, S. (2016). Cultural Heritage Preservation of Traditional Indian Art through Virtual New-media. Procedia - Social and Behavioral Sciences, 225(November 2015), 309–320. <https://doi.org/10.1016/j.sbspro.2016.06.030>

- MuseumNasional. (2020). About the Museum Nasional. <https://www.museumnasional.or.id/tentang-kami>
- the Ministry of Tourism, R. of I. (2020). Museum Nasional Indonesia. <https://www.indonesia.travel/id/en/destinations/java/dki-jakarta/national-museum>
- Thwaites, H., Santano, D., Esmaeili, H., & See, Z. S. (2019). A Malaysian Cultural Heritage Digital Compendium. Digital Applications in Archaeology and Cultural Heritage, 15(January), e00116. <https://doi.org/10.1016/j.daach.2019.e00116>
- Uljanatunnisa, U., Ayuningtyas, F., & Sevilla, V. (2020). Using Instagram Museum Nasional as a Historical Education Media through e-Publication to Engage Audiences. Library Philosophy and Practice, December.
- UNESCO. (2021). Cultural Heritage. <https://en.unesco.org/>
- Vassiliadis, C. A., & Belenioti, Z. C. (2017). Museums & cultural heritage via social media: An integrated literature review. *Tourismos*, 12(3), 97–132.
- Visser, J. (2011). From social media to Social CRM. Business. <http://public.dhe.ibm.com/common/ssi/ecm/en/gbe03391usen/GBE03391USEN.PDF>