



Roles And Functions Of Kawedanan Radya Kartiyasa In Managing Kraton Yogyakarta Museum

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ABSTRACT

Kraton Yogyakarta museum is a non-profit institution owned by Kraton Yogyakarta, which has four units, Kedhaton, Wahanarata, Pagelaran dan Tamansari. In 2023 Kraton Yogyakarta Museum was started to be managed by Kawedanan Radya Kartiyasa in museum assets and tourism. This research described roles and functions of museum management theory by Lord and Lord (2009) compared with Kawedanan Radya Kartiyasa management practice. This research used descriptive qualitative research method, and data collection technique carried out by observations, interviews and literature review. Results found that the role of Kawedanan Radya Kartiyasa is to manage museum administrations and managements. The head or Penghageng of Kawedanan Radya Kartiyasa is a level two Penghageng, so every mandate, coordinations, and approvals are given by GKR Bendara as Penghageng KHP Nitya Budaya. Five roles of museum management, to inspire, to communicate, to lead, to control, to evaluate were done by the coordinators. Kawedanan Radya Kartiyasa applied the functions of museum management, administrations, collection assets, and museum activities managed by two different Kawedanan. Four functions, administration, research, display, interpretation, were managed by Kawedanan Radya Kartiyasa. Two functions, documentations and preservation in conservation and curator were managed by Kawedanan Purayakara. One function collecting was done by Penghageng KHP Nitya Budaya approval. Kawedanan Radya Kartiyasa and Kawedanan Purayakara are Kawedanan under KHP Nitya Budaya supervision.

Keywords: Roles and functions of Kawedanan, museum management, Kraton Yogyakarta

INTRODUCTION

Kraton Yogyakarta was built on April 5, 1755 and was occupied by Sri Sultan Hamengku Buwono I on October 7, 1756, and is also celebrated as the anniversary of the city of Yogyakarta. (Purwadi, 2006:70). Kraton Yogyakarta leads by Sri Sultan Hamengku Buwono X who has been reigned since March 7, 1989. Kraton Yogyakarta always maintains culture and customs from generation to generation, and introduces them to the wider community. Kraton Yogyakarta has the task of preserving Javanese traditions and culture, especially the heritage of the Mataram Kingdom.

Kraton Yogyakarta has a collection of tangible and intangible cultural heritage. Intangible heritage includes traditional dance arts, lelagu and others. Cultural heritage objects include heirloom keris, trains, textiles, paintings and others. Apart from the original collection from the Yogyakarta Palace, the ownership of this collection was also purchased intentionally and in the form of a gift

(between domestic and foreign kingdoms) given to Kraton Yogyakarta (GKR. Bendara, Seminar Dunia Koleksi: Hulu-Hilir Kepemilikan Karya Seni, 2019).

Kawedanan was formed as an attempt at a management system created by the Yogyakarta Palace. Abdi dalem are people who serve the king and do not expect large rewards, but they seek peace in life by showing loyalty to the Yogyakarta Palace. (Dhyaningsari, 2014:1). One of the Kawedanans in charge of managing all museum and tourism assets at the Yogyakarta Palace is Kawedanan Radya Kartiyasa. This Kawedanan is part of the Kawedanan Hageng Punakawan Nitya Budaya which was formed in April 2022, to fulfill the task of managing museum and tourism assets which were previously managed separately.

In 2023, Kraton Yogyakarta Museum is currently improving, some have been completed, others are still in the process of revitalization. The museum displays a new concept and appearance. The developments that occurred at Kraton Yogyakarta Museum certainly cannot be separated from the unique management

carried out by the courtiers at Kawedanan Radya Kartiyasa. The management of the Kraton Yogyakarta Museum by abdi dalem as a traditional museum is an interesting matter and needs to be studied more deeply regarding the museum management practices carried out by Kawedanan Radya Kartiyasa. This research was conducted to obtain differences, similarities and new findings between the theory of the role and function of museum management and management practices at the Kraton Yogyakarta Museum.

MATERIALS AND METHODS

This research uses descriptive qualitative methods by collecting data through non-participant observation, semi-structured interviews and literature study.

Extraordinary General Assembly of The International Council of Museums (ICOM) has approved the proposal for the new museum definition in Agustus, 24 2022 in Praha. A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. (icom.museum/en/resources/standardsguidelines/museum-definition/, accessed November 23, 2023)

The functions of a museum are the same as defining mission, mandate, objectivity and goals. It is important for museums to focus on these functions. There are six main functions which, when carried out together, will describe the uniqueness of the museum. Three sections relate to assets, and the other three relate to activities. There is also a seventh function, namely a function that unites the other six functions, namely administration.

In fulfilling the mission, mandate, goals and objectivity in museum management, roles are needed,

- To inspire, with great enthusiasm for the museum's mission
- To communicate, the museum's mandate
- To lead, towards museum achievements
- To control, the achievement of results and objectivity goals
- To evaluate, the fulfillment of museum functionS.

It can be seen that not all museum managers can carry out these five roles well and in a balanced manner, but understanding each of these roles can help museum managers build strength and identity and strengthen roles that may still be lacking. (Lord and Lord, 2009: 2)

As museums develop and grow, they will

increasingly need an organizational structure that prioritizes museum needs. However, no structure for museum staff is perfect, everything will develop according to the needs of the museum so that the museum continues to survive in the future. According to Ambrose & Paine (2006), in the Staff Structures section, there are two charts that show the organizational structure of museums in the old style and the new style (Ambrose and Paine, 2006). According to Akbar (Akbar, 2010) discusses several museum organizational tools in Indonesia, including security equipment, tour guides, public relations and marketing.

RESULT

Museum Kraton Yogyakarta is a private museum owned by the Yogyakarta Palace. The Yogyakarta Palace Museum was initiated during the reign of Sri Sultan Hamengkubuwono VIII and during the reign of Sri Sultan Hamengkubuwono IX the authority of the museum was handed over to Parentah Luhur Keraton and opened for the public to enjoy. (Direktorat Pelestarian Cagar Budaya dan Permuseuman, 2018:30). Currently, the museum units at Kraton Yogyakarta consists of four museums including; Wahanarata, Pagelaran, Kedhaton, and Tamansari.

In the main structure of Kraton Yogyakarta, Sri Sultan Hamengkubuwono X is assisted by one Kawedanan Hageng (KH), and three Kawedanan Hageng Punakawan (KHP). There are a total of 18 Kawedanan (KW) which are divided under KH and KHP. The hangers of each Kawedanan Hageng are the daughters of Sri Sultan Hamengku Buwono X himself. KHP Nitya Budaya under Penghageng GKR Bendara is a Kawedanan which takes care of arts and cultural education. KHP Nitya Budaya oversees four Kawedanan including, Kawedanan Widya Budaya, Kawedanan Purayakara, Kawedanan Radya Kartiyasa and Kawedanan Krida Mardawa.

Currently, to simplify management and to be included in the general structure of the Yogyakarta Palace, the museum and tourism sections have been combined into one under the management of Kawedanan Radya Kartiyasa which has a permanent organizational structure that continues to this day, including:

- Penghageng (Head)
- Carik (Secretary)
- Kahartakan (Treasurer)
- Unit Head Coordinator
- Unit Operations Coordinator
- Marketing Communications Coordinator
- Supporting Unit Coordinator

In the organizational structure of Kawedanan Radya Kartiyasa it is written that Penghageng is not the museum manager, he rather manages the administrative

part of Kawedanan Radya Kartiyasa, so that Penghageng occupies the position of Penghageng level two. Regarding assignments, mandates, meetings, coordination and verbal and written approval regarding the museum, it is directly given by GKR Bendera of KHP Nitya Budaya.

In the museum management structure according to Akbar (2010), Kawedanan Radya Kartiyasa has all the human resources as follows:

Table 1. Comparison of Theory and Practice of Museum Organizational Structure

Teori	Praktik
Security Devices Tour Guide	Unit Operations Coordinator Head educator for each unit
Public Relations and Marketing	Marketing Communications Coordinator

In the wealth of managerial practices carried out by coordinators, there is no division that is more dominant in carrying out the managerial role. All coordinators in the Kawedanan Radya Kartiyasa organizational structure work equally and complement each other.

Table 2. Comparison of Theory and Practice of the Role of Museum Management

Teori	Praktik
To Inspire	<ol style="list-style-type: none"> 1. Coordinators learn from experience, get closer and trust each other with division members. 2. Pawiyatan program for museum educators. 3. Examining problems with work
To Communicate	<ol style="list-style-type: none"> 1. Menggunakan media sosial untuk berkoordinasi. 2. Laporan perkembangan tugas harian atau mingguan. 3. Menggunakan sistem basis data digital berisi kerangka kerja satu tahun.
To Lead	<ol style="list-style-type: none"> 1. Use social media to coordinate. 2. Daily or weekly task progress reports. 3. Use a digital database system containing a one year framework.

To Control	<ol style="list-style-type: none"> 1. Activity funds are provided every month by submitting a proposal. 2. The salaries of employees other than court servants are included in the budget. 3. Coordinators participate monitor budgets in each division
To Evaluate	<ol style="list-style-type: none"> 1. Active coordinators evaluate the effectiveness and efficiency of division members. 2. Evaluate work reports in regular meetings. 3. Evaluate the results of collaboration with external parties and marketing targets. 4. Work report system with digitally accessed log book.

There are slight differences in the museum functions implemented in Kawedanan Radya Kartiyasa in terms of management. According to Lord and Lord (2009), all museum functions are fulfilled, but not fully managed by Kawedanan Radya Kartiyasa.

Table 3. Comparison of Theory and Practice of Museum Management Functions

Teori	Praktik
Administration	Kawedanan Radya Kartiyasa
Collecting Documentation Preservation	KHP Nitya Budaya Kawedanan Purayakara Kawedanan Purayakara dan Unit Operations Division
Research Display Interpretation	Unit Supporting Division Kawedanan Radya Kartiyasa Unit Operations Division

CONCLUSIONS

Kawedanan Radya Kartiyasa's role is to manage the administration and management of the museum. Kawedanan Penghageng Radya Kartiyasa is a level two Penghageng. All mandates, meetings, coordination and approvals were given by GKR Bendera as the organizer of KHP Nitya Budaya. Submission of permits and proposals related to the museum was also carried out by Kawedanan Radya Kartiyasa to KHP Nitya Budaya.

In the managerial practice of Kraton Yogyakarta Museum, all coordinators coordinate the division team members with their own styles and methods, thereby creating a system that is able to support the performance

of the division team members to complete the mandate given by Kawedanan. Kawedanan Radya Kartiyasa fulfills the functions of managing museum administration, collection assets and museum activities with differences in management.

The theory of the role and function of museum management is the right theory to compare with management practices at Kraton Yogyakarta Museum, because it covers the basic things that managers need to manage a museum. Organizational structure theory covers the important parts a museum institution needs to operate and prioritize museum needs.

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