

COMPARATIVE STUDY OF THE IMPACT OF THE PRESENCE OF MUSEUMS AND ART GALLERIES ON CULTURAL TOURISM ACTIVITIES IN BANDUNG

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Abstract

The evolution of visual trends and social media has transformed cultural spaces into tourist destinations that are not only educational but also aesthetic and interactive. In Bandung, conventional museums like the Geology Museum and the Indonesian Postal Museum focus on historical preservation and formal education, while contemporary art galleries like Selasar Sunaryo Art Space offer a dynamic, contextual, and participatory curatorial approach. This research compares the impact of museums and art galleries on cultural tourism, specifically in terms of visual appeal, content presentation strategies, digital adaptation, and their contribution to preserving local values. Using a descriptive-qualitative approach with a case study method, data was collected through literature reviews, field observations, and in-depth interviews with managers and visitors. The study found that Selasar Sunaryo, a non-profit art gallery managed by a foundation and led by curators, uses professional organizational practices with a mature structure, regular evaluations, and an active, measurable integration of digital technology and social media. In contrast, conventional museums face challenges in remaining relevant amid the expectations of the digital generation. These findings highlight the importance of a collaborative approach between museums and art galleries to strengthen their educational functions while increasing visual appeal. This collaboration can support an inclusive and sustainable urban cultural tourism ecosystem.

Keywords: museum, art gallery, Bandung, cultural tourism, digitalization, presentation strategy.

A. INTRODUCTION

Based on the provided text, cultural tourism is shifting due to rising visitor expectations for visual experiences, digital access, and emotional engagement. The text highlights how cultural destinations now serve as a medium for visual expression and personal narratives shared online, in line with Pine and Gilmore's (1999) concept of the "experience economy."

In Bandung, a creative city, cultural institutions showcase a dynamic between conservative and contemporary approaches. Traditional museums like the Geology Museum and the Indonesian Postal Museum offer formal historical narratives, while art galleries such

as Selasar Sunaryo Art Space and Lawangwangi Creative Space emphasize visual aesthetics, experimentation, and public participation. The text notes that innovation in cultural presentation is key to maintaining the relevance of these institutions amidst tourism competition (Richards, 2018).

The research aims to compare the roles and impacts of these two types of cultural institutions on the development of tourist attractions, presentation strategies, use of digitalization, and their contribution to local cultural preservation. This comparison is important for understanding how these institutions contribute to Bandung's creative tourism ecosystem.

B. LITERATURE REVIEW

The Concept and Shift of Cultural Tourism

Cultural tourism is changing as tourists increasingly seek experiences that are visually engaging, digitally accessible, and emotionally involving. This concept includes both formal cultural consumption, like visiting a museum, and contemporary, participatory activities, like attending festivals and art galleries (Noveri, 2024).

This shift is driven by the Experience Economy, a concept by Pine and Gilmore (1999) that emphasizes creating memorable and emotionally valuable experiences as a destination's main attraction. This aligns with the growing demand from tourists for authentic and meaningful experiences. To stay relevant amidst competition, cultural institutions must innovate how they present culture (Richards, 2018). This innovation is key to attracting tourists, especially younger generations who are always looking for new experiences.

The Roles and Characteristics of Cultural Institutions

Traditionally, museums were seen as historical archives, places for formal education, and storage for artifacts. For example, the Sri Baduga Museum exhibits a collection that reflects local history and culture. However, the role of museums has evolved. They are no longer just storage facilities; they are now centers for education, recreation, and cultural exchange that help people understand diversity. Unlike museums, art galleries serve as more dynamic spaces for contemporary and experimental art (Effendy & Lie, 2024). Galleries like Selasar Sunaryo Art Space are a draw for tourists because they tend to highlight visual beauty, innovation in presentation, and active public participation, all of which offer a strong and memorable experience.

C. RESEARCH METHODOLOGY

This study uses a qualitative approach with a descriptive-comparative design to analyze the impact of museums and art galleries on cultural tourism activities in Bandung. According to Abdussamad (2021), qualitative research is an approach that focuses on natural phenomena. The study's subjects include two cultural institutions with different characteristics, Sri Baduga Museum: A conventional museum focused on cultural education. Selasar Sunaryo Art Space: A contemporary art gallery that highlights visual and aesthetic experiences.

The main instrument is a semi-structured interview guide developed around the research objectives and themes, such as tourist attraction, presentation strategy, digitalization, and

their role in cultural tourism. This guide was used in in-depth interviews with key sources who were selected purposively for their strategic contributions to Bandung's cultural tourism development.

D. RESULT AND DISCUSSIONS

Museums and art galleries in Bandung play a crucial role as cultural tourism attractions. They not only preserve historical and artistic values but also serve as educational tools and creative interactive spaces for visitors.

Museums like the **Sri Baduga Museum** exhibit collections that represent local history and culture, acting as learning centers that attract both local and international tourists (Chatulistiwa, 2024). Meanwhile, art galleries such as **Selasar Sunaryo Art Space** function as dynamic and educational venues for contemporary art. These galleries provide opportunities for visitors to directly engage with art and support the development of local artists' creativity (Qalby et al., 2019).

Today's tourists highly seek authentic and meaningful experiences. Cultural destinations like museums and galleries have become tourism magnets that strategically reflect local identity while driving the growth of Bandung's creative economy. In managing both institutions, digitalization and technological innovation are essential for expanding access and increasing visitor numbers, especially among the younger generation (Qalby, 2019).

This research will comparatively analyze how museums and art galleries in Bandung manage their attractions, presentation strategies, and digitalization. It will also examine their impact on cultural tourism activities as a foundation for sustainable cultural tourism development.

The Allure of Museums and Art Galleries: Visual vs. Educational

The appeal of museums and art galleries in cultural tourism lies in their ability to provide authentic, educational, and recreational experiences (Pracintya & Martalia, 2024; Samosir & Novira, 2024). Museums are no longer just places for storing historical objects; they have evolved into centers for education, recreation, and cultural exchange. They increase multicultural understanding and strengthen social bonds (Labawo, 2020; Batubara & Maulida, 2024).

The Sri Baduga Museum's appeal focuses on the educational value and historical documentation of Sundanese culture. Its collection is categorized into 10 classifications: geology, biology, geography, ethnography, history, philology, keramology, technology, fine arts, and heraldry. The collection is presented through dioramas, text panels, and replica inscriptions that convey a strong local historical narrative. This supports the museum's function as a means of formal and informal education and reflects the push motivation of tourists who want to expand their cultural knowledge.

In contrast, art galleries serve as dynamic spaces for contemporary and experimental art and as interactive venues for artists and visitors. They often prioritize innovative presentations, including temporary exhibitions, art performances, and the use of digital technology to expand visitor access and experience (Pennings, 2015; Bauer et al., 2019). Selasar Sunaryo Art Space offers a powerful visual experience through dynamically curated contemporary art. Each exhibition room has its own unique aesthetic and concept, with

themes changing every 3-4 months. Its main attractions are its visual appeal, atmosphere, and visitor interaction. For example, the work "Sejuta Mata" ("A Million Eyes") combines aesthetics, personal reflection, and tightly controlled limited interaction. This visual experience is a magnet for younger generations and non-art visitors, especially due to its "Instagrammable" spots that support a pull motivation based appeal.

Interviews conducted for this research also revealed that museums are more frequently visited by students on educational trips, whereas galleries attract a broader spectrum of visitors, from artists to the general public. This shows that the type of attraction influences the visitor profile. This difference suggests the need for different strategies in managing the appeal of cultural institutions, whether by strengthening contextual educational narratives in museums or developing inclusive visual experiences in art galleries.

In addition to their presentation style, the demographic differences of visitors also reflect the different attractions of museums and art galleries. The Sri Baduga Museum is primarily visited by students, particularly from elementary to high school, as part of structured educational trips. These visits are often collective and focused on reinforcing local history and culture.

In contrast, Selasar Sunaryo Art Space attracts a more diverse range of visitors, including artists, university students, domestic and international tourists, and the general public from the millennial and Gen Z generations. Managers noted that most visitors learn about the gallery through social media, especially Instagram and TikTok, which underscores the important role of visual content and digital strategies in building the gallery's appeal for the digital generation. This difference indicates that audience segmentation influences the curatorial approach and communication strategies of each cultural institution.

From a destination marketing perspective, understanding visitor demographics is a critical foundation for shaping communication and service strategies. The young demographic of Selasar's visitors correlates with their need for reflective spaces that also offer a social experience. Gursoy and McCleary (2004) explain that younger generations tend to choose destinations that allow for social interaction, digital existence, and authentic experiences that can be shared. Overall, Selasar's visitor demographics show great potential for supporting visual and aesthetic-based cultural tourism. This can be maximized by maintaining strong visual quality, meaningful curatorial narratives, and digital strategies that are responsive to youth trends.

Presentation Strategies: Historical Narratives vs. Curatorial Aesthetics

The strategy for presenting cultural content is key to how an institution engages visitors. The Sri Baduga Museum uses a narrative approach that's chronological and educational, emphasizing local history and cultural curriculum. Collections are organized across three floors based on time periods and themes, but the presentation relies on static text panels, dioramas, and artifacts. In an interview, museum management admitted that despite a strong educational collection, they struggle to make it relevant and engaging for young visitors.

The role of interpretation in conveying cultural information is crucial. Tilden (1957), a pioneer in cultural heritage interpretation, said that interpretation must go beyond simply stating facts; it must also spark a visitor's interest and emotional connection to the displayed objects. This principle was further developed by Ham (1992) with the TORE concept

(Thematic, Organized, Relevant, Enjoyable), which stresses that presentations should have a theme, structure, relevance to the audience, and be an enjoyable experience.

In contrast, Selasar Sunaryo adopts a curatorial approach that is experimental, contextual, and responsive to contemporary issues. Each exhibition has a specific theme developed with artists, and the gallery space itself is used as an artistic medium. The content curation is a dialogue among the artists, the space, and the visitors. In interviews, Selasar Sunaryo's management stated that they don't just display art; they create an experience so that visitors don't just see, but also feel. This shows that the TORE principle has been internalized in the art gallery's presentation practices.

This comparison shows that the Sri Baduga Museum's presentation strategy is still within a formal educational framework, while the Selasar Sunaryo Art Space has moved toward an interactive and immersive presentation. Selasar Sunaryo's strategy can inspire conventional museums to use more visual, participatory, and emotional interpretive approaches to reach young people and modern tourists.

Digitalization and Technological Adaptation

Digitalization has become an important part of contemporary cultural tourism. According to Gretzel et al.'s (2015) concept of "smart tourism," information and communication technology (ICT) should be used to improve interactivity, personalize the visitor experience, and enhance destination connectivity. In this context, cultural institutions' adoption of technology isn't just about offering digital facilities; it's about transforming how content is presented, promoted, and how visitors interact.

Interviews with the Sri Baduga Museum management showed that digitalization isn't a top priority. They admitted that the museum hasn't developed any interactive digital platforms and that social media is only used in a limited way to promote certain events. The main challenges they face are limited budgets, a shortage of human resources, and a lack of infrastructure for developing digital content like virtual tours or AR-based apps. While they did have an app for information and museum tours, they couldn't renew its license due to budget constraints. They also mentioned plans to create immersive spaces to enhance the visitor experience. This shows that museum management understands the importance of digitalization for improving the visitor experience and is in the early stages of a digital transformation.

In contrast, Selasar Sunaryo Art Space has a more progressive approach to digital technology. The gallery actively uses social media, its website, and digital documentation as part of its presentation and promotion strategy. In interviews, management said that digital visual documentation is a critical part of their curatorial system because it allows the artwork and the experience to live on, even after an exhibition ends. This approach aligns with Cameron and Kenderdine's (2007) concept of digital heritage, which stresses the importance of digital technology in expanding access to cultural heritage and enabling interactivity, participation, and long-term preservation.

In conclusion, art galleries like Selasar Sunaryo Art Space have been more adaptive in adopting digital strategies that align with the visual and online trends of the younger generation. The Sri Baduga Museum, on the other hand, still needs structural and policy support to compete in the digital age without losing its educational identity.

Exhibition Technology

Selasar Sunaryo strategically uses technology to enhance its visual narratives and visitor experiences. QR codes provide contextual information about exhibitions, including artist biographies, the philosophy behind the works, and curatorial archives. This technology supports deeper interpretation, aligning with the idea that museums and galleries should be "learning institutions" that facilitate knowledge interactively, as suggested by Hooper-Greenhill (2000).

The Selasar interactive website serves as a digital repository and educational resource. It offers features like virtual tours, exhibition articles, and online catalogs, providing an immersive experience beyond a physical visit. This approach is consistent with the concept of digital heritage, which UNESCO's 2003 Charter on the Preservation of Digital Heritage emphasizes for documenting knowledge and ensuring equitable access to culture.

Projection mapping is used in some collaborative and special programs, expanding the visual experience into a multi-dimensional one without compromising the integrity of the artwork. According to Damala et al. (2008), immersive technologies like this have been shown to increase information retention and emotional engagement in museum and gallery settings.

Selasar uses technology not as a gimmick but as part of its curatorial storytelling. It designs exhibition flows that take visitors on an emotional and intellectual journey. This shows an immersive storytelling approach, where technology serves to deepen the experience rather than just beautify the exhibition.

The use of technology at Selasar demonstrates how art galleries can integrate innovative approaches without losing substance. In the context of growing demands for digitalization and digital heritage, this approach can be a model for other cultural spaces aiming to create rich, reflective, and long-lasting visitor experiences.

Digitalization and Social Media

Selasar Sunaryo exists not just as a physical space but also as an active and structured digital entity. Their digital strategy includes creating visual content on Instagram Reels, using bilingual captions (Indonesian and English), running targeted paid advertisements, and collaborating with Key Opinion Leaders (KOLs). The social media management team uses Key Performance Indicators (KPIs) to evaluate the effectiveness of their campaigns, tracking metrics like impressions, engagement rate, click-through rate, and conversions to physical visits. According to Munar and Jacobsen (2014), this data-driven approach provides a clear direction for content strategy, audience segmentation, and message distribution.

The involvement of KOLs including young artists, academics, and travel content creators helps position Selasar as a relevant cultural space across various digital platforms. This aligns with UNESCO's (2022) research, which found that engaging creative communities in digital campaigns can significantly increase cultural participation, especially among young people.

Selasar also develops communication that is not just promotional but also educational. They regularly upload short videos, artist interviews, and documentation of the curatorial process. This approach shows that digitalization is not just a promotional tool but a part of the artistic narrative itself. As explained by Parry (2007), a narrative and participatory

approach to digitalization can expand the social and educational functions of cultural institutions.

Through an integrated digital strategy, Selasar Sunaryo has successfully created a two-way relationship with visitors not only attracting them to the physical location but also providing a space for reflection through digital media. This represents a new form of the contemporary art ecosystem, one that is based not only on physical space but also on a rich and meaningful digital experience.

The Impact on Cultural Tourism in Bandung

Museums and art galleries embody urban cultural tourism. According to Richards (2001), cultural tourism includes all forms of cultural consumption by tourists, both formal (like museum visits) and contemporary (like festivals and art galleries). The Sri Baduga Museum and Selasar Sunaryo Art Space each contribute differently to the face of cultural tourism in Bandung.

Museums: The Educational and Historical Contributor

The Sri Baduga Museum serves as a provider of formal and authoritative historical information and narratives. Its presentation is very strong in an educational context, particularly for students and educational institutions. However, management admits that in a broader tourism context, the museum is not yet a primary choice for domestic and international tourists, especially for young people looking for a different experience. This indicates that conventional museums still struggle to adapt to the more flexible and experience-based nature of urban cultural tourism.

This can be explained by Butler's (1980) Tourism Area Life Cycle model, which suggests that a destination goes through a cycle from exploration to decline. The Sri Baduga Museum may be in the stagnation phase due to a lack of updates and visual appeal. Art Galleries: The Contemporary and Aesthetic Contributor

Meanwhile, Selasar Sunaryo Art Space represents a contemporary cultural tourism destination. It offers not only art but also a spatial experience, a natural atmosphere, a café, and an art shop. Management states that the gallery attracts visitors from out of town and abroad not just artists but also tourists looking for a different vibe in Bandung. This contribution aligns with the Experience Economy model (Pine & Gilmore, 1998) and the concept of Smart Cultural Tourism, where visitors seek meaning through aesthetic, digital, and personal experiences.

Selasar Sunaryo appears to be in the development phase of the tourism life cycle because it continuously updates its programs and responds to visitor trends. Symbiotic Relationship and Future Potential. Overall, the existence of both museums and art galleries creates a potential symbiosis that shapes a diverse cultural tourism landscape in Bandung. Museums contribute to the educational aspect and the preservation of cultural values, while galleries enrich the scene with aesthetic, contemporary, and inclusive experiences. Cross-institutional collaboration and supportive policy interventions can strengthen Bandung's position as a dynamic and sustainable cultural destination.

E. CONCLUSION

A comparative study between the Sri Baduga Museum and Selasar Sunaryo Art Space reveals that both cultural institutions have different attractions and offer complementary impacts on the development of cultural tourism in Bandung. The Sri Baduga Museum emphasizes educational and historical value through its chronological collection of Sundanese culture, making it relevant for students and educational institutions. However, its traditional visual appeal and presentation have not fully met the needs of younger tourists who prioritize aesthetic and interactive experiences. In contrast, Selasar Sunaryo Art Space is a contemporary art gallery that offers a strong visual experience through a thematic and participatory curatorial approach, making it a popular destination for urban tourists, artists, and the general public.

In terms of presentation strategy, the museum tends to use a linear and descriptive approach. In contrast, the gallery uses an interpretive principle that appeals to emotional and visual aspects, aligning with Ham's (1992) TORE concept. This difference is more pronounced in the area of digitalization. The Sri Baduga Museum still faces challenges in developing digital platforms, while Selasar Sunaryo has already integrated social media and visual documentation into its curatorial and promotional strategies. Aligned with the concepts of smart tourism and digital heritage, Selasar Sunaryo's approach is more adaptable to digital trends and the tourism patterns of the younger generation. Overall, the research findings show that the Sri Baduga Museum and Selasar Sunaryo Art Space contribute differently but support each other within Bandung's cultural tourism landscape. The Sri Baduga Museum serves as a guardian of educational value and local cultural preservation, while Selasar Sunaryo strengthens the city's image as an open and dynamic creative space. Therefore, collaborative efforts and policy support are needed to encourage innovation in presentation, digital transformation, and cross-platform promotion so that cultural institutions remain relevant and sustainable in an experience-based tourism era.

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