Convergence Problems In Indonesia: An Overview From A Communication Perspective

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ABSTRACT

Convergence occurs due to the storage of various knowledge sources in digital form. Unfortunately, in Indonesia, convergence has not yet become an option in providing knowledge services to the broader community on a massive scale. Although practitioners of documentary institutions have discussed this term frequently, they have not discussed how to carry out inter-institutional convergence. Convergence between documentary institutions is a common solution to improve accessibility, which is one way to increase the role of documentary institutions in the utilization and preservation of the nation's collective memory. In the digital era, convergence must be interpreted broadly, not just as a physical union but more on the unification of function, substance, and communication. Communication problems are indeed the main problem hindering GLAMS convergence in Indonesia. This paper describes the convergence of documentary institutions from a communication perspective and motivates to build a more open communication pattern between documentary institutions. The dominant problem that hinders GLAMS convergence in Indonesia lies in communication issues.

Keywords: Convergance; GLAMS; documentation; communication

1. INTRODUCTION

Practitioners in galleries, libraries, archives, museums, and sites have been discussing the term GLAMS to refer to a group of professions in each institution. The acronym GLAMMS (galleries, libraries, archives, museums, monuments, and sites) is frequently used in Indonesia and with the addition of monuments. With such a vast and intricate reach, each GLAMS institution's collection serves and provides information regardless of its format, including both recorded and unrecorded objects.

Nowadays, each institution can collect and store various kinds of objects. A museum, for example, may collect a variety of books and archives, apart from, of course, memorabilia and artifacts. A gallery without scripts, photos, maps, and other objects are incomplete. Likewise, the entire collection is physically present in the exhibition or the collection room, but visitors can also enjoy the collection virtually.

Niels Windfeld Lund states that when discussing the idea of new documentation, all things are considered documents. Lund even asserts that there is no physical document form

unless humans make it printed. Documents must not be in permanent physical forms (Sudarsono, 2016). Lund's statement explains digital documents and clearly explains intangible collection objects, such as speech and gestures. The relationships between galleries, libraries, museums, archives, and sites are explained through new document definitions. The book *Towards a New Era of Documentation* states that institutions that carry out document management tasks in any format are documentary institutions (Sudarsono, 2016).

History of the Convergence of Science

The idea of scientific convergence started at the end of the 19th century, pioneered by Paul Otlet (1868-1944), known as the Father of Documentation. He is also referred to as the "Father of the Internet" through the *Mundaneum*. Otlet's fundamental question is how documents in various forms and formats can provide and convey the knowledge recorded in them. Thus, cooperation in the exchange of knowledge is a must. Otlet also envisions a machine that can compose documents displaying every detail of information, relating it to similar information, and automatically determining the information's classification in numbers and its arrangement (Sudarsono, 2016).

Mundaneum in Otlet's concept consists of five components: the International Association, Universal Library, International University, Gallery (Exhibition Space), and World Museum. Otlet's goal is to present a "world brain" where the documentation institutions are interconnected to focus on the information obtained from various printed documents and other available sources. New techniques and various documentation tools are combined in an institution that provides quick reference services, which Otlet calls the new information function (Sudarsono, 2016). Paul Otlet used the term hyper-documentation, which refers to various media and multi-sensory experiences, thirty years earlier to describe his "dream machine."

Inspired by Otlet's dream, Ted Nelson then formulated a new concept of related electronic documents (hyper-text concept), which are unordered and multi-dimensional relationships that become a system for organizing huge collections. As a worldwide network, this system can be accessed simultaneously in a world containing texts, graphics, and data, which we now know as the Internet (Wright, 2014). Meanwhile, Warden Boyd Rayward was the first academician to consider convergence between libraries, museums, and archives delivered in a keynote address at the National Conference of the Office of National Preservation in Australia in 1995. He then poured his thoughts into his book, History of Electronic Artifacts, published in 1998,

> "[The] advent of electronic sources of information and their ever-increasing volume and variety will require a major redefinition and integration of the role of archives, museums, and research libraries. The distinctions between these different types of institutions eventually will make little sense. However, as we get to this point, we can anticipate continuing turf battles between the professional groups that manage them. [...]" (p. 207-208).

Rayward's thought has inspired many researchers who study the impact of digitization, such as research on the similarities and differences of documentary institutions (Hedstrom & King, 2003), the importance of collaboration between libraries, archives, and museums (Waibel & Erway, 2009; Yudhawasthi, 2014), collaboration and preparation professional information practitioners in the digital era (Trant, 2009), and the digital convergence of archive libraries and museums (Marty, 2009).

The availability of information in electronic format has driven the "digital convergence" of libraries, archives, and museums and has been the subject of countless publications and

presentations. Rayward predicts that what will be at stake is how documentaries and academic institutions react to digital transformation as world information resources will affect the future of the profession and the identity of libraries, archives, and museums in the 21st century.

Collaboration between documentary institutions in the United States is carried out openly under the Federal Museum and Library Services Act 1996. In the United Kingdom, documentary institutions conduct the collaboration securely. However, there are many records of various collaborations since 1999 (Baba, 2005). Collaborating is undoubtedly; it takes preparation among documentary institutions to implement policies from multiple sides, especially risk factors that result in lost or damaged documents owned (Zorich, 2008). Collaboration in the digital era will shape the future of institutions such as libraries, archives, and museums. Classification, collaboration, and assistance in document arrangement are examples of collaboration possible in the digital era (Marty, 2009). Collaboration is a step towards convergence from coexisting conditions, networking, and various collaborative projects. Whatever form of convergence, it all boils down to meeting the user's knowledge needs (Rayward, 1995; Marty, 2009).

Convergence in a structural form first occurred in 2004 in Canada. Libraries and national archives were united in Library and Archives Canada (LAC). The Canadian government is committed to carrying out a key role in procuring and preserving national and state documentaries through the LAC. At the global level, international collaboration began in 2008 when the Conference of Directors of National Libraries (CDNL) succeeded in formulating a long-term vision of a digital world library. CDNL agreed to build a global distribution system or digital collection that is comprehensive, open, connected without ties and universally accessible via the internet. It includes the accessibility to materials in cultural heritage management institutions and private collections for research, education and lifelong learning, innovation, economic development, and promoting international understanding.

Non-governmental organizations also carry out similar activities. In the sixth meeting held in December 2011, six non-governmental organizations agreed to adopt the "Statements of Principle on Global Cross-Sectoral Digitization Initiatives" with the common goal of collecting, recording, organizing, storing, preserving and providing access to the world's cultural heritage and intellectual works in the form of a documentary (Sudarsono, 2016).

2. METHODS

This research used a qualitative method to examine the complexity of phenomena. The qualitative approach provides many descriptions of phenomena and supports knowing deeper about a phenomenon. This method has flexibility in observation and offers an opportunity to make changes if possible. This method not only fulfills the need of the researcher, but it can give a profound explanation (Sofaer, 1999). For this research, depth interview with the elected informant has been done. The informants are representatives of the library, archive, and museum professionals. The researcher collected some documentation like photos, videos, and field notes to enhance the data quality.

Furthermore, the researcher joined social media groups of professionals consisting of librarians, curators, and record managers to explore interaction communication that is built among them. The study used some books and journals to complete the data. The data was collected, then reduced, classified, and categorized. After that, all of the findings were analyzed.

3. RESULTS AND FINDINGS ANALYSIS

Documentary Institutions in Indonesia

The convergence movement emerges due to the need for knowledge resources stored in real and virtual forms, in two or three-dimensional formats, living or dead, and even in intangible documents. Physically, document collection, recording, organizing, storage, and maintenance may occur separately. However, considering that these documents are media carriers of messages, information, and knowledge, they might intertwine in the same series effectively. Documentation must therefore be handled according to the same standard, especially in digital form. Unfortunately, in Indonesia, convergence has not become an option in providing knowledge services to the public on a massive scale. Although practitioners and documentary managers frequently discussed the issue, they have not discussed how inter-institutions converge. It is understandable because collaboration activities are rarely occupied among documentary institutions, except in the Regional Library and Archives Service or the Regional Museum and Archives Service. The values that underlie collaboration are the same goals and perceptions, the willingness to process and provide mutual benefits, honesty, compassion, and community-based (Yudhawasthi, 2014).

The National Library of Indonesia has initiated the Indonesia OneSearch, a single search gateway for all public collections from libraries, museums, and archives throughout Indonesia (IOS, 2020). Since its development in 2015, IOS has had 9,704,312 unique entries and 13,895,896 entries with duplicates. Automated harvesting method, such as IOS accumulates collection from the repositories of partner organizations from various sectors: Library, Archives, and Botanical Gardens. Meanwhile, Galleries, Museums, and Sites have not emerged as a sector. It shows that IOS as a convergence tool is not yet widespread and not optimal among documentary institutions. The presence of IOS is exciting amid the GLAMS convergence discourse.

Indonesian museums operate independently online through their websites and social media accounts, and Instagram is the most used. As many as 247 museums have used social media, especially during the COVID-19 pandemic (*Komunitas Jelajah*, 2020). Through the Indonesian Museum Association (AMI) website and the National Museum Registration System (SRNM) of the Ministry of Education and Culture, the public can obtain brief information regarding the address, history, number of collections, and contacts of museums in Indonesia. Unfortunately, the existing data has not been updated and is not uniform. For example, on the AMI website, activities stopped in 2016 by recording 428 museum members of the 18 Indonesian Regional Museum Associations (AMIDA). Meanwhile, on the SRNM website, there are 520 museums in Indonesia, with 134 registered and standardized museums.

Museums in Indonesia are very likely to join world organizations such as the International Council of Museums (ICOM). However, not many museums have collaborated or converged yet. In recent years, several consolidation initiatives have been launched to create convergence, particularly by some museum practitioners and university museum managers. In 2019, the Indonesian Higher Education Museum Network (Jejaring Museum Perguruan Tinggi Indonesia-JMPTI) was established, explicitly aiming to strengthen collaboration between university museums in Indonesia. JMPTI affiliates with University Museums and Collections, and the International Council of Museums (UMAC-ICOM). JMPTI's vision and mission are similar to the Indonesian Higher Education Library Forum (FPPTI). The two organizations even held online discussions in 2020 to initiate convergence between museums and libraries in the university

environment. The event also involved universities that have galleries and campus archives (Yudhawasthi, 2020).

Archival Institutions in Indonesia

There are currently at least two professional archives and records organizations in Indonesia; the Indonesian Archives Association (AAI) and the Indonesian Record Management Professional Association (P3RI), which membership is open to individuals and organizations. Unfortunately, the two organizations have not carried out many joint activities. P3RI, established in 2017, has routine training and discussion activities but was stopped during the pandemic. AAI was established in 1998; some of its members are government employees (ASN) and mostly synergize through the National Archives of the Republic of Indonesia (ANRI). ANRI is a member of the Southeast Asia Pacific Audiovisual Archive Association (SEAPAVAA).

Meanwhile, a Cultural Conservation Site is a location on land and/or in water containing objects and buildings of cultural heritage and structures due to human activities or evidence of past events. In Indonesia, cultural heritage sites are recorded in the National Registration System for Cultural Conservation (SRNCG), including museum data. The procedure and requirements to be designated cultural heritage are quite complicated, as seen at SRNCG. Since the issuance of Law Number 11 of 2010 concerning Cultural Conservation, the number of cultural heritages is 141 (2013-2018) from 99,462 applications submitted until mid-2021. An extraordinary number of Indonesian collective memory documents are stored separately and not connected in a single communication network.

GLAMS is currently adding one more institution, monument (M), when referring to other countries. Hence, convergence among documentary institutions in Indonesia is potential. However, the road to get there is not well laid out. From several online discussions, such as the one held by the LIPI Data and Scientific Documentation Center (PDDI) with the Indonesian Documentation Study Work (KSKI) on June 30, 2021, understanding and thinking about convergence were still in physical and structural integration. Convergence must be interpreted broadly in the current digital era, not just physical union but also the unification of function, substance, and communication. All the problems in the convergence issue is the aspect of communication, as described in the following discussion.

4. DISCUSSION

In Indonesia, GLAMS convergence was discussed from the standpoint of communication. The pattern of relationships and exchanges between practitioners or individuals in documentary institutions will be examined, making it extremely relevant to study utilizing a communication strategy. The primary purpose of communication is to control the physical and psychological environment to produce mutual agreements on the ideas or messages conveyed. Convergence means communicating on a large scale that involves many people, groups, and organizations. Every documentary institution has a tradition of communicating. Communication can occur between documentary institutions, practitioners of documentary institutions within the scope of the same documentary institution, and in a broader environment outside the documentary institution.

Concepts of Organizational Communication & Communication Networks

According to Goldhaber, an organization creates and exchanges messages in an interdependent network to cope with an uncertain and ever-changing environment. An organization is an open and dynamic system that creates and exchanges messages among its

members. As this symptom of creating and exchanging information continues, there is always a process of delivering messages in an organization.

In organizational communication, the macro strategy appears as a vast structure that engages with its surroundings. The organization engages in certain tasks during this interaction, including analyzing environmental data and recognizing, integrating, and establishing organizational goals. The organization seeks information from its environment, which is then processed consistently with what is needed by the environment. Communication plays a vital role because without communication, the environment and people around the organization will never know the organization's achievement.

Communication networks theory by Peter R. Monge and Noshir S. Contractor stated another way of examining organizational structure: examining interaction patterns within organizations to find out who communicates with whom. Since no one can communicate similarly to every other organization member, it can see interconnected communication groups form the overall organizational networks (Littlejohn, 2014).

Bureaucracy is the most significant obstacle in the communication process that occurs in networking. It becomes more complicated when superiors do not have sufficient information and subordinates cannot understand the occurring phenomena. As a result, some institutions cannot join actively in the organization. Bureaucracy also seemed to obstruct when it rolled out the proposed activity plan. For various reasons, not all institutions can join.

Communication Obstacles in Convergence

Communication is a basic human need. Communication is not only carried out directly (primary communication) but can also be through the media (secondary communication). However, with the rapid development of digital technology today, the media is no longer just a messenger but has become the message itself. As McLuhan states,

> "...characteristic of all media, means that the "content" of any medium is always another medium. The message, it seemed, is the "content," as people usually asked for the meaning of a painting (1968).

No matter how information is stored, the content is what matters most, not the format, in all documentary institutions. How to communicate the content of this knowledge without losing the elements of completeness, comprehensiveness, and validity is the main topic in the convergence among documentary institutions. It necessitates a certain level of candor and familiarity with the advantages of other documentary organizations. In order to foster openness and an open mind, informal communication is therefore necessary for the emergence of collaborative and networking initiatives.

Based on observations, communication is the main problem of GLAMS convergence in Indonesia. Almost all communication characteristics between documentary institutions today tend to be formalistic through primary and secondary communication processes. The creation and exchange of messages from institutional members occur through more formal communication networks. This communication network may include only two or more people or the entire organization. At the same time, many factors influence the extent of the communication network, such as directions and flow of messages, message content, and role relationships within the organization. If individuals in documentary institutions work wholeheartedly, creative ideas and thinking "out of the box" can arise when organizations interact with open systems in the external environment, such as technology, economics, and social factors.

Making no changes could be the lack of uncertainty of the convergence of documentary institutions in each institution. It occurs due to very little or too much information received. An effective organization requires a balance between upward and downward communication. In many organizations, downward communication is often insufficient and inaccurate.

Several forms of upward communication are essential for members of the lower group, such as providing suggestions, group meetings, and protests against work procedures that may no longer be relevant in today's digital world. When upward communication does not occur, non-formal upward communication channels are the best option. Individuals rely heavily on sequential processes to collect and disseminate information in a formal organization. Specific patterns of information flow develop from regular interpersonal contact. Regular patterns or circumstances require that communication among the system members may be limited. In the context of convergence, This restriction is obviously harmful since people should be free to move around without being constrained by a bureaucratic framework that makes communication challenging.

Convergence is a phenomenon of conducting communication networks. An essential basic idea about networks is "connectedness" or "linkages" In the context of convergence efforts, how the various groups relate to each other in a global network is highly dependent on a particular "network role," which means that members connect several groups in specific ways. When organizational members communicate, they carry out various roles in the network context as bridges, liaisons, and even separators. On the other hand, if the role of the separator is dominant, it will not be easy to attain connectedness. The role of the separator will be dominant if the sectoral ego becomes the main pillar in discussions between documentary institutions. It is a common thing to find in consortium forums. In this case, improving interpersonal communication skills in all components of the documentary institution becomes essential.

Optimization of the Role of Communication Networks

To open the flow of communication to convergence, based on macro characteristics, each individual or group in a documentary institution has the opportunity to play a role as a clique, opinion leader, gatekeeper, cosmopolites, bridge, and liaison (Pace, 2010, 176). It is common knowledge that "cliques" are a common phenomenon in an organization. The alignment of each "clique" will result in various information distribution within the organization, whether one group will be invited to other group activities or not.

Opinion leaders are informal leaders within the organization. They do not always have to be people who have formal authority in the organization, but people who influence the behavior and decisions of members of the organization even though they do not have formal authority. Individuals in this position are not only beneficial to voice opinions, but they can also even be a driving force. The organization needs to map out the individuals who occupy these roles. It could get assistance with attitudes, abilities, and even morals, give leaders advice, sway stakeholders, and motivate the workplace atmosphere.

Gatekeepers are individuals who control the flow of information among organizational members. They are in the middle of a network. They can pass messages from one person to another or not provide information, depending on whether the information is essential or not for the organization. Gatekeepers in every institution are highly dependent on the driving force in social media groups.

Individuals with roles as cosmopolites, bridges, and liaisons can collect information and become a bridge of various information in their group and other groups. Open organizations need individuals who are capable of connecting, not separating. Individuals in this position should have good communication skills, attitudes, and morals to improve personal performance and bring the organization to the broader community. These individuals can be anywhere, and their presence helps the existence and expansion of the organization in a directed manner. The organization must build the strength of small group communication in each component of the documentary institution to achieve the common goal.

Communication Network Models

A communication network describes interpersonal communication, where opinion leaders and followers have mutual communication relationships on a particular topic in a particular social system, such as a group or organization. According to Masmuh (2008), at least five communication network models; are the wheel communication network, the chain communication network, the "Y" communication network, the circle communication network, and the star communication network. The combination model between the chain communication network and the star communication network seems easier to adapt to convergence needs. In the Chain Communication Network Model, A can communicate with B, B with C, C with D, and others. While in the Star Communication Network Model, everyone can communicate with members of other organizations. Therefore, this model is also known as the all-network model.

If vertical communication restrictions are considered, creating a chain communication network is required to achieve convergence. In this model, each individual can open networking opportunities without waiting for directions from the leadership. Initiatives for networking pursued various individual roles, particularly as gatekeepers and liaisons. The model needs to expand to open more massive communications by combining with the star network. The latter model opens up vertical and horizontal communication opportunities where everyone can communicate with other organization members. The leaders only direct while giving each member the freedom to move and connect.

Based on observations, the communication network model in documentary institutions in Indonesia is the wheel communication network. Almost all documentary institutions place the leader as the center of attention and information. The leader has total command over practically all actions and events. The leaders rarely involve staff who may be more technically knowledgeable and understand the problem. At the same time, the participation of staff and leaders in various groups might open up opportunities to expand. However, what usually occurs is that the staff is reluctant to give input if the leaders are in the group. Networking and freeing staff to work dynamically will collect more information and the possibility of collaboration with other documentary institutions.

Document Access Convergence

In the current social environment, the form of communication in humans is very hyper-personal, human-machine communication. The software makes the system more effective and enhances the new "capture" system (Berry, 2017). Currently, artificial intelligence governs human communication via apps for formatting, configuration, organizing, and ontology.

Convergence is a process that leads to or converges at a single point. When two forms of digital technology are combined or integrated, access to documents can be made possible. This is known as convergence. Here, convergence refers to improving digital networking and

communication rather than constructing a physical facility that houses all documentary institutions under one roof. If this is successful, it would enrich the online collections of digital humanities assets known as Big Humanities that are used to convey information about the country's collective memory.. As Rayward (1995) stated, convergence occurs because of digitalization and innovations in technology that break the boundaries of space and time. In the end, documentary institutions worldwide were pushed to become documentation centers without walls.

Convergence-related debates and seminars are not commonly held in Indonesia. The "Convergence of Museums, Galleries, Archives and Libraries in Higher Education" online seminar in 2020 is the result of a partnership between the Museum Network of the Indonesian Higher Education (JMPTI) and the Indonesian Higher Education Library Forum. Nevertheless, some organizations have at least taken initiatives to open opportunities for forming networks within the scope of GLAMS towards convergence (FPPTI). Moreover, the "Cultural Hack" event was held, a program that brought together GLAM institutions with creative industry players and technology activists to produce collaboration and innovation from open cultural data. This program collaborates with the Directorate General of Indonesian Culture, Wikimedia Indonesia, the Indonesian Game Association, LIPI, PT Elex Media Komputindo & Rekata (Gramedia Writing Project), and the Goethe-Institute Indonesian.

There has also been a "Convergence of Library and Archives Museums in the MPR/DPR environment," a collaboration between the Jelajah Community, the Association of Indonesian Museums, and the MPR/DPR Library and Archives, and the MPR/DPR Museum in 2019. In 2015 the Jelajah Community, along with *Karya Studi Kedokumentasian Indonesia* (KSKI), initiated the idea of LAM convergence; the discussion event in commemoration of the head of *Pusat Dokumentasi dan Informasi Ilmiah Lembaga Ilmu Pengetahuan Indonesia* (PDII LIPI. The discussion attended by various figures from the documentary institutions with the theme, "From Coexistence to Convergence: Libraries, Archives, and Museums".

Indonesian documentary institutions have not yet produced openness. Institutions focusing on documentaries are typically closed to other institutions and have issues. Creating a scientific consortium is a fantastic method to talk about convergence-related topics. Creating shared activities and transforming a group into a discussion platform is difficult. The researcher joins two WhatsApp groups whose members consist of academics intending to be a scientific consortium forum for libraries, museums, and archives. However, there were almost no activities performed in both groups. Even after two years, the members do not know each other yet. No one starts organizing discussions regularly. Even if someone took the initiative to talk, the response was minimal, and it was inevitable that only certain people were active. Members face many obstacles to being active in groups, especially lecturers already busy with education and learning activities.

What about the conditions in WhatsApp groups that contain practitioners of documentary institutions? The researcher participated in 5 WhatsApp groups (museum, library, and mixed practitioners) with slightly different conditions and 3 Facebook groups (community forum, museum practitioner forum, library, and archives). Practitioner groups tend to be more lively and able to become a forum for information on the activities of each institution. However, collaborative activities are still minimal. Some museum managers have actually begun to collaborate with their stakeholders; however, institutions tend not to synergize. Activities often carried out are joint exhibitions or inviting institutional figures as seminar speakers. The researcher has never found a deeper collaboration, which has a longer duration and is organized on a particular theme.

The researcher found that community activists outside the documentary structure initiated one of the GLAMS institution's interesting collaboration efforts. The program is Class Without Class (CWC), initiated by Jelajah Community. This community involves various documentary institutions to help create a sensory experience through various documents to carry out the learning theme. For example, the Love Our Body program, held in 2013-2014, involved three museums in a cultural heritage building, one library, one art gallery, one private hospital, and schools in rural areas. Then, CWC, with the title Studying with the Museum Ambassador (during 2019-2020), involved five museums, two of which are located in cultural heritage sites, one library, one science and technology park, and one *Ruang Publik Terpadu Ramah Anak* (RPTRA). Meanwhile, CWC, with the title Media Literacy, initiated in 2013, involves various museums, libraries, archive centers, broadcasting institutions, universities, schools, community leaders, and the community of parents and persons with disabilities.

5. CONCLUSION

All integrated metadata documents serve as models for engaging with stakeholders by documentary institutions. More information will be shared with the larger community by creating a more comprehensive hyper document. In the digital age, options for the community to obtain their rights to lifelong education have increased thanks to inter-institutional openness in communicating institutions and records. All aspects of modern life have been digitalized. In today's world, people want to access documents, but they also want to get hold of ones that will help them with their studies, careers, or even hobbies. At this stage, GLAMS convergence actively produces integrated documentation, offers guidance, and provides wider references. To do this, communication obstacles must be reduced and, if possible, eliminated. One typical way to increase accessibility is for documentary institutions to merge. It ultimately strengthens the documentary institution's function in using and conserving the nation's collective memory. This work strengthens the foundation of documentary institutions as a result. Convergence is a collaborative effort to create a memorable experience using several distinctive documents that can be accessed digitally simply and quickly with the swipe of a finger. It is very important to enhance communication skills. Like Paul Watzlawick said, "*one cannot not communicate*." Communicating is a complex situation. Each people uses a different way to deliver what they think and or what they feel. They communicate with one another using language, their bodies, and all the tools made by humans.

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