



From static to social: Museum-date and the reimagining of urban museums in the disruption era

Tuffana Farasabila¹, Prihandoko Sanjatmiko^{1*}

¹ Department of Anthropology, Faculty of Social and Political Sciences, Universitas Indonesia, Depok, West Java 16424, Indonesia;

*Correspondence: tuffana.farasabila@ui.ac.id

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ABSTRACT

Background: This study addresses the shifting public perception of museums in the era of disruption, particularly among urban communities. One manifestation of this shift is the emergence of the *museum-date* phenomenon, in which museum visits are reimagined as interactive, experiential, and lifestyle-oriented activities. This study aims to investigate how this transformation reflects broader changes in how urban society engages with tourism and cultural institutions. **Methods:** A qualitative ethnographic method was applied to explore this phenomenon. Data collection involved direct observation, in-depth interviews with key and additional informants, and documentation techniques. Fieldwork was conducted at the National Museum of Indonesia and Lawang Sewu to gather insights into the practices and perceptions surrounding museum-dates in an urban context. **Findings:** Findings indicate that the disruption era has significantly influenced the dynamics of museum engagement. The concept of the museum-date is not only shaped by disruptive innovations—such as digital culture and social media—but also by a tension with conventional museum frameworks. Visitors are increasingly transforming their museum visits into personalized and performative experiences, reflecting broader changes in urban lifestyles and consumer behavior. The museum-date represents a repackaging of tourism experiences that aligns with the sensibilities of the digital and disruption-driven generation. **Conclusion:** The study concludes that the museum-date trend signifies a reconfiguration of museum functions in response to disruption-era influences, offering new potential for museums to remain culturally relevant and socially integrated in urban life. **Novelty/Originality of this article:** This article offers a novel contribution by examining the museum-date as a cultural response to the era of disruption, highlighting how innovation and social media have reshaped urban tourism and museum engagement in Indonesia. It provides a new lens to understand how urban society adapts cultural spaces to meet evolving social needs.

KEYWORDS: museum-date; disruption era; urban tourism.

1. Introduction

One of the activities that has become increasingly popular among urban communities today is the museum-date. A museum-date is an immersive museum visit experience, where individuals spend time at a museum in a more interactive and engaging manner (Xu et al., 2025). What differentiates a museum-date from a regular visit is its focus on participation and the experiences gained. During a museum-date, visitors are encouraged to participate in activities provided within the museum, which is not typically the case in a regular museum visit, where the primary focus is on education. Museum-dates also tend to offer

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more memorable experiences since they are conducted intensively with close companions. In contrast, regular visits usually emphasize a one-way educational experience for visitors.

The concept of the museum-date has started to attract attention from various segments of society, particularly those who frequently use social media (Hendrik, 2020). Observations show that information regarding the concept of museum-dates is widely shared across multiple social media platforms, such as Instagram, TikTok, Twitter, and other social platforms. Not only do people share information about museum locations, but they also exchange tips and inspirations related to the museum-date experience, such as fashion guides, photography styles, and activities that can be done while visiting the museum.

The widespread sharing of such information and inspiration on social media has, in fact, influenced the way urban visitors engage with museums. According to observations, museum-dates are often carried out at the National Museum of Indonesia and Lawang Sewu, particularly during weekends (Russo et al., 2006). In addition to learning about museums through social media, many visitors actively implement the information regarding museum-dates. At these two museums, there were many visitors participating in museum-dates, complete with supporting elements (Walsh, 2012). They dressed in coordinated outfits, posed in characteristic ways, such as turning their backs to the camera or posing in front of exhibits without looking at the camera. Beyond photography, they also engaged more actively in available activities within the museum, such as holding meetings, attending interactive exhibitions, and participating in exhibits organized by various communities within the museum.

As a form of utilizing museums as social spaces by urban communities, museum-dates have emerged because people seek public spaces for private and intimate gatherings (Foley & McPherson, 2000). This is related to household situations where multiple family members live together under one roof, making private space a rare commodity, as seen in many parts of India (Ross, 2018). However, challenges still exist when participating in museum-dates, particularly regarding exhibition layouts that have not fully embraced digitization, a lack of promotion, and inadequate maintenance of museum buildings, historical objects, and facilities (Diwyarthi, 2019). The disruption era has led to various innovations, which has caused modernization in the social structure of urban society, including in museums (Khasali, 2017). The modernization of museum dynamics can encourage urban society to view museums as a stage for self-expression and as part of their lifestyle through tourism (Crum, 2020). To address this, a synergy between museum managers and relevant stakeholders is necessary to create a museum dynamic that aligns with the needs of urban communities. Without quality museum management, even modern exhibition designs would not have much impact on visitors, as they would only showcase the modern aspect and may come across as a mere historical reconstruction.

The museum-date trend among urban communities has had a notable impact on the tourism sector in each region. It would certainly be interesting to explore how museum-dates are currently taking place and how this activity has the potential to become an alternative form of urban tourism. In this thesis, the phenomenon of museum-dates that occur at the National Museum of Indonesia and Lawang Sewu will be observed and examined more deeply. This research will not only describe museum-date activities but will also aim to understand the realities experienced by urban society in museums. Although it may not always be the primary focus, the museum-date experience can help develop visitors' experiences and ensure that museums continue to serve their cultural and educational functions, positively influencing the perceptions and lives of urban communities.

2. Methods

2.1 Research type

The research I conducted is qualitative, a methodology used to explain and analyze phenomena, events, social activities, attitudes, beliefs, and the perceptions of individuals or

groups toward certain subjects. Qualitative research is particularly strong in providing an in-depth understanding of reality (Renjith et al., 2021). The method employed in this study is ethnography, which is used to describe, analyze, and interpret cultural elements (behavioral patterns, beliefs, and language) that evolve over time (Tomaszewski et al., 2020). The data collected will be analyzed using an interpretative approach.

Through this approach, various meanings derived from an experience will be revealed. Interpretative research involves detailed direct observation of individuals in their natural situations and conditions. The aim is to achieve understanding and interpretation of how individuals create and maintain their social worlds. The assumption behind the interpretative approach is that individuals interpret their experiences by assigning meaning to what they observe. In this research, the experience of visiting museums within the context of disruption by urban visitors is utilized to interpret the concept of museum-dating.

2.2 Research timeframe and location

The study was conducted from October 2022 to March 2023. Although the research spanned six months, the time spent at the research sites was not carried out continuously. During each visit, immersion was carried out alongside informants at the National Museum of Indonesia and Lawang Sewu. In addition, several independent observations were conducted without disclosing the researcher's identity in order to obtain more diverse and varied data. The following table presents the planned research schedule:

Table 1. Planned research schedule

Num	Activity	Research Timeframe
1.	Literature collection on visitor behavior & research sites	September 2022
2.	Writing Chapter I	October 2022
3.	Writing Chapter II and field research (interviews, observations, participant observations)	October–November 2022
4.	Writing Chapter III and field research (interviews, observations, participant observations)	December–March 2023
5.	Data analysis and writing Chapter IV	May 2023
6.	Writing Chapter V	June 2023

The research was conducted at the National Museum of Indonesia in Jakarta and Lawang Sewu in Semarang. These two locations were chosen for their geographical distance, as I intended to explore and provide an overview of the diverse data regarding changes in visitor perceptions of museums in the era of disruption. Both museums are popular in their respective cities—Jakarta and Semarang—and have a diverse range of visitors in terms of type and place of origin, making them suitable for my study. The subjects of my research included visitors and representatives from the management of the National Museum of Indonesia and Lawang Sewu. The selection of visitor subjects was done randomly but within the criteria I set: visitors aged 20-30 years, visiting in small groups, and visiting for recreational purposes. In addition to the visitors, I also chose representatives from the Public Relations department of the National Museum of Indonesia and tour guides from Lawang Sewu as key informants. The object of this research concerns the behavior of visitors at the National Museum of Indonesia and Lawang Sewu as they engage in shared moments during their visits.

2.3 Data collection and analysis techniques

In this research, both primary and secondary data were collected. Several techniques were employed to gather primary data: Through observation, various phenomena and occurrences in the field were examined. This method allowed for the documentation and analysis of events that took place during the study, providing a comprehensive picture of the objects being researched. In addition to direct observation, involvement with the groups was carried out, following the key informants as they toured the research sites.

Conversations with additional informants were also conducted to obtain information not gathered during the formal interviews with key informants.

Interviews were conducted to inquire about various phenomena central to the research questions. Some interviews were formal, with prior consent obtained from the informants, while others were informal, occurring during breaks. This informal approach was used to help informants feel more at ease and share more freely. The number of key informants was limited to ensure in-depth information, while the number of additional informants was not restricted, as supporting data was also sought. In addition to interviews and direct observations, documentation was used as supplementary data for the research. The documentation included photographs, videos, and pamphlets related to the study. Throughout the research, some challenges and advantages were encountered. In both Jakarta and Semarang, initial difficulties included obtaining informant consent and the adaptation process at the start of the study. A significant challenge arose when requesting interview appointments with Lawang Sewu representatives, where delays in responses led to confusion. To overcome time constraints, interviews were conducted with Lawang Sewu's tour guides, who were considered knowledgeable about the daily operations of the site, enriching the research with their stories.

Key informants were selected randomly by approaching visitors on-site and asking if they would agree to participate in interviews. It often took 15 to 30 minutes to find a willing participant. Informants agreed as long as the atmosphere was casual, as if strolling with a friend, which was readily accepted. When interacting with informants, the identity of the researcher was not always fully disclosed. For example, during interactions with informants A and B, the researcher introduced themselves as a postgraduate student at the University of Indonesia (UI), which led to awkwardness and some informants apologizing for not meeting expectations. In contrast, when interacting with other informants, such as C and D, the academic affiliation was not mentioned, which resulted in more relaxed conversations.

At Lawang Sewu, the researcher briefly introduced themselves as a student from Jakarta, which resulted in a warm and open response from one informant, E. Her admiration led to more guarded storytelling, but reassurances were provided that candid experiences were desired. Conversely, when the researcher introduced themselves to a representative from the National Museum of Indonesia as an Anthropology student from UI, the informant became more open, facilitating deeper discussions. Fieldnotes played a crucial role in the data analysis process. Phillippi & Lauderdale (2018) argue that fieldnotes serve multiple purposes, including aiding the creation of a holistic description of the study context, interviews, focus group discussions (FGDs), and relevant document data. Fieldnotes also assist in secondary analysis and metasynthesis, positioning qualitative research within a larger social and temporal context. They provide non-textual information that is essential for understanding the meanings conveyed by informants. According to Miles & Huberman (1994), data analysis involves three key components: data reduction, data display, and drawing conclusions. Data reduction entails not only discarding unnecessary information but also editing, categorizing, and summarizing data. Coding is then applied to identify patterns, followed by data presentation and conclusion drawing.

3. Results and Discussion

3.1 The impact of museum-dates on social relations and interaction within museums

Museum-dates have become a notable phenomenon in urban society, where museums are increasingly seen not only as educational institutions but also as popular venues for various social activities. This section explores how this trend influences social relationships and interpersonal interactions during the disruption era. It analyzes various aspects, including changing patterns of interpersonal connections, the reinterpretation of public and private spaces, and evolving social norms and expectations regarding museum experiences (Kumoro et al., 2020).

In the context of the disruption era, museum-dates reflect how urban individuals are reshaping social engagement through cultural spaces. Museums, traditionally sites of knowledge and preservation, are being recontextualized as spaces for personal and collective interactions. This recontextualization has implications not only for museum policy and design but also for broader cultural shifts among urban populations.

3.1.1 The impact of museum-dates on social relationships and interactions at the National Museum of Indonesia

The growing trend of museum-dates among urban residents—where museum visits extend beyond educational purposes—indicates a transformation in how individuals establish social relationships and appreciate cultural heritage during the disruption era (Biagi, 2020). Disruption has altered the nature of interaction between museums and their visitors. According to research by Choi & Kim (2021), the pandemic created a moment of disruption that necessitated the adaptation and development of new strategies within museums in order to remain relevant. These adaptations included the use of digital technologies and efforts to increase visitor participation, ultimately fostering deeper interpersonal connections through unique museum experiences (Falk, 2009).

The museum-date phenomenon has specifically affected how the public interacts with the National Museum of Indonesia. The prolonged pandemic accelerated disruptive changes in museum operations, prompting the implementation of various strategies. These include the introduction of immersive rooms and virtual tours—innovations that emerged during the limitations on physical visits. These technological elements enable visitors to engage actively with museum content, creating multisensory experiences through audio, visual, and narrative elements. As such, visitors move beyond passive observation and become participants in curated cultural encounters. This interactive dimension, which is central to museum-dates, contributes to meaningful social engagement among individuals within museum settings.

Another strategic response from the National Museum of Indonesia has been the curation of exhibitions that are not only museum-led but also developed in collaboration with external institutions and the general public. These diverse exhibitions enhance visitor participation and shift the relationship between museums and audiences. Rather than being static repositories of heritage, museums become co-creators of cultural discourse, inviting public contribution. Within this context, visitors interact more actively with the exhibits, developing new perspectives and deepening their experiences. These co-curated exhibitions enable stronger social relationships, as the museum facilitates and co-constructs the unique experiences of museum-dates (Gurel & Nielsen, 2018).

This shift in the museum-visitor relationship has also prompted a reinterpretation of public and private spaces. Lefebvre (1974) argued that public space is not neutral or naturally occurring, but socially produced through relationships. These social dynamics, although often invisible or taken for granted, are essential in shaping public spaces. In this light, museums serve as public arenas where people acquire knowledge and collectively engage in dialogue about societal issues.

In the context of the museum-date phenomenon at the National Museum of Indonesia, the museum—traditionally considered a public space—can simultaneously become a more private setting. This reinterpretation arises from the evolving nature of social relationships within the museum environment. Museum-dates often involve intimate group interactions, where individuals engage in deep conversations, document their experiences, or simply explore exhibits together in focused, personal ways. These simultaneous yet separate social interactions suggest that museums can act as both public and private spaces, depending on the visitors' intentions and modes of engagement (Eklund, 2020).

The emergence of these layered spaces implies that museum-dates create a dual spatiality: the museum remains public for those seeking communal and inclusive experiences, yet also becomes private for those cultivating intimate, exclusive interactions.

This flexible spatial interpretation is shaped by how individuals choose to engage with the museum environment and with one another.

The shift in social relationships and the reinterpretation of museum space also lead to changes in social norms and visitor expectations. As Geertz (1973) explains, culture is composed of webs of meaning embedded in symbols. Through these symbols, people express awareness and construct cognitive frameworks for understanding life. In this context, changes in social norms and expectations emerge through the reinterpretation of symbolic cultural elements within the museum space, creating new experiential frameworks.

In the case of the National Museum of Indonesia, shifting norms are reflected in how the museum is perceived as a social destination for urban residents. It is increasingly viewed not only as a place to passively appreciate historical artifacts but also as a space to spend time, build relationships, and engage in various activities. Visitors attend exhibitions, hold meaningful conversations, and interact with the museum collections. Even clothing choices have evolved, with museum-date participants often dressing in coordinated earth-tone outfits that balance casual and refined aesthetics—an indication of new social codes linked to museum attendance.

These evolving norms also influence visitor expectations. As museum-date culture becomes more prevalent, visitors expect the museum to offer dynamic, engaging content that aligns with contemporary urban lifestyles. In response, the museum has undertaken various initiatives to meet these expectations. Likewise, the museum itself anticipates that visitors will engage with its collections in thoughtful ways—through interaction, discussion, and documentation. This reciprocal set of expectations marks a shift in how museum experiences are conceptualized, highlighting the growing desire for culturally meaningful and immersive interactions.

From the above analysis, it is evident that the museum-date phenomenon at the National Museum of Indonesia significantly affects social relationships and interaction within the museum. It encourages bidirectional engagement between visitors and the institution, reshaping norms of museum behavior. Visitors are no longer passive observers but active participants who appreciate collections while bringing contemporary urban culture into museum spaces. In turn, the museum positions itself as a facilitator of these evolving experiences, adapting to the disruption era by innovating its offerings and outreach. This mutual adaptation underscores how museum-dates can function as intimate, socially driven interactions that take place within public cultural institutions. Depending on perspective, such encounters can be seen either as private engagements within public space or as private experiences unfolding in an increasingly personalized museum setting.

3.2 Facing museum-date as friction between the local and global

3.2.1 Facing museum-date at the National Museum of Indonesia as friction between the local and global

In an era of rapid change and the penetration of global culture, the phenomenon of museum-dates has become increasingly popular in urban society. This phenomenon cannot be separated from the era of disruption and globalization, which can trigger friction in the relationships between individuals and their environments. As a form of friction, the museum-date phenomenon presents unique challenges for society. The various forms of museum-dates in different museums can be understood by looking at how friction arises due to changes in preferences and expectations, technological influences, and cultural differences, as well as the challenge of maintaining the balance of dynamics.

The National Museum of Indonesia is one of the popular museums that attracts the interest of urban society to experience a museum-date. The museum-date phenomenon represents friction in the relationship between individuals and their environment. This friction arises due to social, cultural, and technological changes in urban society. The era of disruption that has occurred in museums has caused changes in social relationships and

interactions. At the National Museum of Indonesia, the interaction between the museum and visitors has become a two-way active interaction. This change occurred because of disruption in media, which triggered the development of technology. The advancement of technology in museums has caused individuals to face a dilemma between the real-life museum experience and digital connectivity. Often, individuals feel tempted to continuously update their social media by capturing moments through photos or videos, rather than meaningfully experiencing and feeling the museum environment directly.

This dilemma is also felt by the informant visitors at the National Museum of Indonesia. With the purpose of having a museum-date, visitors' focus is divided into several activities: obtaining and enjoying the knowledge provided by the museum, taking documentation, and sharing information on social media. These activities are the main agenda of the museum-date that cannot be eliminated. Therefore, unconsciously, visitors perform these activities simultaneously. The atmosphere in the Immersive Room is an example of a dilemma between individuals and their environment with the latest technology, where visitors receive knowledge, take documentation, and share information on social media at the same time. This can affect the quality of interaction and individual engagement with the museum environment, as their attention is divided between the real world and the digital world.

The era of disruption within the museum has also altered the social and cultural values of the museum. Friction occurs due to changes in social norms and expectations regarding individual experiences in the museum (Akbar, 2019). Individuals may have different preferences and expectations related to cultural diversity, inclusiveness, or contemporary issues that may not align with the values available in the museum. This misalignment causes visitors to experience dilemmas in enjoying the museum. One example relates to the museum's atmosphere. Visitors are often confronted with a museum environment that does not align with the norms they hold.

Regarding changes in social norms, many visitors perceive that museums are identical with a quiet and serene atmosphere. However, the National Museum of Indonesia has now become a busy space with the sounds of visitors. It is no longer just a space to display collections but also a place for various community activities. The atmosphere in Building A serves as an example of a dilemma between the individual and the museum's culture, where visitors enjoy the museum privately with their groups, but in a noisy atmosphere. This friction can result in disturbances for individuals or groups, thus affecting the interaction between visitors and the museum's collection.

The friction arising from changes in the museum can create tension between visitors and the museum environment. Several challenges are faced by the museum and visitors to ensure that museum-date activities are not disrupted by the friction in the museum's dynamics. Introducing museum-date requires adequate infrastructure and technology. However, dilemmas between visitors and technology also arise due to the latest technology used as museum installations. There are technical challenges to ensure that the technology in the museum works well but does not exacerbate the dilemmas visitors face. One effort by the National Museum of Indonesia in the Immersive Room is to provide separate times for visitors to take documentation and upload it to social media. This is intended so that the museum-date activities in the Immersive Room are not done simultaneously. There is time for visitors to enjoy the immersive media and a separate time to capture the moment, so that visitors' focus is not divided.

Another challenge is facing the dilemma between individuals and the museum environment. Museum-date can affect social interactions and relationships among visitors. Some visitors may be more focused on creating their personal experience through technology, reducing direct interaction with other visitors or limiting the opportunity to share experiences. It is important for museums to create an environment that supports museum-date activities. One effort made by the museum is to station security personnel in certain areas that require a calm atmosphere, such as the gold collection room. The presence of security personnel is intended to ensure that visitors can remain calm while enjoying the museum's collection, without disturbing individuals or groups who are also enjoying the collection in that area.

From the analysis above, it is evident that various frictions arise due to changes in the National Museum of Indonesia. The friction occurs in the form of dilemmas between visitors and the museum environment as well as the technology used. Resistance is observed from visitors who remain in this dilemma. Several challenges are faced by the museum and visitors, such as creating the atmosphere and maintaining the technology that supports the museum-date activities at the National Museum of Indonesia, without exacerbating the existing dilemmas. To address this, the solution adopted by the museum is to divide the time between enjoying the museum and taking documentation, as well as assigning security personnel. This solution is implemented to ensure that the museum-date experience remains enjoyable and aligns with the culture of the visitors and the National Museum of Indonesia.

3.3 Museum-date phenomenon as a repackaging of tourism

3.3.1. The museum-date phenomenon at the National Museum of Indonesia as a repackaging of tourism

In an era characterized by rapid changes and disruptions in various aspects of life, the phenomenon of museum-dates has emerged as a new form in the urban society tourism industry. Museum-Date offers a unique experience where traditions in the form of cultural heritage meet global trends, creating a distinctive experience for visitors. To understand the museum-date phenomenon as a repackaging of tourism, visitor and museum engagement in the interaction between local and global cultures, as well as how this reflects the challenges and opportunities museums face in the global era, can be explored further.

One activity that can be done by urban society is the museum date. In general, a museum-date is an activity done by visiting a museum and enjoying its collection together, closely and intensely. A museum-date is not limited to couples, but can also be done with friends or family. What differentiates a museum-date from other types of visits is that the museum-date is a pre-planned activity to obtain a unique and emotional experience through active interaction between the individuals involved and the museum through exhibitions and special activities.

The growing phenomenon of museum-dates among urban society is an implication of the disruption era that has affected urban life, especially in the dynamics of museums. Museums are no longer seen as places that are only visited during school tours, but can serve as an alternative destination for tourism with close companions (Gall-Ely, 2007).

The museum-date activity is not unfamiliar to the National Museum of Indonesia. For the museum, museum-dates are not limited to couples but are often done with family or friends. Based on observations and interviews, museum-dates at the National Museum of Indonesia are mostly carried out by visitors aged from their teens to 40s in small groups. This shows that the museum's offerings are well-received by visitors of this age range. However, museum-dates are conducted on a small scale, so there are several groups within one room, each with different interests.

As a new form of tourism, museum-dates are involved in the interaction between local and global cultures. One form of engagement is the participation of visitors when they share their museum-date experiences via social media. With varying interests in the museum's content, museum-dates can influence social interaction and relationships between individuals, as they can communicate and interact with the museum actively. The result of this social interaction is often shared by visitors on social media. This allows for the exchange and dialogue between local and global cultures, as this local content is not only accessed by those in the immediate circle but also by people outside of it. This causes the wider society to receive information about the museum-date concept at the National Museum of Indonesia.

Another form of engagement at the National Museum of Indonesia is collaboration with community groups, both domestic and international. The collaboration is not limited to organizing exhibitions that align with the museum's theme but can include various themes

and exhibition formats. The development of the museum-date phenomenon encourages collaboration with external parties to open exhibitions and sell goods in the museum area for a certain period. One example of such collaboration observed during the research period was an exhibition and sale of Nusantara coffee. Not only collaborating with local entities, but also with foreign entities such as embassies of other countries. The National Museum of Indonesia frequently collaborates with embassies to organize cultural cooperation exhibitions, contributing to both the museum's revenue and the exhibition organizers.

Visitor expectations for the development of museum facilities to support museum-date activities have been responded to by the museum through the Immersive Room. In addition to exhibition halls in the two main buildings, one of the latest attractions at the National Museum of Indonesia is the Immersive Room. This area has become a favorite for visitors to do museum-dates. To build the Immersive Room, collaboration from various fields, such as illustrators, animators, academics, and media, was required. This large collaboration has resulted in an Immersive Room that draws public interest to visit. Visitor enthusiasm is evident from tickets being sold out for all sessions, especially on weekends. Although not the main source of income for the museum, the selling out of Immersive Room tickets shows that museum-dates utilizing the latest technology can contribute to the museum's revenue.

Museum-dates at the National Museum of Indonesia also provide an opportunity for personalizing the visitor experience. Marketing conducted on social media by both the museum and visitors attracts attention from Jakarta's residents, those from outside the city, and even international tourists to visit (Cornellia & Hermawan, 2020). This is evident from visitors to the National Museum of Indonesia who are from areas far from the museum, even outside Jakarta. The marketing conducted is also accompanied by an improvement in the quality of the museum's content. Not only in terms of the number of collections, but also in the arrangement and development of exhibition layouts and activities within the museum. The improvement in the quality of the museum's content certainly becomes one of the reasons for tourists to choose the National Museum of Indonesia as a destination for their museum-date. By visiting the National Museum of Indonesia for a museum-date, visitors will experience a unique museum-date that enhances awareness of Indonesian history through a private experience with close companions.

The growing museum-date phenomenon in urban society can be classified as a form of tourism repackaging. This is because there is a development in the form of museum visits. A museum visit is no longer just to look around, but involves the engagement of visitors and museums in the interaction between local and global cultures in the museum-date activities at the National Museum of Indonesia. Visitor and museum engagement is seen in sharing museum-date experiences on social media and collaborating with local and international parties in organizing exhibitions. The museum-date activity also opens opportunities for personalizing the visitor experience. Museum-dates not only bring economic benefits to museums as tourist destinations but also provide significant social benefits, such as increasing historical awareness, better social interactions, and strengthening relationships among individuals and their surroundings. By creating a unique and memorable experience, museum-dates are able to attract new interest from tourists to visit the museum and contribute positively to the development of tourism, particularly in Jakarta.

3.3.2. The museum-date phenomenon at Lawang Sewu as a repackaging of tourism

With a combination of magnificent architecture and a mysterious atmosphere, Lawang Sewu has successfully attracted the interest of couples to make it a unique dating destination. This phenomenon not only has a positive impact on Lawang Sewu itself but also inspires the development of new forms of tourism at other historical and cultural destinations in Indonesia. Unlike the National Museum of Indonesia, which is already familiar with the museum-date phenomenon, Lawang Sewu is not yet familiar with the concept. However, based on observations and interviews, museum-dates at Lawang Sewu are conducted by visitors aged from their teens to 40s in large family groups. This shows that what is presented by the museum is accepted by visitors of this age group.

Since the collections at Lawang Sewu focus mainly on the history of Indonesian railways and colonial-era architecture, visitor interest in the museum's content is not as diverse as it is at the National Museum of Indonesia. Although there is less variety in interest, museum-dates at Lawang Sewu can still influence social interaction and relationships between individuals. This is evident when visitors come to Lawang Sewu with the same purpose and interest, which is to travel with close companions, fostering communication between individuals on this matter. Through museum-dating, visitors also have the expectation of gaining a tourist experience at the museum, making interaction between individuals even more profound. This condition shows that museum-dating can be an alternative form of tourism as it creates an opportunity to strengthen emotional bonds and build a unique experience together.

As a repackaging of museum visit activities, the museum-date phenomenon also involves the interaction between local and global cultures. Similar to the museum-date activities at the National Museum of Indonesia, one form of involvement at Lawang Sewu is the participation of visitors when sharing their museum-date experiences via social media. One of the newest attractions at Lawang Sewu is the well-preserved colonial architecture. This area is a favorite for visitors to engage in a museum-date. Visitor enthusiasm is seen from the reasons people visit, as they are more interested in the architecture of Lawang Sewu and curious about the icon of Semarang City rather than the museum's collection. Enthusiasm for the museum's architecture is then shared on social media through visual content. The widespread sharing of information online allows for the exchange and dialogue between local and global cultures, as this local content is not only accessed by people in the immediate circle but also by those outside it. This leads to a broader society becoming aware of the museum-date phenomenon at Lawang Sewu.

Another form of involvement is the collaboration with the local community to open businesses and sell goods in the museum area. The collaboration is not limited to selling Lawang Sewu souvenirs, but also includes food and entertainment, such as music and costume photography services. One example of collaboration observed during the research period is the presence of many small businesses in Building B and the museum's yard, which attracts visitors to transact and gather in the yard with their groups. Aside from influencing the development of museum-dates at Lawang Sewu, this activity also contributes to the museum's revenue and the external parties involved.

Another frequent collaboration is with travel agencies to bring domestic and international tourists to visit Lawang Sewu. As an icon of Semarang City, Lawang Sewu has become a must-visit destination, especially for tourists visiting Semarang for the first time. This is evident from the large number of visitors to Lawang Sewu from distant locations, both during weekdays and weekends. Unlike marketing efforts at the National Museum of Indonesia, which are accompanied by improvements in the museum's content, Lawang Sewu's marketing is accompanied by the development of facilities. The development of the museum's facilities is certainly one of the reasons tourists choose Lawang Sewu as a destination for museum-dating.

Museum-dates at Lawang Sewu also offer opportunities to personalize the visitor experience. By collaborating with external parties, it is hoped that the tourism experience at Lawang Sewu will continue to develop and bring greater tourist interest. This can be seen from the continued increase in the number of visitors to Lawang Sewu for museum-dating purposes, contributing to the museum's growth. Therefore, museum-dating at Lawang Sewu not only contributes to the museum's income but also provides an unforgettable tourist experience. Museum-dates at Lawang Sewu are a form of tourism repackaging. The growing popularity of museum-dates as an alternative activity offers significant social benefits, including enhancing emotional bonds, increasing cultural awareness, and building stronger social relationships. Through museum-dates, visitors enjoy unique experiences while interacting with the museum's content and strengthening relationships with those they bring along.

4. Conclusions

The phenomenon of museum-date emerging within urban society reflects a form of compromise arising from the friction between the conventional museum as a local institution and the global environment. As a form of friction, the museum-date phenomenon has influenced shifts in interactions within museum spaces and adjustments in the tourism experience they offer. In response to these challenges, compromise and adaptation between local and global forces are necessary. Museum-date activities have transformed the way visitors engage with museums, shaping new social relationships and cultural patterns. At the National Museum of Indonesia, two-way interactions between visitors and the museum have emerged, with visitors no longer acting as passive spectators and the museum actively adapting to the disruptive era. In contrast, at Lawang Sewu, interactions remain largely one-directional, yet social norms have shifted, with visitor attention focused more on the architecture and commercial spaces than on the historical collections. To address this, Lawang Sewu has repositioned itself as a facilitator of museum-date activities by aligning its offerings with the evolving dynamics of the disruptive era.

Changes occurring within museums may also generate friction between visitors and the museum environment. At the National Museum of Indonesia, friction manifests in the form of dilemmas faced by visitors navigating between engaging with the museum content and documenting their experience through digital media. Resistance can be observed among visitors struggling to balance these activities, highlighting the need for better time management strategies and the presence of security personnel to maintain a culturally appropriate and enjoyable experience. In contrast, at Lawang Sewu, friction arises from the dominance of digital connectivity and the diminished interest in museum collections, with visitors favoring the building's architecture. This has prompted the need for museum guides, improvements in exhibition planning, and the moderation of entertainment elements—such as reducing music volume and limiting the number of small businesses within museum grounds—to ensure that the museum-date experience remains culturally aligned and enjoyable. As friction in the era of disruption, the museum-date phenomenon can be classified as a repackaging of tourism, resulting from active engagement between visitors and museums within the broader interplay of local and global cultures. At both sites, this engagement is evident in the sharing of experiences on social media and collaborations with both local and international stakeholders—through exhibition services at the National Museum and commercial sectors at Lawang Sewu.

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Author Contribution

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Biographies of Authors

Tuffana Farasabila, Department of Anthropology, Faculty of Social and Political Sciences, Universitas Indonesia, Depok, West Java 16424, Indonesia.

- Email: tuffana.farasabila@ui.ac.id
- ORCID: N/A
- Web of Science ResearcherID: N/A
- Scopus Author ID: N/A
- Homepage: N/A

Prihandoko Sanjatmiko, Department of Anthropology, Faculty of Social and Political Sciences, Universitas Indonesia, Depok, West Java 16424, Indonesia.

- Email: prihandoko09@ui.ac.id
- ORCID: 0000-0002-9664-4374
- Web of Science ResearcherID: ABJ-1092-2022
- Scopus Author ID: 57280273700
- Homepage: <https://sinta.kemdikbud.go.id/authors/profile/6029350>