Cultural Heritage-based Museum Development Strategy in Siak Sri Indrapura Regency

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Abstract. The Siak District Government has long tried to advance the tourism sector by utilizing the rich heritage of the Malay cultural history of the Kingdom of Siak Sri Indrapura. These efforts have strengthened since the establishment of the vision of becoming the centre of Malay culture and the mission of Siak Regency to become a major tourism destination in Riau Province. This research aims to offer a development strategy for Malay historical and cultural heritage museums in Siak Regency to support the achievement of Siak's vision as a Malay cultural centre. This research uses a qualitative method to analyze the potential of Malay historical and cultural heritage in Siak for the development of the Balairung Sri Museum of Siak Regency. Data were obtained through observation, FGD, survey, literature study and documentation. The results of this study indicate that Siak Regency needs a museum that presents Malay historical and cultural heritage comprehensively, including history and 11 objects of cultural promotion, thus distinguishing it from the previous museum. The development of the museum needs to pay attention to various important aspects related to the presentation of collections, distinctiveness and the role of Balairung Sri in its time.

1. Introduction

Siak Regency was established in 1999, with Siak Sri Indrapura as its capital city. Siak was a magnificent kingdom in ancient times, as evidenced by the numerous intangible and tangible cultural heritages. The Sultanate of Siak Sri Indrapura was founded in the early 18th century after the defeat of Raja Kecik for the throne of Johor. Siak ruled until 1948 and then declared to join Indonesia. The modernization of Siak began during the reign of Sultan Syarif Kasim I (reigned 1864-1889), who permitted the construction of the Hock Siu Kiong Temple for the Chinese community. It was carried on by Sultan Syarif Hasyim (1889-1908), who built physical structures and drafted the royal constitution. Sultan Syarif Kasim II's (1915-1948) reign built civilization by advancing public education. He built several schools and provided scholarships. During the Japanese occupation, the Sultan attempted to protect his people from the cruelty of the Japanese army. During the independence revolution, the Sultan fought

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alongside the Republic of Indonesia and integrated himself by handing over sultanate assets worth 13 million guilders.

Many relics of the Sultanate of Siak Sri Indrapura still exist today, including cemetery complexes, office buildings, sultan's personal belongings, household equipment, musical instruments, war equipment, and the most magnificent of which is the Asserayah Hasyimiyah Palace (Siak Palace), which has become a tourism icon of Siak Regency and is protected as a cultural heritage object. Siak Regency has 14 cultural heritage objects, ten located in the Siak Sri Inderapura Sultanate Cultural Heritage Area. The Siak local government recognizes that the Siak Kingdom's historical and cultural heritage has enormous potential to build regional identity and develop the tourism sector. As a result, the local government has made numerous efforts to preserve and manage Siak's cultural heritage in order for it to become a tourist destination for both local and foreign tourists.

With increasing opportunities for the development of the tourism sector on the one hand and the need to develop sources of income for the community on the other, the Siak government is increasingly concerned about making Siak a major tourist destination in Riau. In 2013, the local government began to establish Siak The Truly Malay as a tourism brand, and since then, the tourism theme has been directed at historical and cultural tourism. The Siak government's attention to preserving history and cultural heritage has been seen for a long time, but it has become more intense since the start of the Siak The Truly Malay campaign. Unfortunately, the historical and cultural heritage of Siak Malay as a tourist attraction has not been integrated into one media that can be accessed by tourists easily. Siak District still needs to have a comprehensive Malay history and culture museum and support Siak's campaign as The Truly Malay. Therefore, a study is needed that examines the development strategy of history and cultural museums in Siak District. The successful development of this historical and cultural museum is crucial because it determines the success of the Siak The Truly Malay campaign.

Research on cultural heritage and its relation to museum development for Siak tourism purposes has been widely carried out, three of which use a virtual approach, namely first, research by Suardi, Danuri and Prayitno [1]. This research seeks to develop a three-dimensional virtual museum application using Unity 3D and Blender software. This research aims to facilitate the promotion of Siak Palace. Second, a study conducted by Efendi, Marinda and Lusiana [2]. This research also seeks to create a three-dimensional application of Siak Palace but uses Augmented Reality technology. This mobile-based application aims to make it easier for tourists to see historical objects at Siak Palace. Third, research conducted by Labellapansa and Ratri [3] also makes virtual applications using Augmented Reality to promote the Siak Palace Museum.

The fourth research by Astina A Siregar [4] on managing cultural heritage in the Siak Palace area for tourism purposes. She concluded that cultural heritage management in the Siak Palace area could have been more optimal. So, she proposed a collaborative management model by forming a Siak tourism communication forum involving the government, the community and the private sector. The fifth research by Ritonga and Fatimah [5] on utilising the Siak Sultanate cultural heritage area. This research concluded that utilising cultural heritage in Siak Regency for tourism is supported by restoration, managing landscapes and facilities, and adding tourist attractions. Sixth, a study by Islami, Nurhayati and Gunawan [6] on landscape planning of the Siak Sultanate historical tourism route. This research proposes to divide the landscape of the Siak Sultanate historical tourism route into four parts based on the location and historical relationship between existing historical sites.
All previous studies, although using various approaches and methods, have in common by limiting their focus to the development of the Siak Palace area and the history of the Siak Kingdom. This research takes a different position by offering a strategy for developing a historical and cultural museum that contains the wealth of Malay cultural heritage in Siak, not just a museum of the history of the Kingdom of Siak that has been widely presented through various sites. The new museum to be developed is the Balairung Sri Museum of Siak Regency. This research seeks to answer the question of how the development strategy of the Siak Sri Indrapura Cultural and Historical Museum can display the Malay cultural heritage of Siak to support the Siak The Truly Malay campaign. The results and recommendations of this research are helpful for the Siak District government in developing the Balairung Sri Museum.

2. Material and Methods

This study aims to look at the cultural heritage development strategy of the Balairung Sri Museum in fulfilling its vision and mission. One standard that can be used is procurement standards. Museums and collections are two elements that cannot be separated. An institution can be said to be a museum if it has a collection and protects, develops and utilizes the collection to communicate to the public. The types of museum collections can be whole objects, fragments, objects reproduced or replicas, specimens, reconstruction results, and/or restoration results.

This study uses a qualitative descriptive method. The writing team will describe the need for procurement of the Balairung Sri Museum collection based on data obtained through observations, FGDs, surveys, literature studies and also documentation.

3. Result and Discussion

2.1 History of Siak

The Siak Sri Indrapura kingdom was a fragment of the Johor kingdom because of a dispute within the royal family, namely between Sultan Abdul Jalil Rahmat Syah (Raja Kecik) and Sultan Sulaiman Badrul Alam Syah. At that time, the Siak kingdom was the largest Islamic kingdom in the Riau area, ruling from 1723 to 1946. The Siak Kingdom not only controlled the Riau area, but was able to expand its territory to North Sumatra and parts of Kalimantan[7].

The Kingdom of Siak was founded by the son of Sultan Mahmud Syah II, Marhum Mangkat Dijulang (Xth Sultan of Johor), named Raja Kecik. Raja Kecik's mother was Cik Pung, the daughter of Laksmana Johor. When Sultan Mahmud Syah II was murdered by Megat Sri Rama on Friday August 1699, Raja Kecik was still in his mother's womb. Due to the absence of an heir to Sultan Mahmud, Bendahara Tun Abdul Jalil was crowned as the Xth Sultan of Johor, and given the title Sultan Abdul Jalil Riayat Syah IV. Even though he had been installed as Sultan, Sultan Abdul Jalil Riayat Syah IV was still worried that a woman would be pregnant with Sultan Mahmud Syah II's child and one day would demand revenge. Therefore, Sultan Abdul Jalil tried to find and kill the descendants of Sultan Mahmud Syah II [8].

If Sultan Abdul Jalil were pregnant with Sultan Mahmud Syah II's child, he would not see his child. When Cik Pung gave birth to a boy, she fulfilled her vow. The baby boy was
immediately rescued by Laksmana Johor and handed over to his brother Temenggung Muar. When Raja Kecik was seven years old, Temenggung Muar handed Raja Kecik back to Admiral Johor. Because he felt that Raja Kecik was unsafe in his care, Admiral Johor entrusted Raja Kecik to the captain of Malim, a merchant from Minangkabau. Under the care of Master Malim, Raja Kecik changed his name to Tuan Bujang[9].

Captain Malim then handed over Raja Kecik to Puteri Jilan/Jamilan, namely the Queen Mother of the Pagaruyung Kingdom. In the care of the Pagaruyung Royal family, Raja Kecik was educated to become a leader. Raja Kecik was taught government and martial arts. After becoming a teenager, Raja Kecik went on an adventure to seek knowledge and experience. Raja Kecik began his journey to Jambi and Palembang. In Palembang, Raja Kecik served Sultan Lema Abang as the bearer of royal betel palms. While serving Sultan Lema Abang, Raja Kecik visited Johor and then to Siantan. After feeling satisfied with wandering, Raja Kecik returned to Pagaruyung to meet Yam Tuan Sakti Pagaruyung. It was at that time that Puteri Jamilan approved Raja Kecik's wish to reclaim the throne of the Johor kingdom. Raja Kecik was then crowned and given the title Yang Dipertuan Raja Kecik[10].

Then Yam Tuan Sakti Pagaruyung ordered Datuk Lebai Nasi, Datuk Gergaji, Raja Mendeling, Sultan Pendalihan and the best warriors of the Pagaruyung kingdom to help carry out Raja Kecik's mission. Raja Kecik started his journey to the Kampar area, namely the Tapung Kanan area and then followed the Siak River to Kuala Sungai Siak and continued to Bengkalis. Here Raja Kecik tried to find support from the Akik Tribe, the Sea Tribe and Minangkabau migrants in the Malacca Strait. Feeling that his strength was not enough, Raja Kecik then went to Palembang to ask Sultan Lema Abang for help. In Palembang, Raja Kecik married the daughter of a Depati in Musi Rawas and had a son who was named Raja Alam[11].

When Raja Kecik returned to Bengkalis, Bugis nobleman Daeng Perani and his brother offered assistance to Raja Kecik to reclaim the royal throne of Johor on the condition that Daeng Perani was appointed as Raja Muda. However, the Bugis troops did not join Raja Kecik because Raja Kecik decided to attack Johor even though the Bugis troops had not yet arrived in Bengkalis. In early 1718 Raja Kecik began launching attacks on Johor, and easily conquered Sultan Abdul Jalil Riayat Syah IV. After becoming the 12th Sultan of Johor, Raja Kecik maintained good relations with Sultan Abdul Jalil Riayat Syah by making him the royal treasurer and marrying his son Tengku Tengah. The marriage with Tengku Tengah did not take place because Raja Kecik married Tengku Tengah's sister, Tengku Kamariah. Raja Kecik's actions deepened the hatred of Bendahara Abdul Jalil's children so that the Johor kingdom split and they kidnapped Tengku Kamariah and angered Raja Kecik. In 1719 there was a civil war in Johor between Raja Kecik's camp and Bendahara Abdul Jalil's camp. Raja Kecik won the war so the Bendahara withdrew to Pahang, while Raja Kecik also moved to Bintan. Raja kecik then sent Admiral Sekam to fetch his wife to Pahang. During the mission to pick up Tengku Kamariah, a battle broke out between Admiral Sekam and the Bendahara troops in Kuala Pahang. In the battle Bendahara died, and his children were taken to Bintan by Admiral Sekam[12].

The treasurer's children felt dissatisfied with Raja Kecik because of his father's death and wanted revenge. To achieve this goal, Tengku Sulaiman asked for help from the Bugis nobles Daeng Perani brothers. They finally made a promise that if Raja Kecik could be defeated, Tengku Sulaiman would become Sultan and Daeng Perani would become Yamtuan Muda Johor. A fierce war occurred from 1721 to 1722. In this war, Raja Kecik suffered defeat and retreated to Lingga, then returned to Bintan and also retreated to Siak. Because of the never-ending civil war, finally Raja Kecik and Tengku Sulaiman made a peace agreement which
contained several things, namely 1. Riau, Lingga, Johor and Pahang became Sultan Sulaiman's territory; 2. Karimun, Tanjung Batu, Rangsang, Tebing Tinggi, Pulau Padang, Bengkalis and Rupat became the territory of Raja Kecik; 3. The regalia of the Johor kingdom were divided between Sultan Sulaiman and Raja Kecik.

So the war between Raja Kecik and the family of Bendahara Abdul Jalil ended. Raja Kecik returned to Siak and in 1723 he was crowned Sultan of the Buantan Kingdom (the first Sultan of Siak) with the title Sultan Abdul Jalil Rahmat Syah. Raja Kecik built his kingdom in Buantan, an area on the banks of the Jantan River. Raja Kecik developed trade, maintained maritime security, managed the government well so that the Buantan kingdom experienced development.

2.2 Siak Society

As a sovereign kingdom and having a territory that stretches across the eastern part of Sumatra Island from the interior to the coast, the Siak kingdom is inhabited by residents from various ethnic groups, namely Malay, Sakai, Akit, Orang Utan / Rawa, Minangkabau, Javanese, Chinese, Batak, Bugis, Arabs, Siamese, and Indians. The diversity of ethnic groups living in the Siak Kingdom is mentioned in the twentieth chapter of the book Bab Al-Qawa'id, and in more detail in Gramberg's travel notes (1864). There are various ethnic groups who have inhabited the Siak region long before the formation of the Siak kingdom, and there are also those who came to Siak after the formation of the Siak kingdom. The Malay and Sakai tribes, for example, have occupied the Siak region before the Siak kingdom was founded by Raja Kecik. Meanwhile, other ethnic groups such as the Siamese, Indians and Arabs inhabited the Siak region after the Siak kingdom was founded by Raja Kecik, assisted by the datuks who led the people and their respective territories.

These various ethnic groups inhabit 10 provinces in the Siak Kingdom including: Siak, Tebing Tinggi, Marba, Bukit Batu, Bangka, Tanah Putih, Kubu, Pekanbaru, Tapung Kiri, and Tapung Kanan. During the Siak kingdom, the various ethnic groups that inhabited the Siak region lived in small villages with fairly clear boundaries, both geographical boundaries and boundaries based on the rights and obligations of their residents. For example, the 4 penghulu areas of Siak, Mandau Hilir, Batin Melayu and Batin Perawang areas, Petalangan, Tiga Luhak area, Three Villages, Teratak Buluh, Penghulu Domei area, Sakai area in Upper Mandau, Batin area along the south coast of the mouth of the Siak River and the island -small island (Wilaela et al, 2016:37). Even though they occupy their respective territories, the social life of the Siak people runs well. Different ethnic and cultural backgrounds have produced a unique Siak Malay culture that has survived to this day. Regarding the population of Siak during the kingdom, Gramberg recorded the estimated population, namely: 800 people from the Datuk 4 tribes, 150 people from Datuk Limapuluh, 600 people from Datuk Tanah Datar, 1000 people from Datuk Pesisir / Kampar, 150 people of Arab descent, 1600 servants of the king from four headmen, 200 people from Bintan, 100 people from Bulang, 2050 households from Talang people or around 9000 to 10,000 people, 200 people from Cedun, 5000 people from Sakai, 200 people from Akit, 200 people from Utan, 300 people from three subordinates Batin, 200 inhabitants in Merbau (Gramberg, 1864: 60-80). The population numbers that Gramberg recorded in his writings were rough estimates or numbers that were observed or recorded only, and there were still many that were not recorded. However, Gramberg's notes provide an illustration that the population of Siak during the kingdom era was already crowded and heterogeneous.

To regulate order in social life, the Sultan of Siak established guidelines for social life or laws called Bab Al-Qawa'id. In order to implement this law, the Sultan appointed the leaders
of each tribe to become judges. The Sultan also built a court building and appointed judges who were tasked with trying various cases of violations of the law. The court building is still known as Balairung Sri.

After independence, the population of Siak continued to increase, especially since Siak became a district on 12 October 1999. BPS Siak Regency (2023) recorded that the population of Siak in 2021 was 466,683 people, with a population growth rate of 4.29% per year. The population growth rate is in line with the increasingly heterogeneous population of Siak today. The heterogeneity of the population also influences the cultural form of the Siak people. However, Malay culture is still the dominant culture in Siak. This can be seen from the use of Malay in the daily lives of the Siak people, the implementation of marriage ceremonies and other life cycles according to Siak Malay customs, and the better development of traditional Malay arts. Culture and traditions from other tribes in Siak still have their place in accordance with their portion, such as ethnic Chinese traditions, and various traditions of the Sakai tribe.

2.3 Culture that Develops in Siak

Siak has been neatly arranged since the time the Siak kingdom came to power. Society is grouped into tribal groups within which there are smaller groups called Hinduk. In Siak Sri Indrapura there are four main tribes, namely the tribes whose leaders sit in government accompanying the Sultan, namely the Tanah Datar tribe, the Limapuluh tribe, the Pesisir tribe and the Kampar tribe. Apart from that, in Siak Sri Indrapura there are also 19 tribal chiefs and 26 Hinduk who lead their respective groups and villages. On Bukit Batu there is the Servant Raja Dalam tribe led by Datuk Laksamana. Under it there are 9 tribes and 9 Hinduk. In Pekanbaru there is the Servant Raja Dalam tribe led by Datuk Syahbandar who oversees 13 tribes and 13 Hindukas (Ghalib, Wan. et al, 1991: 251-253). The social organization that applies today is different from that in the kingdom era. Even though tribal groups still exist traditionally, community groupings have followed the pattern set by the government, such as Rukun Warga and Rukun Tetangga at the smallest level.

The principle of lineage that applies in Siak Malay society is to draw lineage from the father's side. This is influenced by the Islamic teachings believed by the Malays. However, in everyday social life, kinship relations with the father's and mother's families are equally strong, where a child has the same obligations towards the father's and mother's families (Ghalib Wan, 1991: 254). This lineage principle is used to this day. However, due to developments over time, often the closeness of a child's emotional relationship to their mother or father's family is also determined by other factors such as the economy and the environment in which they live.
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2.4 The Truly Malay Campaign

In order to increase regional income and community welfare, the Siak government is trying to develop the tourism sector, which has so far been considered less than optimal. For this reason, in 2012 a study was carried out on the development of superior tourism objects in Siak Regency. The study provides several recommendations, one of which is creating tourism branding that emphasizes Malay culture as a superior attraction [13], [14]. Before adopting the slogan The Truly Malay, Siak Regency already had a slogan such as the city of East Sun Palace. However, this nickname is considered less successful for developing Malay culture-based tourism. Siak Regency needs a tourism slogan that accurately emphasizes the richness of its Malay cultural heritage. Based on this study, the Siak District Government then created the slogan The Truly Malay. Apart from that, the establishment of a new brand image for the development of Siak tourism was also encouraged by the tourism brand development activities carried out by the Riau Provincial government, as stated in the work program of the Riau Province Culture and Tourism Office in 2009 which set the agenda for creating a symbol or image for Riau tourism [15]. The slogan The Truly Malay means that Siak is the true Malay, which confirms that all forms of Malay civilization exist in Siak. This slogan also
carries the message that everyone who wants to learn Malay culture must come to Siak, because Siak has a Malay cultural heritage that is still well preserved [16].

The Siak government began introducing the slogan The Truly Malay on March 11 2013 during the 2013 Tour de Siak. The development of this tourism brand was coordinated by the Tourism Department, especially the marketing department. They carry out various strategies to introduce the brand to the public. Socialization is carried out through print and digital media, such as regional newspapers, online newspapers, magazines, leaflets, tourism books and pins. Socialization is also carried out through national TV channels, social media such as Facebook and various activities carried out by local governments, especially those related to culture and tourism [17], [18]. The Siak The Truly Malay brand has also been patented by the Siak Regency government and has been registered since 27 April 2017 with the Ministry of Law and Human Rights with registration number 01906 and brand registration number IDM000628457 [19]. With the establishment of this patent, The Truly Malay is attached as a tourism representation in the Siak area.

The Truly Malay slogan is expected to support the realization of the vision of Siak Regency as the center of Malay culture in Indonesia by 2025, and the mission of Siak Regency to become the main Malay cultural tourism area in Riau and Indonesia, as stated in Siak Regency Regional Regulation Number 3 of 2014 concerning Changes Based on Siak Regency Regional Regulation Number 28 of 2011 concerning the Siak Regency Regional Medium Term Development Plan for 2011-2016. The steps taken by the Siak Regional Government to achieve this vision are by increasing community involvement in revitalizing old Malay villages, including Akit and Sakai tribal villages, as well as holding various cultural festivals such as the Indonesian Zapin festival, Malay culinary festival, national level cultural parade, Siak bermadah festival, and the international spinning top festival. The Siak government also proposed the Siak area as a heritage city area that must be preserved. To increase public interest in preserving Malay culture, the Siak Government also issued Regional Regulation no. 14 of 2015 concerning Malay Language and Dress [20].

The spirit of the slogan The Truly Malay and the series of cultural festivals held have been able to increase the number of tourist visits to Siak. In 2008, domestic and foreign tourists visiting Siak only amounted to 32,208 people, in 2009 31,505 people, in 2010 30,487 people, in 2011 41,771 people, in 2012 53,275 people [21]. After the establishment of the slogan The Truly Malay, the number of tourists continued to increase. In 2015, tourist visits amounted to 50,205 people, in 2017 328,628 people, in 2018 386,938 people, in 2019 618,019 people, in 2020 113,128 people, in 2021 164,388 people, and in 2022 478,530 people (Siak Regency in Figures 2016 – 2023). Unfortunately, with the significant increase in the tourism sector, Siak Regency does not yet have a museum that provides information on the history and culture of Siak Malays from the early days of the development of the Siak area until the time of Independence. Therefore, there is a need for a Siak Malay historical and cultural heritage museum.

2.5 Cultural Heritage of the Siak Community

Siak Sri Indrapura Regency has a very rich cultural heritage. In the 2018 Siak Regency Regional Cultural Principles of Thought (PPKD) document, 392 cultural elements of the Siak people were recorded including: 41 ancient texts, 13 oral traditions, 25 customs, 32 rites, 62 traditional knowledge, 40 traditional technologies, 59 arts, 8 varieties. language, 29 folk games, 9 traditional sports and 74 cultural heritage. These cultural elements are differentiated into three factual conditions, namely developing, underdeveloped and extinct. We can
confirm that there are still many cultural elements that are not recorded in the Siak Regency PPKD.

The 2018 Siak Regency PPKD document contains various recommendations for preserving 11 objects of cultural advancement in Siak Regency. Of the many existing recommendations, there are eight recommendations related to the development of the Balairung Sri Museum, namely:

1. Construction of an ancient manuscript museum
2. Building creative space for oral tradition activities
3. Adding to the collection (customs) of the Traditional Hall
4. Construction of a handicraft gallery and traditional medicine center
5. Documentation of traditional knowledge
6. Document traditional technology activities visually and in writing
7. Build an art museum
8. The need for documentation of folk games

From these eight recommendations, it can be understood that the PPKD drafting team and resource persons from historians and cultural circles in Siak want a storage space, documentation and socialization media for ancient manuscripts, oral traditions, customs, traditional knowledge, traditional technology, traditional arts and folk games that grow and develop in Siak Regency. This recommendation became one of the bases for us in compiling recommendations for themes and collections that will be displayed at the Balairung Sri Museum, Siak Regency.

Of the 392 objects of cultural advancement in Siak Regency, only 11 elements have been designated as Indonesian Intangible Cultural Heritage (WBTBI), namely: Siak Weaving, Siak Sri Indrapura Poetry, Siak Sri Indrapura Zapin, Siak Selodang Gambus, Ghatib Beghanyut, Siak Dodoi Anak, Olang-olang Dance, Poang Dance, Gendong Dance, Dikei Sakai and Tanjak Siak. This number is certainly not balanced when compared with the cultural richness of the Siak people. Therefore, it is necessary to encourage the awareness of the younger generation to be actively involved in proposals, so that more elements of Siak culture are designated as national cultural heritage.

2.6 Balairung Sri Museum

According to Law Number 11 of 2010 concerning Cultural Heritage, Article 18 states that, "A museum is an institution whose function is to protect, develop, utilize collections in the form of objects, buildings and/or structures which have been designated as cultural heritage or which are not cultural heritage, and communicate to the public. Based on the above, it can be concluded that the museum must be a permanent institution which must be supported by a clear organizational structure, so that the existence of the museum will be managed by people who are willing to think and be creative in developing the museum they manage.

It has become an international agreement that museums are institutions that do not seek profit, but that does not mean that museums cannot also seek funds for the continuity of their management. The meaning of not seeking profit (not for profit) according to Daud Aris
Tanudirjo is: This does not mean that it is not permissible to seek profit from its activities, what is true is that it is not an institution that is a means or (main) aim of seeking profit, this can be characterized by museums that the accounting method which is typical and does not share dividends or profits with managers or funders, the profits obtained are used for institutional development or social activities (charity). A good museum is an independent museum, meaning that funding for the development of its activities does not depend on local government funds, for this reason it needs a creative manager who can take collaborative steps to create programs related to permanent exhibitions and interesting temporary exhibitions. Culinary business activities can also be carried out in museums, but instead of having museums in restaurants or cafes, they create cafes in museums which can be their own place for visitors to fulfill museum services and can also be used as souvenir shops and clean bookstores, so they can help with funding. museum and gives the impression that the museum is not rigid in containing only collections, what must be arranged is the placement of these spaces so that they do not interfere with the exhibition of the museum collection.

Museums are treated as corporations that produce products whose quality must always be "guaranteed" and "satisfy" consumers. Museums can also come up with ways to evaluate companies based on "cost" and "benefit", including by:

1. Understand its position and its competitors
2. Economic situation; experience economy
3. Evaluate consumer satisfaction
4. Use measures of company success.

The establishment of the Balairung Sri Museum is under and managed by the Siak Regency Regional Government, which can describe the district concerned. The establishment of the Balairung Sri Museum is a good effort to present Siak Regency and the people in the district based on Regent's Decree number 04/HK/KPTS/2014 concerning the determination of the use of Balairung Sri as a museum of Siak culture and history. In fact, also those outside Siak Regency and even in the international world. Therefore, the development of this museum must be adjusted and make Truly Malay a reality.

The purpose of establishing the Siak Culture and History Museum according to Regent's Decree number 04/HK/KPTS/2014 concerning the determination of the use of Balairung Sri as a Siak culture and history museum is as follows:

1. Improve the tourism and cultural image of Siak Regency
2. Increase tourist and cultural visits
3. Adding tourist and cultural destinations in Siak Regency
4. Increase the promotion of tourism and culture in Siak Regency through Regional Culture and Siak History activities in the context of development, tourism and culture;
5. Increase interest in exploring Siak culture and history

The expected functions are as follows:

1. Displaying movable cultural heritage objects, visual and printed documentation and regional cultural attractions;
2. Showing Siak culture and history

3. Carry out innovations in terms of increasing tourist and cultural attractions;

4. Develop and utilize networks in the field of tourism and culture between tourism and cultural business actors and regional culture nationally and internationally.

The Siak High Density Hall was built in 1886 during the reign of Sultan Syarif Hasyim, the XIth Sultan of Siak. The construction was carried out in mutual cooperation by residents who studied the Datuk Empat Tribe area, namely Datuk Suku Tanah Datar, Datuk Suku Pesisir, Datuk Suku Limapuluh, and Datuk Suku Kampar. The High Meeting Hall was built to function as a place for the king's coronation, a place for deliberations for royal officials, and the court. The Siak High Meeting Hall is a stage-shaped building with two floors, with a rectangular floor plan measuring 30.8 x 30.2 m. The main room is on the top floor with the entrance in the form of a concrete staircase, while the exit is via two iron spiral stairs for those who win the case, and a wooden staircase for those who lose. The architecture of the building is known as the "sirindit bird cage". The main room on the top floor has three rooms for the courtroom, clerk's room, and waiting room for those who will hold trials. In the main room there is a golden royal throne decorated with vine and dragon motifs. On the ground floor there are three rooms as an office and the Royal Kadi's room.

The Balairung Seri building has undergone several restorations, most recently in 2019, and is still in accordance with its original form. This building has been designated as a type D museum by the ministry of education and culture but is still lacking in collections and management that does not meet standards. Balairung Sri was an important place during the time of the Siak Sultanate. The resolution of criminal and civil cases is heard in the Balairung Sri high density hall. The Balairung Sri building is on the banks of the Siak river, about 500 meters from the Siak Palace, namely in the Kampung Dalam sub-district, Siak District, Siak Regency. In the royal era, this building was the High Court Hall, the first floor functioned as an office for hall employees while the second floor was a court room. The process at the royal court was also quite unique and modern. The winning party will go through the door with iron stairs to the right of the room. The losing party will go through a door with wooden stairs on the left of the room. Until now, Balairung Sri still stands strong and can be visited by the public.

2.7 Cultural Heritage Development Strategy

Museums are part of a historical and important component with their natural and cultural heritage and can connect people from the past to the present. Therefore, ideally a museum is expected to be able to build and develop the socio-cultural functions where the museum is located. In this way the museum will provide additional benefits for society in general. The establishment of a museum cannot be temporary, or only for momentary needs, because it contains social responsibility towards human values and the common heritage of all mankind in the universe. Meanwhile, the development of the museum will also be dynamic, in line with the development of the cultural life of the supporting community.

The most basic component for a museum is the collection, because the collection plays an important role as a liaison medium between the museum and the public, either directly, such as through the presentation of permanent exhibitions or special exhibitions, or indirectly, such as publicizing the collection through brochures, books, lectures and so on. other. Museum collections can be in the form of original objects (realia), replicas, mock-ups or
miniatures and graphics (photos, maps or any reproduced objects that can be used as documents), which must meet the criteria according to museum requirements, as follows:

1) Has historical, cultural and scientific value (including aesthetic value).
2) Can be identified regarding its form (morphology), type (typology), style (style), function, meaning, historical and geographical origin, genus (in the biological order) or period in geology, as well as especially for natural history objects and technology.
3) Can be used as a document in the sense of proof of its reality and existence (reality and existence) for the development of science.
4) And it can be used as a monument or will become a monument in natural and cultural history.

The presentation of the collection is planned using a thematic approach, so the most important thing is the story. A museum exhibition layout must be able to reflect or illustrate a story from the objects or collections presented. The concept of presenting a collection with a plotted and focused story theme can be an attraction in itself and can help museum visitors navigate the entire exhibition layout to capture the messages conveyed by the museum.

Therefore, the presentation of the Balairung Sri Museum collection - Siak Regency uses four conceptual approaches consisting of:

1) Chronological approach, placing greater emphasis on presenting collections chronologically from time to time by placing collection objects and supporting information sequentially and linearly from the beginning to the end following the movement of visitors in the exhibition space.
2) Taxonomic approach, which places more emphasis on presenting collections that have similar types and based on quality, use, style, period and maker.
3) Thematic approach, placing more emphasis on stories with certain themes compared to the objects presented.
4) A combined approach, a model for presenting material for permanent exhibition spaces, is sought so that visitors are not always led to move linearly, for example according to time period, but the exhibition is still presented thematically. In this case, visitors can freely determine the desired exhibition themes.

Based on the four approaches mentioned above, the Balairung Sri Museum takes a thematic approach with the following theme aspects: 1. Introduction to the Museum; 2. Nature and environment of Siak; 3. History of Siak; 4. Objects of Cultural Advancement and 5. Supporting Services. The five themes of the collection are based on several things, namely 1. There is no museum in Siak Regency that specifically displays the theme of the government and justice system during the Siak Sri Indrapura kingdom; 2. There is no museum that specifically displays the historical trajectory of Siak from the kingdom period to the regency period; 3. There is no museum that specifically displays the cultural heritage of the Siak people; 4. There is a need to present a collection that displays the geographical conditions of Siak to provide visitors with an overview of the landscape of the Siak region; 5. It is necessary to present supporting collections to clarify the cultural and historical narratives displayed so that they are easier for visitors to understand.

Based on the five aspects of the theme mentioned above, the plot of the Balirung Sri Museum presentation is conceptualized as semi-open: as a loose plot, but the core storyline remains structured within a story framework, which is packaged in the form of a collection presentation as follows:
1) Single collection presentation, the collection is presented as a single presentation object equipped with information labels, presentation equipment that will adapt to the conditions and form of the collection.

2) Presentation of group collections, presentation of a group collection based on the unity of the common thread of information contained in the collection. Comes with one group label and serving set to match the collection.

3) Presentation of non-collection information, both single and group.

### 3. Conclusion

Procurement of museum collections is a very important element. Procurement is the activity of collecting various objects that will be used as museum collections, whether in the form of original objects (relias) or non-original objects (replicas). Procurement of museum collections can be done in various ways, including: loans, grants, exchanges, deposits, borrowings, findings from surveys, excavations or confiscations, compensation for services whether purchasing from discoveries or inheritance. People want interesting and modern museums, people also want museums that can be a place to learn and play for children. Thus, the approach that will be used is the new museum and postmodern museum approaches. Because the Balairung Sri Museum will discuss Malay culture, Siak's natural potential, Indonesian culture and nature as well as presentations about the world as knowledge of the Siak people about Indonesia as a Unitary State and about the world of which Siak is part of all of that.

The facilities that will be built in the museum area should support the needs of the local community and visitors, including a hall, locker rooms and umbrella storage, cafeteria, toilets, permanent and temporary exhibition rooms, as well as office space for museum employees and collection storage and maintenance rooms. The museum's permanent exhibition layout also adheres to the concept of interactive and participatory exhibition layout. In order to become a museum that makes better changes for the surrounding society/community, the museum's public programs and educational programs should ideally be in line with community needs. Museums can also involve or collaborate with the community in creating activities or temporary museum exhibitions. Even though the museum pays attention to the needs of visitors, the preservation of the collection does not mean it is ignored. The museum's location close to the Siak Palace is an advantage for this museum so that it is the center of Siak Malay culture and provides its own cultural nuances and fun.

The Balairung Sri Museum, which is one of the cultural heritage sites of Siak Regency, needs to prioritize the principles of utilization as mandated by the Directorate of Cultural Heritage Conservation and Museums, Directorate General of Indonesian Culture (2016), namely: 1. The use of cultural heritage is carried out in accordance with the preservation aspect and does not reduce its value cultural heritage 2. Utilization of cultural heritage prioritizes improving community welfare 3. Utilization of cultural heritage must maintain order, security and life of local communities 4. Utilization of cultural heritage is in line with conservation (international agreements) for world cultural heritage and laws and regulations regarding cultural heritage and other regulations 5. Utilization of cultural heritage respects traditional laws, beliefs, customs and community norms.

This research recommends the following things. 1. The procurement of museum collections based on themes needs to be developed both by the museum management and by related parties. This is very necessary to optimize the existence of the Balairung Sri Museum in Siak Regency; 2. Procurement of a museum collection to support the display of the function of the High Density Building during the Sultanate Period on the 2nd Floor; 3. Providing a museum collection supports the display of Siak's cultural, historical and
environmental heritage; 4. Procurement of museum collections to provide a different color from other museums in Siak Regency that will be designed; 5. Restore the front entrance of the Balairung Sri Museum in accordance with the architectural concept of its time.

References


