

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1. Cultural Tourism**

##### **2.1.1. Definition of Cultural Tourism**

Cultural tourism is a type of tourism that highlights cultural heritage as its primary attraction by encouraging tourists to understand, learn about, and preserve local culture (Talib & Sunarti, 2021). At the 22nd WTO General Assembly in 2018, the Committee on Tourism and Competitiveness (CTC) (as cited in Lin et al., 2024) stated that cultural tourism is the primary reason for both local and international tourists to learn about and enjoy cultural tourism attractions in the form of cultural heritage, arts tourism, gastronomic tourism, film tourism, and creative tourism.

This concept of tourism is particularly appealing to international tourists because it offers the uniqueness and distinctiveness of a destination, prompting them to visit it (Patabang et al., 2023). This means that international tourists visit these destinations because they are seeking something not found in their own countries; thus, tourism serves as a new method and medium for local communities to express themselves in preserving cultural heritage and educating tourists (Prakoso, 2024).

Based on the theories above, cultural tourism emphasizes the delivery of cultural values and knowledge to visitors. In this context, guides play an important role in helping tourists understand the cultural significance of a destination (Sarkowi, 2020). Therefore, this concept is relevant to the context of Sonobudoyo Museum, where guides are expected to communicate cultural information effectively to both domestic and international visitors.

### **2.1.2. The Impact of Cultural Tourism in Indonesia**

Indonesia is a leading nation in cultural tourism on the international stage. This is evidenced by a surge in its global tourism ranking from 32nd to 22nd, with a score of 3.98 in the “cultural resources” category, featuring top destinations such as Bali, Yogyakarta, Labuan Bajo, and Lake Toba (World Economic Forum, 2024).

This score is closely tied to the fact that Indonesia is home to both tangible and intangible cultural heritage (Kasmin et al., 2022). According to Kasmin, Caesariano, and Julian (2022), tangible heritage includes monuments, archaeological sites, and areas, while intangible heritage includes languages, traditions, and customs that must be preserved through museum conservation programs. These factors constitute a unique characteristic of tourism, particularly cultural tourism in Indonesia, thereby contributing to the surge in international tourist visits and the globalization of tourism. The development of cultural tourism in Indonesia highlights the importance of preserving and interpreting cultural heritage for visitors (Wisnu Parta & Maharani, 2023). As one of the cultural institutions that contributes to heritage preservation and education, Sonobudoyo Museum requires guides who are capable of delivering cultural information accurately and effectively.

#### **2.1.2.1. International Tourist Visits**

Tourism is a major draw for every country. In Indonesia, tourism plays a significant role in generating foreign exchange revenue. According to data from the Ministry of Tourism, foreign exchange earnings in 2025 showed a positive trend, reaching US\$3.744 billion in the first quarter a 2.96% increase compared to the same period the previous year. One major factor behind this revenue growth is the massive influx of international tourists to Indonesia (Fairuuz et al., 2022).

According to the Ministry of Tourism, the number of international tourist arrivals in Indonesia reached 1,505,220 in August 2025, representing a 12.33% increase compared to August 2024, which recorded

1,339,946 visits, a significant rise in international tourist numbers within just one year. At the regional level, Yogyakarta stands out as a top destination for international tourists in Indonesia due to its rich cultural, historical, and natural heritage (Alamsyah et al., 2023). The Provincial Statistics Agency in Yogyakarta recorded a 7.47% increase in the number of international tourist visits during June 2025 compared to May 2025, rising from 9,699 visits to 10,424 visits. The increasing number of international tourist visits indicates a growing need for tourism service providers who can communicate across languages and cultures. In the museum context, guides are expected to facilitate visitors' understanding of cultural heritage, making communication skills an important aspect of guiding activities (Paatlan, 2023).

#### **2.1.2.2. Globalization of Tourism**

The surge in international tourist visits indicates the presence of globalization in tourism. Globalization in tourism is a process in which national borders are becoming increasingly blurred, driven by information, technology, and the rapid growth of tourist mobility (Asyifa et al., 2025). Tourism globalization not only increases the physical mobility of international visitors but also establishes international service standards that involve cross-cultural communication. Therefore, it is essential for tourism service providers to master English in the tourism sector (Riana & Indrianty, 2024).

Within the tourism sector, the role of English is crucial as a lingua franca that serves as a bridge between speakers with different native languages. In this context, English is widely used by non-native speakers, placing native speakers in a minority position (Ardiansyah et al., 2024). As tourism becomes increasingly globalized, English plays an important role as a medium of communication between guides and international visitors (Paatlan, 2023). This condition highlights the importance of providing learning resources that can help guides develop their English communication skills within tourism settings.

## 2.2. Museum

One element of tourism that embodies cultural tourism is the museum. According to the KBBI (*Kamus Besar Bahasa Indonesia*) published by the Language Development and Guidance Agency, a museum is a building used for permanent exhibitions of ancient objects such as artifacts, art, and scientific specimens. Additionally, a museum can be defined as a non-profit, permanent institution dedicated to preservation, research, and exhibition, with the aim of serving the public; thus, it is operated for the general public, is easily accessible, sustainable, and inclusive, offering various experiences such as education, entertainment, reflection, and diverse knowledge (International Council of Museums (ICOM), 2022).

However, with the development of the tourism industry, according to Prasetyo, Manik, and Riyanti (2021) museums have also expanded in meaning and function from being merely buildings that store ancient artifacts and serve as research centers to becoming centers for cultural interpretation and tourism. This expansion of function and meaning is driven by increasing public awareness and demand for museums themselves (Prasetyo et al., 2021), thereby sparking a trend in cultural tourism that highlights local cultural identity, which in turn fosters greater appreciation for one's own culture (Lin et al., 2022).

As a center for cultural interpretation, museums attract a diverse range of tourist groups. According to Foster (1985) as cited in (Rosminiati et al., 2019), this appeal is driven by various factors, one of which is the availability of facilities and services at the destination. Given this diversity of tourist groups and the presence of such factors, museums are required to effectively process and convey cultural values within a global narrative through bilingual communication.

### 2.3. Sonobudoyo Museum

The Sonobudoyo Museum is the museum with the second-largest collection in Indonesia (Yogyakarta Special Region Cultural Office, 2012). Located in the cultural and tourism hub of Yogyakarta, the museum comprises two units: Unit I, which serves as a permanent exhibition space and tourist destination, and Unit II, which functions as a conservation facility and administrative office.



Figure 2.1 Sonobudoyo Museum

*(<https://share.google/ETnd9a9jJXPrbgJ6m>)*

The museum holds a total collection of 63,345 items distributed across these two units. The collection encompasses geology, biology, ethnography, archaeology, history, numismatics, philology, ceramics, fine arts, and technology (Sonobudoyo Museum, 2021). All these collections are displayed in permanent exhibitions in Unit I, with the Thomas Karsten Building serving as the main building and the Hasta Brata Building housing supporting collections. Since the Thomas Karsten Building is the main structure and forms the core of the historical chronology—serving as the starting point for visitor interaction—priority is given to the depth of content in this building, which relies heavily on the role of museum guides.

In line with this, the Sonobudoyo Museum plays a role in interpreting local culture by providing free guided tours. In carrying out its guided tour services, the museum's operations are supported by a diverse team of staff, including senior guides, educators, and other support personnel such as beginner guides or student interns.

#### **2.4. Museum Guide**

Museum guides, often referred to as docents, tour guides, museum educators, gallery educators, interpreters, explainers, or facilitators (Schep et al., 2017), are the public face of the museum and play a vital role in providing basic explanations about the museum's collections from various perspectives, thereby enriching and enhancing visitors' understanding (Sarkowi, 2020). Consequently, museum guides must possess certain competencies to fulfill their role.

In the journal *Competent Museum Guides: Defining Competencies for Use in Art and History Museums* by Schep, Boxtel, and Noordegraaf (2017), competencies are often defined as aspects of an individual's potential that can be developed and enhanced to support a particular job. Museum tours typically occur only once, lasting one to two hours, and focus on specific objects; therefore, it is essential for museum guides to possess specific competencies aligned with their duties (Schep et al., 2017).

According to Bleick (1979) in (Schep et al., 2017), the competencies that a museum guide must possess include communication competencies, knowledge competencies, and touring methods and strategy competencies; and these competencies must be accompanied by knowledge of the collection and current trends.

#### **2.5. Beginner Guide**

In the KBBI, the term "beginner" refers to someone who is just starting or beginning to do something (Definition of "Beginner," n.d.). In a

professional context, a beginner is someone who has recently entered the professional workplace and still needs to adapt to their career. In museums, there are support staff or interns participating in limited-term work experience programs known as “beginner guides” (R & B, 2023).

A beginner guide is defined as someone who has recently been equipped with the basics of guiding but lacks extensive field experience, and this category includes trainee guides as well as students (Pramartha et al., 2022). Although they often possess foundational guiding skills, these beginner guides who have varying levels of experience still frequently face challenges in the field. These challenges include communication barriers rooted in language itself, culture, and personal factors such as anxiety and fear, which can hinder the performance of beginner guides in the field (Pimple et al., 2025).

## **2.6. Foreign Language Anxiety**

Foreign language anxiety is a feeling of tension, nervousness, anxiety, and worry that affects a person’s ability to communicate effectively in a foreign language (Horwitz et al., 1986). Although English has been widely taught in Indonesia, the approaches used generally remain oriented toward traditional, standardized teaching methods and focus on native speakers with specific accents (Wu et al., 2020). Therefore, language anxiety still exists due to several factors according to Hu, Zhang, and McGeown (2024), Song (2024) and Fadhilah (2022) in (Harum et al., 2026), including fear of negative judgment; fear of initiating a conversation; lack of supporting linguistic resources including verbal expression; lack of self-esteem and confidence; lack of vocabulary; and difficulty in constructing language structures.

The effects can have an impact on academic, cognitive, and social aspects, including decreased performance in activities using a foreign language; concerns in improving self-competence in learning a foreign language due to preconceived notions of failure in using a foreign

language; and inhibition of cognitive processes caused by language processing constraints (Song, 2024).

## **2.7. Handbook**

### **2.7.1. Definition of Handbook**

A handbook is a guidebook used as a learning medium that is used to improve the quality of learning in order to achieve learning efficiency and effectiveness (Creager et al., 2020). According to Gagne, learning media are physical tools used to convey educational messages in order to achieve learning objectives (Marsigit & Jasmiana, 2024).

Thus, a handbook is an example of a physical medium that aligns with the classification of learning media by Seels & Richey (as cited in Shoffa et al., 2024), namely printed or physical media—materials such as books that include text, visuals, one-way communication, are static, and user-oriented.

Handbooks are developed to serve as aids in learning activities to provide visual experiences, clarify material, and help learners understand complex and abstract learning concepts in a simple way Baharun (2015) in (Shoffa et al., 2024).

### **2.7.2. Handbook Principles**

In accordance with the principles outlined by Reynolds (1993) and Sesriyani (2021) as cited in Shoffa et al. (2024), the development of a handbook as an educational resource must be grounded in principles that serve as the foundation for its creation, thereby ensuring the handbook's integrity and achieving its intended objectives. The following are the guiding principles for its development:

1. The Principle of Engagement

The development process must involve the target audience to identify their actual needs; in this study, novice guides played a significant role in the development of the handbook.

2. The Principle of Relevance

The media must be aligned with the learning objectives; in this context, the objective is to enable novice docents to learn the docent training material efficiently in order to improve the quality of museum services.

3. The Principle of Flexibility

Under this principle, the handbook must be tailored to the needs and skill levels of novice guides. Therefore, the content is simplified and the language structure is adapted.

4. Principles of Visualization

Visual elements such as images, graphics, bullet points, and readable layouts should be included to help beginners grasp the concepts in a more visual and concrete way.

5. The Principle of Interconnectivity

The material must be able to link learning concepts to real-world situations, helping beginner guides see the relevance and practical application of what they are learning; therefore, the structure of this handbook is designed to address the challenges they face in the field.

6. The Principle of Collaboration

Educational media must be accompanied by collaboration among various parties in order to achieve the desired goals. In its development, this study involved collaboration between beginner guides, stakeholders, museum educators, and supervisors.

7. The Principles of Evaluation

Learning materials must be evaluated on a regular basis to ensure their effectiveness in achieving learning objectives.

### **2.7.3. Bilingual Handbook**

The definition of bilingualism according to the Big Indonesian Dictionary (KBBI) is a person's ability to use two languages effectively (*Arti Kata Bilingual, n.d.*). In the context of teaching media such as handbooks, bilingualism can be defined as a two-language approach to

delivering learning materials, particularly in a foreign language (Fajri et al., 2024). According to Wulandari (2023) in (Andriani, 2025), this approach requires appropriate design to be effective in the material delivery process, including needs analysis, narrative text analysis, composing bilingual narrative texts, translating, and arranging the layout in handbook form (Wulandari et al., 2026).

In addition to design aspects, the effectiveness of a bilingual handbook is also influenced by its ability to reduce the user's cognitive load through easy-to-understand text presentation, which ultimately increases self-confidence and reduces language anxiety when interacting in a foreign language (Thakur, 2025). This effectiveness can be achieved through effective translation using the techniques proposed by Molina and Albir (2002) in (Amelia et al., 2023), as follows:

1. Adaptation techniques: This involves replacing the cultural meaning of the source language (SL) with the cultural meaning of the target language (TL).
2. Descriptive techniques: This involves replacing terms with their descriptions and functions.
3. Literal techniques: This involves translating them word for word according to the TL structure.
4. Modulation techniques: This involves changing the perspective of meaning.
5. Reduction techniques: This involves condensing information from the SL to the TL.

#### **2.7.4. Handbook Content**

##### **2.7.4.1. One-Way Communication**

One-way communication is communication that takes place without immediate feedback from the interlocutor (Lestari et al., 2025). This concept is suitable for the development of a handbook as a form of scaffolding or temporary support to reduce the cognitive load on beginner

guides when learning complex museum material in English (Ertugruloglu et al., 2023).

One-way communication also aims to reduce the affective filter—a psychological barrier consisting of language anxiety and a lack of confidence among beginner guides—to encourage them to try guiding in English (Xiaoyan, 2009). It can be concluded that the purpose of using this concept is to enhance the focus of beginner guides in delivering and learning museum historical narratives.

#### **2.7.4.2. Value-Oriented Storytelling**

Value-oriented storytelling is a communication approach that connects the speaker with the audience by focusing on the core of the topic (Ferdinand et al., 2024). In this study, the researchers applied a value-oriented approach in creating bilingual scripts for a handbook by incorporating storytelling elements into the presentation of tour guide narratives, rather than relying solely on descriptions. Linguistic stress techniques were also incorporated to support storytelling, as per Adriansyah, Harahap, Fathony, Maulana, and Supatmi (2024), narratives must be delivered with attention to stress (emphasis) to ensure ideas are conveyed clearly. Guides must also be tourist-oriented, paying attention to pauses and intonation to prevent the narrative from sounding rigid and to ensure information is fully absorbed.

Additionally, fun facts are included to support storytelling, aiming to enhance the narrative's value and evoke tourists' admiration for the presentation of the material, as the concept of interpretation in tour guiding involves how a guide can deliver a narrative engagingly to spark tourists' interest (Andrianto & Kusumah, 2023).

The “value-oriented” approach here also serves to simplify the handbook by including only the main collections, ensuring that the guide's focus does not become scattered while memorizing all the guiding material, given that the handbook's concept is scaffolding. In this handbook, “value-oriented” means selecting the information with the

greatest historical or cultural significance for each space, thereby preventing an excessive memory load for the guide and reducing the cognitive burden on beginner guides.

## **2.8. Previous Studies**

A research by Hajar, Atmowardoyo, and Taufik (2024) focused on empowering tourist village communities in the 3T (third most remote) region of Buru Island through the development of an English-language pocketbook using the 4-D Research and Development model proposed by Thiagarajan, Semmel, and Semmel (1974). The pocketbook contains practical English expressions related to greetings, directions, tourist attractions, food, and accommodation services.

Another study conducted by Riana and Indrianty (2024) highlighted a community service program in Bandung that provided hospitality and English-language training for museum educators through presentations, discussions, quizzes, and role-playing activities. The program aimed to improve museum educators' understanding of hospitality concepts and their English communication skills.

Another study conducted by Anjani (2024) examined the influence of tour guide knowledge, skills, and attitude on visitor satisfaction at the Sonobudoyo Museum. Using a quantitative approach, the study found that these three competencies significantly influenced visitors' satisfaction with educational tourism services, emphasizing the important role of competent museum guides in delivering information effectively and creating meaningful visitor experiences.

These studies collectively demonstrate the importance of bilingual learning materials, hospitality and communication skills, and guide competence in tourism and museum contexts. However, they differ in their focus and approach. Hajar et al. (2024) developed bilingual learning materials for tourism village communities, while Riana and Indrianty (2024) focused on hospitality and English training rather than developing a

learning product. Meanwhile, Anjani (2024) emphasized the importance of guide competence at the Sonobudoyo Museum but did not propose a learning resource to support its development. None of these studies specifically developed a practical bilingual handbook for beginner guides at the Sonobudoyo Museum that integrates guiding techniques, museum narratives, helpful phrases, glossary support, and communication approaches such as one-way communication and value-oriented storytelling.

To address these gaps, this study developed “PETA (*Panduan Efektif Tata Alur*) Thomas Karsten”, a bilingual handbook specifically designed for beginner guides at the Sonobudoyo Museum. This handbook combines guiding techniques, museum narratives, communication support, helpful phrases, and a glossary and vocabulary list into a single practical learning resource. Furthermore, the handbook adopts one-way communication as a scaffolding approach to reduce cognitive load during learning and applies value-oriented storytelling to help beginner guides deliver concise, meaningful, and engaging museum narratives.