

Mandala Bhakti Wanitatama Monument as a Center for Historical and Gender Literacy in Yogyakarta

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Article Info

Article history:

Received 07/ 11, 2024

Revised 30/03, 2025

Accepted 15/08, 2025

Keywords:

Museum;
Mandala Bhakti Wanitatama;
Historical literacy;
Gender;

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Museum;
Mandala Bhakti Wanitatama;
Literasi sejarah;
Gender;

ABSTRACT

This research examines the Indonesian Women's Movement Museum Mandala Bhakti Wanitatama as a centre for historical and gender literacy in Yogyakarta. The method used is qualitative method. The results showed that the Museum Monument to the Unity of Indonesian Women's Movement Mandala Bhakti Wanitatama in Yogyakarta has great potential as a centre for historical and gender literacy. By documenting the struggles of Indonesian women, the museum provides an understanding of women's contributions in politics, education and culture. Through collaborations with communities, organisations and universities, the museum can expand the scope of historical and gender literacy, as well as become a space for public dialogue to discuss contemporary issues.

ABSTRAK

Penelitian ini meneliti terkait Museum Pergerakan Wanita Indonesia Mandala Bhakti Wanitatama sebagai pusat literasi sejarah dan gender di Yogyakarta. Metode yang digunakan ialah metode kualitatif. Hasil penelitian menunjukkan bahwa Museum Monumen Kesatuan Pergerakan Wanita Indonesia Mandala Bhakti Wanitatama di Yogyakarta memiliki potensi besar sebagai pusat literasi sejarah dan gender. Dengan mendokumentasikan perjuangan perempuan Indonesia, museum ini memberikan pemahaman tentang kontribusi perempuan dalam politik, pendidikan, dan budaya. Melalui kolaborasi dengan komunitas, organisasi, dan universitas, museum dapat memperluas cakupan literasi sejarah dan gender, serta menjadi ruang dialog publik untuk membahas isu-isu kontemporer.

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1. INTRODUCTION

The Mandala Bhakti Wanitatama Unity Monument Museum has a high role as a forum for historical literacy that focuses on the role of women in the nation's journey. Its presence is a symbol of the preservation of the values of Indonesian women's struggle in various fields, ranging from politics, social, to education (Megawati, 2016). The museum not only documents and exhibits artifacts and inspiring stories of women figures, but also serves as a center for study and research to enrich an inclusive national historical narrative. As an educational space, this museum provides

insight to the younger generation about the importance of gender equality while instilling pride in women's contributions in building the nation (World Encyclopedia, n.d.). Her presence not only educates, but also inspires the current generation to continue the spirit of women's struggle in creating positive change in society.

Pramoedya, in his various works such as *Beach Girl* and *Buru Tetralogy*, often features women as symbols of struggle and social change. She believes that women have an important role in maintaining cultural identity and influencing the direction of the nation's history. This is relevant to the museum's mission in elevating the role of women as a motor of change (Taqwim, 2024). Mochtar Lubis in his thoughts on human freedom often highlights the importance of women's freedom to contribute optimally in society. The museum can be a space to depict women's struggles for rights and equality, while inspiring modern women to continue to fight for their freedom and role (Semma, 2008).

Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage states that museums are institutions that are tasked with maintaining, developing, utilizing collections in the form of objects and buildings that have been designated as cultural heritage and conveying them to the public (Indonesia, 2010). Museums can be an option to learn history, considering that Indonesia is a country rich in history, Indonesian history can be obtained in a lot of literature and also stored in various museums located throughout Indonesia (Simanjuntak et al., 2017). Unfortunately, there are a lot of people, especially young people, who are not interested in history in Indonesia.

According to Edwart Hallett Carr, history is a continuous process of correlation between historians and the facts, an endless dialogue between the present and the past (Padiatra, 2020). Government Regulation No. 66 of 2015 concerning museums states that museums are institutions tasked with developing, maintaining, utilizing collections, and communicating to the general public (Ibrahim, 2020). History and museums have a close relationship because museums can be a place to store goods and collections of historical relics so that they can continue to be maintained and used as literary materials.

UNESCO states that literacy is a group of real skills, such as cognitive abilities in reading and writing, that are not tied to where, who and how these skills are obtained (Purvatti, 2018). Historical literacy is a concept that has many definitions. Historical literacy (*historical literacy*) is a necessary part of the development of skills in history. History education is the ability to work with historical materials and produce valid information. It can only be said that they are historically literate if they are able to group documents, understand the author's intentions and investigate conflicting evidence (Kurniawati et al., 2021). Improving literacy has become a must that must immediately find a solution related to this. Museums can be a place of historical means to encourage historical literacy.

Gender is a term used to distinguish between male and female characteristics based on physical, biological characteristics, and socio-cultural aspects. Biological or sex differences are determined by genetic composition as well as reproductive function and anatomy (*male-female*) which is natural. Meanwhile, gender refers to the cultural processing of the basis of sex biology, which means that gender is related to processes that affect an individual's behavior, thoughts, and feelings, as well as interactions between individuals with each other (Muliastri, 2019).

Research related to historical literacy through museums and gender has been carried out several times by several researchers. Haris Firmansyah who studied on *Strengthening Historical Literacy to Improve Historical Thinking Learners* (Firmansyah et al., 2022). Kurniawati researches about *Historical Literacy through Historical Film Analysis and Discussion* (Kurniawati et al., 2021). Regarding gender, Rahmawati Haruna studied *Gender Literacy among Communication*

Science Majors (Haruna, 2018). The difference is that this study will later focus more on the potential of museums to become a means of historical and gender literacy for the community.

The reason for choosing a place at the Mandala Bhakti Wanitatama Monument of the Indonesian Women's Movement Unity Museum is because the existing collections and historical items are able to support in facilitating historical and gender literacy, especially about gender equality in Indonesia. The museum displays several collections of artifacts as well as photo illustrations about the role of Indonesian women's struggles from time to time. The museum's collection has been grouped into five periods, namely the period of women's movement during the colonial period, the period of the war of independence, the period of liberal democracy, the period of guided democracy, the period of the new order and the period of reform. The purpose of this research is to find out the potential of museums to become a means of historical and gender literacy for the community.

This research is important to be carried out for at least 2 fundamental reasons. First, historical and gender literacy is an important element in shaping public understanding of the role and contribution of women in the nation's history. The lack of historical literacy can lead to perspective inequality that leads to a lack of appreciation for the role of women in Indonesia's history. Second, this research supports women's empowerment efforts by raising historical values that reflect the struggle of Indonesian women. This is relevant to the Sustainable Development Goals (SDGs), especially the points on gender equality and the quality of education. This research will examine how the Mandala Bhakti Wanitatama Monument Museum can play a role in improving historical and gender literacy in the city of Yogyakarta.

2. RESEARCH METHODS

This research method uses qualitative research with a descriptive approach. Qualitative research is a research method that has a descriptive nature or explains a research that is being carried out (Safrudin et al., 2023). Data collection techniques are carried out by means of observation, interviews and literature studies. Observations were carried out at the museum location to obtain information related to the collections contained in the museum. Interviews were conducted with the staff who manage the museum. The documentation obtained is museum collections that are useful to see the potential of museums to become a means of historical and gender literacy for the general public.

3. RESULTS AND DISCUSSION




Women's museums are still very few in Indonesia, the Indonesian Women's Movement Mandala Bhakti Wanitatama museum is one of them, the museum was established in commemoration of the First Women's Congress in 1928 in Yogyakarta. The idea of establishing a museum was first conveyed by Mrs. Sri Mangunsarkoro at the commemoration of the 1952 Indonesian Women's Congress which took place in Bandung. Arum as a museum staff said that this museum is different from museums in general because it is not built in the form of a monument, but in the form of a building with the aim that it can be used to increase the activities of women who play a role in the life of the nation and state. The Mandala Bhakti Wanitatama Monument Museum Building was built to commemorate the first women's congress held in Yogyakarta. The congress was held on December 20-26, 1928 precisely 2 months after the Youth Pledge, this congress united all women's organizations from various different backgrounds and now this museum building has become the Museum of the Indonesian Women's Movement Mandala Bhakti Wanitatama (Jannah et al., 2022).


The construction of the monument in the form of this building was assigned to the Mother's Day Foundation which was established on December 15, 1953. Thanks to the services of the late Sri Sultan Hamengkubuwono IX as an advisor to the Mother's Day Foundation, the monument can be built in a strategic area formerly called Jalan Solo. The groundbreaking was held at the peak of the Quarter Centennial Commemoration of the Indonesian Women's Movement on December 22, 1953. This museum was inaugurated on January 21, 1969 (Jogja Preserve Lestari Cultural Heritage Jogja, 2021). The Mandala Bhakti Wanitatama Museum is a form of preservation and appreciation for the women's movement of national fighters in Indonesia, but in reality studies related to the Mandala Bhakti Wanitatama Museum are still very minimal, resulting in less than optimal empowerment of the Mandala Bhakti Wanitatama Museum (Diah, 2022).








There are several buildings in the museum area such as, the Shinta Hall building which functions as a joglo hall, the Srikandi Hall building is a building specifically intended for the Indonesian Women's Movement Museum, the Kunthi Hall building as a meeting room, the Utari Hall building which is also used as a meeting room, the Arimbi Guesthouse building whose upper floor is used for lodging while the lower floor is a lecture and meeting room, and the Wisma Sembodro building which is a special building used for lodging (Kundha Cultural Office of the Special Region of Yogyakarta). Balai Srikandi is a building that functions as a museum. Many collections are exhibited including dioramas of women's struggles, portraits of historical events, clothes of women fighters, and so on that were used by women fighters at that time.








The following are some of the collections in the Mandala Bhakti Wanitatama Indonesian Women's Movement museum:








Table 1. Collection of Museum Objects in the Srikandi Hall Building







No.	Collection Name	Information	Picture
1.	Statue	The front area has several statues of Indonesian heroes, such as Cut Meutia, Cut Nyak Dhien and Raden Ajeng Kartini	
2.	Hero Photos	The front area also has several photos of Indonesian heroes, such as Christina Martha Tiahahu, Maria Walanda Maramis, Cut Nyak Dhien etc.	
3.	Mading Indonesian Women's Press Media	The front area also has a mading that displays Indonesian women's press media	

No.	Collection Name	Information	Picture
4.	Movie Player	This movie player was used to watch movies at that time where the ticket money to watch the movie became the income of the museum in the early days of construction	
5.	Remington Typewriter	This remington model 5 typewriter was once used by Sri Mangunsarkoro's mother when she was the Chairperson of the Quarter Century Commemoration Committee of the Indonesian Women's Movement Unit in 1953	
6.	Home Appliances	Household appliances to support the course in the form of trays and fruit holders with legs. Courses were held in 1956, 1958, and 1959 at the Women's Union Building.	
7.	Replica of Arca Hariti	This XI century Hariti statue is a symbol of fertility and love for her children. This statue is a replica of the Mojokerto museum in 1993, donated by BRAY Poeger's mother on February 16, 1993	
8.	Sewing machine	The PFAFF brand sewing machine was once used for the Village Community Development Women's Cadre Course at the Museum Building	
9.	Copper Material Boiler	Household Tools for Village Community Development Women Cadre Course	

No.	Collection Name	Information	Picture
10.	Women's Army Shoes	Women's Shoe KOWAD (Army Women's Corps). KOWAL (Navy Women's Corps). WARA (Women of the Air Force)	
11.	Bag	Bags as accessories for women made of leather.	
12.	Caping	Caping (head covering) with gold thread embroidery.	
13.	Toy	Various kinds of toys such as sandals made of wood, shields, people-shaped toys, bone necklaces from Vietnam, creeping animals and a pair of women's groups/sandals.	
14.	Kartini Cup for Mrs. R.A. Soekonto	The Kartini Cup was handed over by KOWANI in 1957 to Mrs. R.A. Soekanto for her services to the development of the Indonesian women's movement.	
15.	Kartini Cup for Mrs. Sri Mangunsarkoro	The Kartini Cup was handed over by KOWANI in 1959 to Sri Mangunsarkoro's mother for her services to the Indonesian women's movement.	
16.	Documentation of the First Women's Congress	The first congress was held at Dalem Joyodipuran, Jalan Kintelan (now Jalan Brigjen Katamso), Yogyakarta.	

No.	Collection Name	Information	Picture
17.	Documentation of the next Women's Congress	After the first congress, three women's congresses were held in 1935, 1938, and 1941.	
18.	Mother's Day Documentation	Since 1938, December 22 has been designated as Mother's Day, namely through the third Indonesian Women's Congress.	
19.	Diorama	R.A.Kartini, R.A.Kardinah, and R.A. Rukmini are giving reading and writing lessons to women on the back terrace of Jepara Regency	
20.	Diorama	The atmosphere of the first Indonesian Women's Congress at the Dalem Djodipoeran Hall	
21.	Diorama	Women's activities on the battlefield as lascar, kitchen workers and Indonesian Red Cross officers	
22.	Diorama	The atmosphere of elections is located throughout Indonesia since 1955 until now	
23.	Women's Demonstrations	The gap between women and men is also felt through marriage and employment rights.	

No.	Collection Name	Information	Picture
24.	International Relations	Indonesian women are actively involved in sending delegates to international conferences and often also receive international guests	
25.	Defending the Nation	The movement of Indonesian women in the military began since the Japanese occupation	
26.	Clothe Atella	The suit and vest of the late activist Budi Utomo, this Atella shirt was woven by his wife, Mrs. Bintang Abdulkadir in 1924, he was also one of the founders of the Wanita Utomo organization.	
27.	Identity Board & Member Identification Card	The identity board of the Former Laskar Putri Indonesia Surakarta Association belongs to Sri Temoe (member).	
28.	Home Decoration	Long neck teapot decorated with tendrils with spikes and handles Length metal material.	
29.	Gluten	Brass plates full of golden yellow flower decorations are placed on the backrest as decoration.	
30.	Barus Lime Container	Bamboo-based camphor container.	

No.	Collection Name	Information	Picture
31.	Fruit Holder	Fruit holder metal material with stems	
32.	Souvenirs	Souvenir of the San Yuan Women Leader (Puerto Rico) in the form of a "golden key"	
33.	Letter Scales	Donation from Indonesian women in Suriname for the Museum Building in 1956	
34.	Paintings of R.A.Kartini and Soekarno	Hero Photo/Painting	
35.	Flag	Flags of women's organizations from year to year	
36.	Library	There is also a library inside the museum to store various collections.	

It can be seen that there are many historical collections that can be used as a means of historical and gender literacy in this museum. This was obtained by means of field studies, interviews conducted with Arum as museum staff, and reviews of case studies. The Mandala Bhakti Wanitatama Unity Monument Museum as a Center for History and Gender Literacy is also supported by the vision and mission of the museum, namely, the vision of the museum, namely the realization and preservation of national personality imbued with the values of women's struggle to fill the development of the nation and state. The mission of the museum is to preserve historical evidence of the struggle of the Indonesian women's movement and provide information and education on the history of the struggle of the Indonesian women's movement.

The museum displays the history of the Indonesian Women's Congress and how women fought to achieve gender equality in Indonesia. Arum said that this museum has an important role in advancing gender literacy in Indonesia. As a center for history and education, this museum not

only captures the struggle of Indonesian women in achieving equality, but also serves as a source of knowledge and inspiration for the younger generation. The museum exhibits artifacts, documents, and photographs that depict the long history of Indonesian women's struggle in the political, social, and economic fields. This exhibition helps visitors understand the historical context of gender struggle in Indonesia. The museum also has a library and documentation center that houses various literature, research, and publications on gender and women's movements in Indonesia. It is a valuable resource for researchers, students, and anyone interested in gender studies.

Arum explained that the collections at the museum are not only privately owned collections but also collections obtained from grant programs. Visitors to this museum itself are uncertain because not many people know about the diversity of this museum, this is because the position of the museum is slightly closed but still near the highway. Visitors to the museum are estimated to be around 20 people at least a month, dominated by adults, especially students, and the most crowded up to 200 people if there are visits from schools. In 2023, museum visitors are more dominant than individuals, while this year more visitors come from groups. This is supported by the Mandatory Museum Visit program from the Yogyakarta Special Region Cultural Office (Kundha Kabudayan) which requires students to visit museums, this program aims to make museums a center for research, learning and recreation for students in Yogyakarta.

The museum is also consistent in promoting to schools and the community, the museum uses the table top method in promoting the museum, this strategy brings together the museum with teachers in the school, and as feedback the museum hopes that the school will visit the museum. However, based on information from museum staff, the results of this program are still below expectations, as evidenced by the low level of museum visits, especially schools that have been visited by the party as a target for museum promotion.

In addition, museum managers are also aggressively promoting through social media. Based on observations in the field, the management and management of museum collections is very good, it is hoped that this museum can be a strategic place for the community and students to gain knowledge about history and gender, especially in Yogyakarta. Museum promotion activities, especially museums that focus on topics such as history and gender, can face several challenges, such as low public awareness, awareness of the importance of understanding the history of women's movements and gender issues may be low among the general public. Therefore, the challenge is to engage the public and make them aware of the value and relevance of the topics presented by the museum. Museums must also compete with many other tourist attractions, such as temples, amusement parks, and cultural arts events.

The challenge is to attract the attention of tourists and make them choose to spend their time in the museum. Museums also often face limited resources, be it in terms of funds, personnel, or infrastructure. In addition, the topic of history and gender is often complex and requires careful explanation. Museum staff must be able to communicate the material in a way that is engaging and understandable to a wide range of visitors, including those who do not have an academic background in the field. To address these challenges, it is important to develop innovative and targeted promotional strategies, as well as continue to encourage awareness of the value and benefits of a visit to the Indonesian Women's Movement Museum Mandala Bhakti Wanitatama. Collaboration with various parties, content and program updates, and the use of modern technology can be key in overcoming challenges and improving museum promotion.

To promote the Indonesian Women's Movement Museum Mandala Bhakti Wanitatama as a center for historical and gender literacy in Yogyakarta can be done in several ways, such as collaborating with local educational institutions to hold student visits to the museum. The program can include guided tours, seminars, or workshops on history and gender. Hold exhibitions with

themes that attract public attention, such as "The Role of Women in the Struggle for Independence" or "Exploration of Gender Identity". Special events such as panel discussions, poetry readings, or art performances related to the theme can also be held periodically.

Utilize social media platforms and websites to promote museum activities, share historical facts, and highlight influential women figures in Indonesian history. Interesting and educational content can help attract the interest of potential visitors, this has at least been done by the museum. It offers virtual tours through an online platform, allowing people to explore the museum remotely. It can reach a wider audience, including those who cannot physically visit. Hold activities with local communities concerned with historical and gender issues, such as women's groups, student organizations, or book clubs. This collaboration can expand the reach of promotion and raise awareness of the museum. Develop educational programs for the general public, including educational tours, workshops, and lectures on the history of the Indonesian women's movement and gender concepts. These programs can be advertised through local media and in public places. Seek support from local governments, foundations, and private companies to support museum promotion and development programs. Funding and sponsorship programs can help increase the visibility of museums and improve the facilities and services offered.

The Mandala Bhakti Wanitatama Mandala Bhakti Womantama Monument Monument in Yogyakarta has great potential to become a center for historical and gender literacy. This museum can be a forum to document and exhibit the history of Indonesian women's struggles, especially the role of women in various aspects of life, such as politics, education, and culture. Featuring a collection of artifacts, documents, photographs, and stories of female figures, the museum will provide a clear picture of women's contributions to the nation's journey. Museums can also carry out various programs related to historical and gender literacy by collaborating with women's communities, non-governmental organizations, and universities to expand the scope of historical and gender literacy. This collaboration can be in the form of organizing traveling exhibitions, joint research, or the publication of books on the theme of history and gender. This museum can also function as a space for public dialogue to discuss contemporary issues related to history and gender. With these strategies, the Mandala Bhakti Wanitatama Museum can become an influential center for historical and gender literacy, not only in Yogyakarta but also nationally.

4. CONCLUSION

The Mandala Bhakti Wanitatama Monument to the Indonesian Women's Movement Unity Museum in Yogyakarta has great potential to become an influential center for historical and gender literacy. By documenting and exhibiting the history of Indonesian women's struggles, the museum can provide an in-depth understanding of women's contributions in various aspects of life, such as politics, education, and culture. Through collaboration with women's communities, non-governmental organizations, and universities, the museum can expand the scope of historical and gender literacy and become a space for public dialogue to discuss contemporary issues.

Thus, the Mandala Bhakti Wanitatama Museum has a strategic role in introducing and strengthening awareness of the importance of gender equality and the history of women's struggles. Efforts to integrate various educational programs, such as interactive exhibitions, seminars, and workshops, provide opportunities for the public to better understand gender issues through a more contemporary and accessible approach. In addition, the digitization of museum collections allows visitors from different regions to enjoy and learn from the history presented. With these initiatives, museums are not only a repository of history, but also an active learning center, driving more inclusive social and cultural change, and shaping a generation that is more aware of the importance of women's role in nation-building.

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