“My Ancestors were Seafarers!”: New Media Design to Restore Collective Memory of Maritime Cultural Heritage in Public Spaces

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Abstract. Design plays a vital role in the process of knowledge production. To foster nationalism and national identity formation, the form uses design as means for public learning in museums and schools. However, history lessons are less desirable and often considered boring. The younger generation has new knowledge acquisition methods along with increasingly advanced technology. This research explores new media design in digital technology as a means of knowledge production. Taking the case of Indonesia, which in recent years has been trying to evoke collective memory as a maritime nation through its cultural heritage, learning about Austronesian speakers who are the maritime ancestors of the Indonesian archipelago in schools is developed as a preliminary study for further development into exhibition materials that can be utilized for community learnings in public spaces. This research uses a visual thinking map facility with a design thinking approach that puts forward ethnographic methods, including literature studies, group discussions, interviews, and participant observations. This study shows that digital technology can generate curiosity and excitement through gamification. Based on these findings, we conclude that the conceptual knowledge production process can be more effective if digital technology's new media design approach also prioritizes aesthetic/sensory experiences.

1 Introduction

1.1 Revitalization of Maritime Cultural Heritage Through Education and Public Learning

In the history of design, design has played a significant role in the process of nation-state formation, identity, and nationalism. The identity formation mechanism played by the creative industry appears in sub-nationalisation and globalisation [1]. Nationalism then appears in everyday life through things that seem trivial but significantly impact the process of reproduction of nationalism [2]. In the public sphere, products to drive nationalism are produced within the framework of the creative industry. Although design seems to be free in the bottom-up process of reproduction of nationalism, which is banal in nature, in reality, design plays a lot of top-down roles, especially concerning the reconstruction of national identity [1]. We can see that design plays a role in shaping the image of the country/city/place (nation/city/destination branding), national symbols, public learning such as books of teaching materials in schools, to the arrangement of museum displays. The issue of identity formation and reproduction of nationalism is in line with the invention of tradition, which uses the past (history) as a reference to redefine the present [3].

Referring to the description above, the maritime vision proclaimed by the Indonesian government, that is to become the Global Maritime Fulcrum in 2045, may pose challenges for the people who have been uprooted from the traditions of a maritime nation. Education is a crucial factor in character and identity formation [4-5]. Meanwhile, to return to being a maritime nation, efforts are needed to revitalize collective memory one of which is by taking historical references. Therefore, the inclusion of knowledge of Indonesia’s maritime history and cultural heritage in the education curriculum is considered necessary to ensure that future generations will have an understanding of the nation's values [6].

The Book of Indonesian National History (Buku Sejarah Nasional Indonesia) published by Balai Pustaka, the state-owned publisher, currently is the primary reference for national history, which underlies various other derivative works of historical textbooks. This book was published in 1975 and is constantly updated following the dynamics of scientific developments. Indonesian scholars consider that there is an urgency to form a national identity that can strengthen national awareness with an identity built based on knowledge of history. The idea to reconstruct national history stems from an awareness of the importance of having an Indonesia-centric point of view instead of a Western perspective as inherited by the Dutch colonial
1.2 Austronesia: Historical References of Indonesia as a Maritime Nation

From an archaeological perspective, the humans who inhabit the region of Southeast Asia are characterised by the particularities of their language. This language family is unique because the characteristics of its speakers have very high adaptability, where its distribution includes 1,000 to 2,000 languages and dialects, with speakers reaching more than 300 million people. This language family is Austronesia [8].

These Austronesian speakers experienced an unusually rapid spread between 5,000 and 1,500 BC. According to archaeologists, the Austronesian speakers’ diaspora made a very significant impact on the history of human civilisation. The Austronesian language family is now used by most of the ethnic groups living in Madagascar, Southeast Asia, Micronesia, Melanesia, to Polynesia. The arrival of Austronesian speakers and culture influenced allied and non-allied communities previously inhabited Southeast Asia. Several theories state that the background of the arrival of Austronesian speakers is closely related to the maritime technology of the Austronesian speakers [8]. Although the origins of the arrival of Austronesian speakers are a subject of much debate, several theories explain the migration of Austronesian speakers. One of them is the “Out of Taiwan” theory, in which experts [9], [10] stated that the forerunners of Austronesian speakers came from the southern part of mainland China (to be exact, Formosa or currently called Taiwan), which developed 5,000 BC. They migrated from China by land to Indo-China to the Malay Peninsula. From the Malay Peninsula (now the Philippines), Austronesian speakers spread by sea to the Indonesian Archipelago (now Indonesia) and continued moving eastward towards Melanesia (now Papua) and Polynesia (now Samoa). These Austronesian speakers were familiar with sedentary and farming lifestyles [11].

Based on linguistic evidence in the form of several vocabularies that are similar to one another, Blust tried to reconstruct the culture of Austronesian speakers, which are characterised as follows: Austronesian speakers live in stilt houses (rumah / rumaq / lumaq / bunen), have communal houses (balay / balai), raising livestock such as pigs (berek), roosters (lahuly), dogs (wasu), setting net traps (zariv), has a habit of making pottery (kuden), has skills in weaving (anam / anyam), weaving (tinequn), and sewing (zakai), patching clothes with a needle (zarum) and thread. Austronesian speakers also habitually decorate their bodies with tattoos (becik), and eating areca nut (buaq) and lime (kapur / apur). They were also accomplished sailors because they have vocabularies related to boats or canoes (bankaq / wangkang), sails (layar), and rafts (rakit). Cultivated plants include ginger (laqia), lime (limaw), and sweet potatoes (gubi). Besides that, they also know arrows (pacaq), bows (bussur) and sharpened bamboo (sua/sujen). Presumably, it is not without reason that the Malay language, which is none other than the language of Austronesian speakers, has become the lingua franca in the Southeast Asian region [12-13].

The cultural characteristics of Austronesian speakers (according to Heine Geldern) are skilled farmers accustomed to planting rice or canteel, using stone knives for harvesting, making liquor from rice, raising pigs-cows-buffaloes for ceremonies, making pottery, making cloth from bark, inhabiting houses on stilts, familiar with mengayaur, build megalithic buildings, tattoo bodies, and develop particular arts. Austronesian speakers even have their own spirituality. They acknowledged the spirits of ancestors and the concept of macrocosmic force that transcends all. These cultural elements are the square pickaxe culture [14]. Another cultural feature of Austronesian speakers is closely related to the sea. The experience of migrating across the seas made these Austronesian speakers develop unique boat-building technology and astronomical knowledge which enable them to read directions [15].

According to archaeologists, the wide coverage of the Austronesian diaspora which began at least 5,000 BC is considered a major phenomenon of early globalization [16]. Austronesian speakers have a very high level of adaptability with a long history of acculturation in each branch of its civilization formation. Archaeological findings, theories, and hypotheses regarding the existence of Austronesian speakers have strategic significance to Indonesia as 60% of the distribution of Austronesian speakers live in Indonesian territory [8]. Based on anthropological data, there are more than 300 ethnic groups spread from Sabang to Merauke with 549 languages and dialects [17]. One of the main influences that have contributed to the ethnic and linguistic diversity in Indonesia is the Austronesian speakers.

This research will examine various possible breakthroughs in revitalising maritime cultural heritage through design interventions and visual communication design technology as a means of knowledge production. The question that arises is, if the role of design is needed in the production of knowledge that evokes collective
memory of maritime culture, what should be the cognitive design strategy, form, and content of the knowledge?

1.3 Cognitive Design Strategies

The teaching methods of history are still very challenging. History is often considered an uninteresting and boring subject since methods used by teachers are mainly focusing on memorizing events, including chronological dates and years, which can be very troublesome for students. The absence of significant breakthroughs in social sciences and humanities learning methods in Indonesian education places history as a subject that is not desirable, avoided, and even considered less important subjects compared to other knowledge [6]. However, this does not apply solely to social science and humanities subjects. Almost all aspects of human life today are mediated by technology. In the digital era, the lifestyle of global society cannot be separated from information and communication technology, so there is also a shift in acquiring and producing knowledge. The transformation of the learners due to technological developments must also be followed by the transformation of the teachers [18]. The novelty of teaching-learning methods is urgently needed to anticipate the global challenge that has changed human behaviour. According to Lock and Scott in Teacher as Designer: Design Thinking for Educational Change, design thinking is very relevant for educational implementers because approaches are required in order to respond to the needs of its constantly changing stakeholders, accordingly to the context. However, design thinking does not always have to refer to the common approaches which now tend to be standardized as a single model, since there is no one definition nor the same way to answer different problems [19].

1.4 Theoretical Framework

The human brain digests the information it receives dynamically through sensory sensations. According to Hyerle, 70% of the information received by humans is in the form of visual information obtained from human interactions with their environment. The visual method helps externalise the conceptual knowledge structure stored in the human brain. Studies conducted on the teaching and learning process showed that the process of transforming information into knowledge is aligned with the process of receiving information the human brain receives dynamically in the form of mapping. This visual thinking map tool reconstructs knowledge representations to negotiate and communicate meanings, memorise, access, and give shape to interconnected knowledge [20]. Design has several meanings at once. Design does not only refer to the end result in the form of a product, but also a process at the same time [21-22]. As a problem-solving approach, the design thinking method emphasizes empathy to the users, iteration, and experimentation. Design thinking is a cognitive process that can be used to solve various complex human problems [23]. It can be applied to various fields, including product design, business, education, and healthcare, to encourage innovation and increase innovation success. Designers can create more targeted solutions through ethnographic research, including empathy, problem determination, ideation, prototyping, and testing [24]. However, concerning cognitive processes that are now increasingly intertwined with digital technology, there are three crucial issues that are related to design thinking: creativity, collaboration, and culture [22]. Lee underlined that the role of digital technology opened up a new space for debate regarding the design process and its results when creativity is already through the intervention of artificial intelligence and machines. Design itself is a process that is not single and is the participation of many parties with various disciplinary backgrounds and therefore is always collaborative. Collaboration allows participants to connect across nations, cultures, and languages.

2 Methodology

In 2016, we compiled data, observations, and interviews from the National Research Center of Archaeology team in 2016 preparation for The International Symposium on Austronesian Diaspora in Bali. The infographic about Austronesia was designed to be used and exhibited by the National Research Center of Archaeology to educate the general public about maritime culture. The exhibition was held at Bentara Budaya, Denpasar, Bali, a national-scale public space owned by one of the leading media companies. The introductory infographics of Austronesia were utilizing visual communication design as means of knowledge production.

Further research was carried out in the Visual Communication Design undergraduate program at Binus School of Design, particularly in the Eastern Art Review class, which involved students’ and lecturers’ participation. The learning outcomes of this course are identifying significant artworks from periods and movements in Eastern art history; describing the essential characteristics of the art of significant periods and movements in Eastern art history; demonstrating critical and creative thinking in applying art-historical skills based on form, content and its overall meaning concerning context. Previously, the subject matter of Austronesia as one of the elements that forms the maritime culture of Southeast Asia had never been included in the course’s syllabus. We included the subject of Austronesia as an introduction to the history and culture of maritime Southeast Asia before entering a discussion of Indonesian art and culture.

Complementing our observations of previous research, designing the infographics began with a discussion containing questions to gather students’ opinions about history and their preliminary knowledge of Indonesian maritime culture. Interviews and observations were conducted at the beginning of the first meeting of the course, in a very informal discussion manner which allowed students to express their expectations regarding the subject. The introductory discussions were conducted on-site as initial data gathering. Data were collected from 4 Eastern Art Review classes. The number of students in each class varied between 20 to 40 students. At least more
than 60 students participated in the informal introductory sessions by responding to the following questions from the lecturers during the discussion, such as: what do they think and how do they feel about learning history; what do they know about Indonesia’s past; are they familiar with the children’s song “nenek moyangku orang pelaut!” (Literally means, our ancestors were the seafarers!); and what were their expectations from the class.

From these class interactions and observations, infographics were designed to develop feedback in finding out how far digital technology in new media design can arouse curiosity and stimulate understanding of content. Students get group assignments to make presentations and create works inspired by maritime culture.

2.1 Design Thinking

This new media infographic about Austronesia uses a design thinking approach and visual thinking map tools. The design thinking approach is a structured methodology for finding breakthroughs through ethnographic research [25]. The emphasis on design thinking lies in problem-solving methods that place empathy with users, problem formulation, iteration, prototyping, and testing [24], [26], [27].

2.2 Graphic Organisers and Thinking Maps as Cognitive Bridge to Literacy

At this stage, visual means play an essential role in bridging cognition which shows that the process of transforming information into knowledge is in harmony with the process of receiving information received by the human brain dynamically in the form of mapping [20]. As a cognitive bridge to literacy, we have developed several graphic organiser models to sort and group data based on relevant data content to be studied and presented. Taking the thinking map model (see Fig. 1) as a reference, we combine it with the feedback gathered during the initial phase of the design thinking approach and create a tailored model for the students.

2.3 Story/Theme Organizer

Educational practitioners are using advanced organisers to assist the metacognition and structured knowledge production process. Referring to Ausubel (1960), knowledge contains abstract concepts that need to be structured to understand the information. In an integrated system, this structure helps students to see various relations of concepts ranging more easily from general and dominant to hierarchical derivative concepts [28]. The advanced organiser in the form of a story organiser is a knowledge organising model that emphasises narrative aspects. With setting descriptions and chronologically sequential elaborations through brief chapters, protruding subject characters, comparisons, main themes and derived ideas, this model becomes a road map for students to start entering the knowledge production process. In its advanced form, this story organiser is developed into a theme organiser, which shows the relationships between themes in more depth for further analysis [20].

2.4 Thinking Maps

Quoting Upton, Hyerle underlined that basic human cognitive skills go hand in hand with the ability to create key visual representations, whose complexity aligns with age maturity. Based on these basic cognitive skills, eight forms of visual tools known as Thinking Maps (see Fig. 1) were developed to bridge the understanding of knowledge based on the ability to define context, comparative ability, find causal relationships, relate partial and holistic, make classification, sort, and think analogically [20]. Building a concept map that reflects an individual’s thinking map makes knowledge more explicit and easier to learn. The knowledge representation that has been structured then gets an additional process, which is the design process [29].

Fig. 1. Thinking Maps thinking skills (D. Hyerle, 2010; D. N. Hyerle & Alper, 2011).

3 Findings & Discussions

The design of the infographics of Austronesia was carried out through a design thinking approach which included empathy, problem formulation, and ideation to prototyping with several adjustments based on field
conditions. As mentioned in the methodology, a set of preliminary questions were delivered to the students in an informal discussion with a purpose to develop empathy with the students. As a result, feedbacks were gathered which gave an invaluable insight as described in the following table (see Table. 1).

**Table 1.** Design thinking phase.

<table>
<thead>
<tr>
<th>PHASE</th>
<th>FEEDBACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop empathy</td>
<td>Feel and think</td>
</tr>
<tr>
<td></td>
<td>• I am an art/design student, why should I have this theory class?</td>
</tr>
<tr>
<td></td>
<td>• I don’t like reading. I like drawing/sketching more.</td>
</tr>
<tr>
<td></td>
<td>• I don’t like memorizing historical dates and events.</td>
</tr>
<tr>
<td></td>
<td>• I hope the assignment is not writing a paper.</td>
</tr>
<tr>
<td></td>
<td>• I am sure this class will be boring.</td>
</tr>
<tr>
<td></td>
<td>• This is a less important subject. I can skip and find the information</td>
</tr>
<tr>
<td></td>
<td>through the internet.</td>
</tr>
<tr>
<td>Hear</td>
<td>• Too many verbal explanations.</td>
</tr>
<tr>
<td></td>
<td>• One-way interaction.</td>
</tr>
<tr>
<td>See</td>
<td>• Less interesting visual examples/illustrations.</td>
</tr>
<tr>
<td>Do</td>
<td>• Finish the next class’ assignments while listening to this lecture.</td>
</tr>
<tr>
<td></td>
<td>• Being present to fill the attendance list.</td>
</tr>
<tr>
<td></td>
<td>• Make screen shots and try to figure it out outside after class, if necessary.</td>
</tr>
<tr>
<td>Say</td>
<td>• Can I find this information through google?</td>
</tr>
<tr>
<td>Define problem and needs</td>
<td>• Preconceived notion.</td>
</tr>
<tr>
<td></td>
<td>• Class engagement in two-way interactions.</td>
</tr>
<tr>
<td>Ideate</td>
<td>• Content structuring.</td>
</tr>
<tr>
<td></td>
<td>• Short verbal explanations and more visual-oriented examples.</td>
</tr>
<tr>
<td>Prototyping and testing</td>
<td>• Audio-visual interactivity.</td>
</tr>
<tr>
<td></td>
<td>• Digitally accessible.</td>
</tr>
<tr>
<td></td>
<td>• Project-making assignments instead of paper.</td>
</tr>
</tbody>
</table>

Referring to the questions regarding what they think and how do they feel about learning history; what they know about Indonesia’s past; are they familiar with the children’s song “Nenek moyangku orang pelaut!” (Literally means, our ancestors were the seafarers!); and what were their expectations from the class, feedbacks that were gathered in the first phase (developing empathy) showed aesthetic/sensory aspects from the students’ past experience in learning history. Most of the students were familiar with the song “Nenek moyangku orang pelaut!” and able to sing it, as this song was introduced during their childhood. It proved that the remaining collective memory instilled in childhood related to Indonesian ancestors who were closely related to the maritime aspects is not completely fading.

Regarding how they feel and think, we found that most of the students already have a preassumption condition that underestimated certain circumstances, such as: being an art/design student does not require them to read and write analytical papers. Besides most students assumed that learning history is less interesting and unrelated to their discipline which is more into visual and practical courses, understanding history is also considered irrelevant to their future career as designers. Questions that were also raised during the discussion was what students typically hear, see, do, and even want to say about previous history courses they have experienced, which are more theoretical than practical. Although responses vary, most of the students raised the issue of too many verbal explanations, one-way interaction, and lacking visual representations. In line with this discussion, we observed that some students were not keen enough in engaging themselves in the class. Instead, they were working on other class’s assignment. Mostly do not make notes but rather, taking screenshots of what were explained by the lecturer, assuming that the information shared in class can be easily found through Google or other sites online.

Based on these observations, the main problem we formulated was that students already had preconceived notions about history as previously described. To overcome this, a two-way class engagement is significant to encourage curiosity and critical thinking skills while prioritizing visual language.

### 3.1 Content Structure

In the ideation process, information was divided into content structures through categorisation and grouping information. Based on the complexity, the content structure is divided into five main groups, which explain Austronesia as follows (see Table. 2). As the content structure is developed, the process was followed by exploring visual representations.

**Table 2.** Infographic content structure.

<table>
<thead>
<tr>
<th>1 Introductory: Defining Austronesia</th>
<th>Description</th>
<th>Examples of Austronesian communities</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Austronesian people</td>
<td>Geographical span of migration</td>
<td>Locations</td>
</tr>
<tr>
<td></td>
<td>Chronology of migration</td>
<td>Phases of cultural development</td>
</tr>
<tr>
<td></td>
<td>Evolution of unique language-family</td>
<td>Phases of cultural development</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2 Distinctive Language-Family</th>
<th>Comparative Similarities</th>
<th>Examples of vocabularies</th>
<th>Examples of Austronesian communities</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>3 Ecological Way of Life</th>
<th>Agriculture (Sedentary Lifestyle)</th>
<th>Technology</th>
<th>Stone tools</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Food Production</td>
<td>Knowledge of plants</td>
<td>Architecture</td>
</tr>
<tr>
<td></td>
<td>Dwelling</td>
<td>Domestication of wild animals</td>
<td>Boatbuilding</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 Value System</th>
<th>Megalithic Tradition</th>
<th>Kinship and Social Structure</th>
<th>Examples of Austronesian traditions</th>
</tr>
</thead>
</table>
3.1.1 Infographic 1: Defining Austronesia (Introductory)

This infographic serves as an introduction that explains the context of knowledge about the origins of Austronesia as one of the shapers of maritime culture in Southeast Asia. This infographic combines two thinking map models: a sequencing flow map to explain time chronologically and a tree map to describe Austronesia descriptively. In this infographic, students were able to classify the main characteristics of Austronesian speakers.

3.1.2 Infographic 2: Language Diversity and Similarities

This infographic highlights the diversity of languages by creating a comparative table of maritime-related vocabulary. However, because it is related to geographical and cultural aspects, which range quite widely, the Hyerle double bubble thinking map cannot accommodate more than one variable. In this infographic, students were able to understand the contrast in language between one Austronesian group and another in different geographical areas.

3.1.3 Infographic 3: Agriculture and Sedentary Life

This infographic emphasises the characteristics of Austronesian culture, which are closely related to ecological aspects in which Austronesian speakers have been able to adapt to nature and have started to live sedentary lives. This infographic is aligned with the bubble thinking map, which functions as descriptive classifications. By dividing it into categories of technology, food, living space, and their relation to living things (animals) other than humans, students were able to find the relationship between human adaptability and their living space to produce knowledge and technology.

3.1.4 Infographic 4: The Skillful Seafarers

This infographic emphasises the characteristics of Austronesian culture, which are closely related to ecological aspects, especially maritime. As the following linguistic and cultural developments are closely related to the migratory tracks of these Austronesian speakers, this infographic is also a descriptive classification regarding shipping technology and astrology technology. The bubble thinking map can be an appropriate model to show the adaptability of Austronesian speakers to the sea.

3.1.5 Infographic 5: Megalithic Tradition

This infographic introduces the values of Austronesian speakers based on their belief system and human relations, which are characterised by a distinctive social and kinship structure. This infographic introduces abstract non-material concepts that require descriptions and concrete examples to help students understand the context and logic of Austronesian speaker culture. A bubble thinking map can be a model to describe cultural characteristics along with examples.

3.1.6 Infographic 6: Material Cultural Heritage

Contrary to the previous infographics, which introduced non-material cultural characteristics in the form of value systems, this infographic emphasises the material culture of Austronesian speakers who are closely related to aesthetics. In this section, students were introduced to material aspects that embody a system of values and the result of the adaptation process to their natural world. Although the multi-flow thinking map can be a model for describing the material culture of these Austronesian speakers, it is similar to the second infographic above, which has a wide geographical and cultural range; the thinking map model is combined with a bubble thinking map to facilitate descriptive explanation.

3.2 Content Visualisation with Digital Technology

The next stage refers to data findings based on a design thinking approach that has been carried out since the early stages of the research. Education through digital content facilitates learning. It is believed to be time-saving as it helps grasp concepts easily. Incorporating pictures, videos, and games into the learning process keeps learners engaged and simplifies complex topics. By incorporating motion into the video or explainer slides in 5 major topics of Austronesian heritage, we incorporate a simpler word or body copy and redesign how to convey that information in a simpler manner. Motion makes the way we see tell a story or convey information heavier on the phonic or auditory, so it can be less descriptive. Animation were added to visual communication as a tool to visualize timeline and create visual simulation of how heritage emerges. The design of Austronesia infographics with this new media creates a special attraction for students participating in the Eastern Art Review class. Although further, more comprehensive research is needed to assess the cognitive impact of this design, we have received feedback in the form of questions that respond to Austronesian content as material for making work assignments from students.

4 Conclusions

In conclusion, we found positive changes related to enthusiasm to be involved in discussions, responding to various questions, and growing interest and curiosity to learn more about Austronesia. We found infographics
designed around visual mapping tend to be more effective at introducing abstract concepts and ideas (see Fig.2). Another supporting element includes dynamic visual elements representing conceptual relationships and illustrative examples. In addition to these positive changes, there is the possibility of new problems arising along with this approach. This Austronesian infographic is a model of a learning method that can be used for the study of the history of the humanities. However, with the complexity and cultural diversity and Indonesia's rich historical background, further studies are needed to develop new media approaches in line with technological developments. These new media approaches and breakthroughs certainly have implications for national education policy as these approaches develop vastly in line with the development of new technology.

This study has provided a relevant reference to be used in designing more engaging educational materials in public spaces for the purpose of knowledge production.

Fig. 2. Austronesia Infographic approaches.

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