

CULTURAL MANAGEMENT AS A TOURIST ATTRACTION IN INDONESIA BEAUTIFUL MINIATURE PARK (TMII)

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Article Info	Abstract
Keywords: Culture management, tourist attraction, sustainability, miniature park, collaboration. Received: January 12, 2026 Approved: January 26, 2026 Published: January 31, 2026	Purpose: This study has goals to analyze how cultural management is implemented into tourism attraction at Indonesia beautiful miniature park (TMII) and to identify the challenges encountered in the management process. Research methods: This research employs a descriptive qualitative method with data collected through interviews, observations, and documentation. Data analysis applies the Miles and Huberman interactive model, which consists of data reduction, data display, and conclusion drawing with verification. Data validation is strengthened through <i>member checking</i> to ensure that the researcher's interpretation aligns with the information provided by the informants. Results: The findings reveal that cultural management at TMII is implemented in a structured and collaborative manner through regular cultural performances, active involvement of regional pavilions in presenting authentic local traditions, and digital promotion strategies that target younger audiences. Educational programs for students further enhance the role of TMII as both a recreational and learning space. However, the research also identifies key challenges, including limited participation of younger generations, shortage of local cultural performers, and insufficient supporting infrastructure to maximize visitor experiences. Conclusions: TMII needs to further strengthen cultural sustainability by integrating innovation in cultural performances, expanding the use of digital platforms to attract broader audiences, and involving local communities more actively. Enhancing infrastructure, encouraging intergenerational cultural transmission, and fostering broader collaboration with educational and cultural institutions are essential to maintaining TMII's relevance as a cultural tourism destination. Contributions: This study recommends the importance of a cross-stakeholder collaboration model, especially community involvement as cultural performers.

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INTRODUCTION

Culture is beliefs, arts, routine habits, while tourism is a tourist's journey to learn, gain experience, and consume cultural attractions (Gecikli et al., 2024). Therefore, cultural tourism is the movement of tourists from their point of origin to their destination with the goal of recreation through learning and gaining direct experience through consuming cultural products such as beliefs, arts, history, and routines (Rise, 2025). Regarding the role of cultural tourism, several findings state that cultural tourism is a bridge to sustainability (Douros et al., 2024) (Yuce & Aydin, 2025). This is in line with (Astuti et al., 2025) who stated that culture has a strategic role in tourism, not only as a destination attraction, but also as an identity that shapes the tourist experience and influences the sustainability of local tourism. Considering that cultural management has a positive influence on sustainable tourism (Wibowo et al., 2022), it is a necessity to manage cultural tourism properly (Wibowo et al., Managing Local Culture in Tourism Area Based on Perception of Penta Helix, 2023).

Indonesia Beautiful Miniature Park (*Local term: Taman Mini Indonesia Indah*) or TMII serves as a concrete representation of Indonesia's cultural diversity. The area features regional pavilions, traditional houses, miniature islands, and artistic performances that reflect the identity of the archipelago. The revitalization carried out in 2022, which adopted the four pillars of green, inclusive, culture, and smart, represents an important effort to enhance the quality of TMII's cultural tourism appeal (Taman Mini Indonesia Indah, 2025).



Figure 1. One of Culture Tourist Attraction in TMII

Source: Primary Data (2025)

Cultural management based on Yue in Wibowo et al (2023) is The process of identifying, reflecting, strengthening, utilizing, and supporting cultural values, creative capacities, and community potentials with the aim of communicating cultural preservation efforts and needs to local communities and visitors. The indicators include: 1) Performance Management; 2) Cultural Festival Management; 3) Fostering, Developing, and Preserving Cultural Arts; 4) Communication, Coordination, and Motivation for Cultural Actors; 5) Cultural Regeneration; 6) Cultural Promotion; 7) Local Community's Sense of Ownership of Their Culture. While tourist attractions refer (Maryani, 2017 in (Maulana et al., 2024)) to an

interesting, entertaining, and valuable activity shown to visitors in a tourist destination which includes: 1) What to See; 2) What to Do; 3) What to Buy; 4) Where to arrive; and 5) Where to stay.

Nevertheless, tourist reviews highlight several shortcomings, such as suboptimal management during performances, limited facilities, inadequate lighting, and poorly maintained buildings. Moreover, the involvement of younger generations and the innovation of cultural attractions remain serious challenges in the management of this destination (Pusparani et al., 2024).

The urgency of this research lies in the need to gain a deeper understanding of how cultural management at TMII is implemented as a tourism attraction, whether it aligns with the principles of cultural preservation, community involvement, and visitor satisfaction. The focus of the study is directed toward the strategies of cultural management in TMII, the forms of attractions offered, as well as the obstacles encountered in its implementation. Therefore, the core research problem is how cultural attractions are managed by TMII administrators to attract tourists and what challenges are faced in the process. The objective of this study is to examine the forms of cultural management applied as tourism attractions in TMII and to identify the barriers in its management, so as the findings are expected to contribute to the development of sustainable cultural tourism in Indonesia.

METHODS

TMII was chosen as the research site because it represents cultural management practices that are both modern and adaptive to the needs of the younger generation. Next, this study employs a descriptive qualitative approach with a case study design, focusing on Taman Mini Indonesia Indah (TMII) as the main research object. The qualitative approach was chosen because it provides flexibility for the researcher to deeply understand social and cultural phenomena within their natural context. According to (Creswell, 2009) qualitative research is based on the philosophy of post-positivism or interpretivism, in which the researcher serves as the primary instrument in both data collection and analysis.

Data sources consist of primary and secondary data. Primary data were obtained through direct interviews with three key informants selected using purposive sampling: Mrs. Duhita (Marketing & Communication TMII) as the main informant, Mr. Boin (Guide of the Jakarta Pavilion), and Mr. Yayang (Head of the Pavilion & Graha Wisata Management Unit) as triangulation informants. Secondary data were collected from official TMII documents, tourism office reports, activity archives, mass media, and tourism promotional materials.

Data Collection Techniques included semi-structured interviews to explore informants' experiences and perspectives, participatory observation during cultural activities at TMII such as art performances and festivals, as well as documentation in the form of photographs, brochures, and activity archives. These three techniques were carried out triangulatively to enhance the validity of the data (Sugiyono, 2020). Data Processing and Analysis followed the interactive model of Miles and Huberman, consisting of three main stages.

First, data reduction, which involves selecting and simplifying field data in accordance with the research themes. Second, data display, where the reduced data are presented in the form of narratives, tables, or diagrams to make patterns and relationships among categories

easier to interpret. Third, conclusion drawing and verification, in which preliminary findings are continuously tested through member checking with informants to ensure that the researcher's interpretations align with the actual field conditions.

RESULT AND DISCUSSION

Table 1. List of Cultural Management's Questions

List of questions related Cultural Management (Yue et al., 2011 in Wibowo et al., 2023)
1. Types of cultural performances that are regularly held at Taman Mini Indonesia Indah (TMII). 2. The process of managing arts performances, from planning to execution. 3. The parties involved in organizing cultural performances, and the form of collaboration. 4. Types of cultural festivals that have been or are regularly held at Taman Mini Indonesia Indah. 5. Strategies are used to plan and promote cultural festivals to attract tourists. 6. Significant impact cultural festivals on visits and cultural preservation. 7. Forms of development that are provided to artists or cultural groups at TMII. 8. Existence of cultural education programs for students or the general public. 9. Efforts are being made to preserve endangered arts and culture. 10. The way communication between tourism managers and cultural actors in TMII. 11. Existence of special forum or platform for collaboration between cultural stakeholders. 12. Forms of moral support and incentives are provided to cultural actors to keep them active. 13. The programs aimed at involving the younger generation in cultural preservation. 14. The way schools or educational institutions participate in cultural regeneration efforts at TMII 15. The main challenges in cultural regeneration, and what solutions are implemented. 16. Media or cultural promotion strategies which TMII's management use. 17. The effectiveness of cultural promotion through social media or digital platforms. 18. The involvement of cultural promotion of local actors or arts communities. 19. The involvement of the local community in preserving and maintaining local culture. 20. Sense of belonging the community toward the culture displayed in the tourist area. 21. The way of management raise public awareness of the importance of cultural heritage.
Sources: Yue in Wibowo et al (2023)

Table 2. List of Tourist's Attraction Questions

List of question due to Maryani, 2017 in (Maulana et al., 2024)
1. Visual attractions that are being main highlights for tourists at TMII. 2. The uniqueness cultural or historical attractions in TMII. 3. The way management maintain the preservation of these visual attractions. 4. Kinds of tourist activities that visitors enjoy at Taman Mini Indonesia Indah. 5. Available of interactive experiences such as workshops or live performances. 6. The way these activities designed to be both educational and enjoyable. 7. The uniqueness or locally made souvenirs that reflect the culture of TMII. 8. Contribution these souvenirs to the local economy. 9. Supports of management toward MSMEs in marketing cultural products.

10. Accessibility of Taman Mini Indonesia Indah from various points in Jakarta.
11. Supports of public transportation toward comfort and affordability of tourists.
12. The conditions of parking facilities or bus stops around the tourist area.
13. Availability of accommodations for tourists to stay overnight near TMII.
14. The quality and variety of accommodation available (hotels, hostels, homestays).
15. Tendency tourists to stay overnight at Taman Mini Indonesia Indah or just visit for a short visit.

Source: Maryani in Maulana et al, (2024)

Cultural Management

The Process of Planning to Implementing Arts Performance Management

TMII implements a structured process that begins with an audience interest survey, proposal development (including targets, event content, budget, and promotional strategy), Board of Director (BOD) approval, event implementation, and evaluation. This process involves TMII staff, the event team, pavilion management, arts clubs, and external vendors. In regional pavilions like those in DKI Jakarta, the planning process is more tied to bureaucratic mechanisms, such as the regional budget (APBD), preparation of the KAK (Work Plan) and RAB (Work Plan Budget), and selection of studios or Master of Ceremony (MC) based on the DPA grade.

Cultural Festivals and Impact on Visits

Large-scale festivals at TMII, such as the Kecak Dance, Ogoh-Ogoh, Independence Carnival, Ruwatan, and Gunungan Parade, significantly increase visitor numbers. Several regional pavilions also host themed festivals, such as the Ondel-Ondel Festival at the Jakarta Pavilion, which has proven to increase tourist appeal. The main draws for festivals are the involvement of national artists, engaging performers, and the unique cultural displays.

Fostering, Developing, and Preserving Arts and Culture

TMII runs training programs, workshops, and provides regular space for artists. Regeneration is carried out by involving the younger generation in educational activities. At the regional pavilion level, development is carried out through regular arts training (for example, dance training at the Ratnasari Studio in Jakarta), as well as efforts to showcase rarely performed arts, such as Tanjidor. However, some activities, particularly theater, have been suspended since the Covid-19 pandemic.

Communication, Coordination, and Motivation

TMII utilizes the official FORCESENDI forum as a platform for communication and collaboration among arts administrators. Incentives for artists include honorariums, meals, and certificates. At regional pavilions, communication is conducted directly with studios and through cross-pavilion forums, such as the Pavilion Communication Forum. This strengthens coordination and provides artists with rotating performance opportunities.

Cultural Regeneration

TMII promotes cultural regeneration through training programs, workshops, and educational tours for school and university students. The biggest challenge is the declining interest of the younger generation due to the dominance of global popular culture. The solution is to modernize the packaging of traditional arts to make them more attractive. Regional pavilions, such as those in Jakarta, are increasing efforts by collaborating with

schools, conducting Gambang Kromong training, and holding exhibitions of musical instruments and traditional clothing.

Cultural Promotion

TMII utilizes an integrated promotional strategy through digital media, collaboration with KOLs, and support from traditional media (radio, cinemas, busway, and print advertising). This strategy has proven effective, for example, the Kecak Dance promotion went viral on social media. Regional pavilions, including Jakarta, have added promotions through social media, school visits, and cultural training programs by directly involving artists in creating promotional content.

Sense of Community Belonging

Community involvement is evident in their participation as audience members, training participants, and direct participants in cultural practices. This fosters a sense of pride and ownership of local culture. For example, the Betawi community feels more motivated to preserve their culture through activities at the Jakarta Pavilion, while other regions also build a sense of community through their own unique cultural activities.

Attraction

What To See

Key icons are Golden Snail, 33 Provincial Pavilions, Archipelago Lake, Fountain Theater, and green open spaces. The Jakarta Pavilion features Gambang Kromong, Tanjidor, Tehyan, Lenong Betawi, and Lenong Bocah. The efforts made by TMII include renovation, revitalization, regular maintenance, promotion, and routine preservation of Betawi traditional arts.

What To Do

Tourist activities covering cultural learning at the pavilion, face painting, museum, Jagad Satwa, amusement rides, fountain show. DKI Pavilion hold introduction to Betawi culture, art performances, workshops (ondel-ondel, Betawi traditional food). Based on this activities, TMII encourage participatory, educational, interactive tourism by directly involving visitors.

What To Buy

The Anomali TMII shop sells local coffee, regional t-shirts, and educational products like paper dolls. The DKI pavilion features a Betawi Store with miniature ondel-ondel (traditional Betawi puppets), Betawi food and drinks, and traditional toys. To support these, TMII doing empowering local MSMEs through collaboration, active promotion on social media, and collaboration plans with local artists.

Where To Arrive

TMII is accessible by Transjakarta, the TMII LRT, online/conventional taxis, and the free Bluebird shuttle. Ample parking and elevated parking are available. Integrated public transportation supports convenience, adequate parking for large numbers of visitors.

Where To Stay

Accommodation options include the Oakwood Hotel, Graha Wisata TMII (owned by the Jakarta Provincial Government), and homestays. Most visitors opt for short stays; those staying overnight are generally from outside the area. The program aims to increase visitor length of stay through attractive programs. The price difference between affordable government accommodation and more expensive private accommodation is significant.

Problems

The obstacles include a different entry system from before, passive participation of artists is less attractive to visitors, and limited regeneration of young artists. There is a need for innovation in art attractions, improving the quality of human resources for artists, and adapting management systems to make them more attractive to the younger generation.

In relation to Yue's cultural management theory (in Wibowo et al., 2023), the research results indicate that TMII has implemented the stages of identification, reflection, reinforcement, and support for cultural values. However, in accordance with the concept of the experience economy (Pine & Gilmore, 1999), the success of a cultural destination depends not only on the number of events held, but also on the immersive experiences created. Field findings indicate that despite the numerous and diverse cultural attractions at TMII, visitor participatory experiences remain uneven, creating a gap between educational objectives and actual engagement.

This relationship logic is evident in tourist attractions: the more direct interaction (e.g., cultural workshops, arts training, or educational tours), the more likely visitors, especially younger generations, are to internalize cultural values. This demonstrates that cultural management variables directly impact the quality of tourist attractions, as innovative management results in richer and more engaging cultural experiences.

TMII has implemented a digital promotional strategy, but it focuses more on information and branding than on encouraging active participation by the younger generation. This highlights the need for optimization so that digital promotions are not just informative but also interactive (Sorenggani et al., 2024). Digital promotion functions as an essential tool in cultural management because it reshapes traditional cultural narratives into forms that align with contemporary digital behavior. Through platforms such as Instagram, TikTok, and YouTube Shorts, TMII can present cultural content in short, engaging, and visually appealing formats. Instead of relying solely on static exhibitions, digital storytelling allows cultural elements such as traditional houses, costumes, dances, and rituals to be shared in ways that feel dynamic and relevant. This approach helps bridge the gap between cultural heritage and modern youth lifestyles, transforming culture from something distant into something relatable.

Social media also enables TMII to build emotional connections with young visitors by emphasizing experiences rather than formal education. Short videos, behind-the-scenes footage of cultural performances, and creative “did you know” content can spark curiosity and encourage digital engagement. When culture is presented as an experience worth sharing, young people are more likely to visit TMII not only for learning but also for enjoyment and self-expression.

Another important aspect of digital promotion is collaboration with digital influencers and content creators. Young audiences often trust peer recommendations more than institutional messages. By working with travel vloggers, lifestyle creators, or cultural enthusiasts, TMII can communicate its cultural value through authentic youth perspectives. These creators help reposition TMII as a space where tradition and modern creativity intersect, making cultural exploration feel fashionable and socially relevant.

Interactive digital experiences further enhance cultural management at TMII. The use of QR codes, augmented reality features, or mobile-based guides can transform passive sightseeing into active participation. For example, visitors can scan QR codes to access short videos, stories, or interactive quizzes related to cultural exhibits. Such digital tools align with young people's preference for interactive learning and allow cultural knowledge to be preserved and transmitted in innovative ways.

User generated content also plays a significant role in digital cultural promotion. Encouraging visitors to share their own photos, videos, and stories through hashtags or digital campaigns creates a participatory cultural environment. When young people actively create and share content about TMII, culture becomes a shared experience rather than a one-directional presentation. This sense of involvement strengthens cultural appreciation and fosters a feeling of owner

At TMII, cultural management already involves a communication forum between the central management, regional pavilions, and the arts community. However, as Wicaksono et al. (2024) found in their study of Cap Go Meh Singkawang, community participation remains low and tends to be active only during major events, so the community-based tourism model has not yet been fully realized. Community empowerment through training, cultural promotion, and stakeholder collaboration is needed (Tampubolon & Sauyai, 2024) (Wicaksono et al., 2024).

This finding also shares similarities with the findings of (Novra et al., 2024) who highlighted the barriers to regeneration of arts practitioners and limited human resources. Similar challenges are seen in the low involvement of the younger generation. Meanwhile, in line with (Amarullah & Nurhasan, 2023), local cultural potential such as art performances, rituals, and crafts remains a major attraction, although it still requires creative packaging to be relevant to modern tourism trends.

Overall, the research results indicate that TMII has successfully integrated cultural management with tourist attractions. However, this success has not fully addressed the challenges of cultural regeneration and active community involvement. In other words, TMII is still in a transitional stage, moving from a mere cultural exhibition space to a space for cultural interaction.

The implications of this are the need for innovative strategies such as cultural staycations, school-based tourism education curricula, or collaborations with young artists to bring culture closer to the current generation. Furthermore, it is crucial for TMII to strengthen its participatory approach so that the community is not merely a spectator but also an active participant in cultural preservation. Thus, this discussion emphasizes that the success of cultural management is not solely measured by the number of activities or the number of

visitors, but rather by the extent to which culture is lived, passed down, and perceived as part of a shared identity.

CONCLUSION

Based on the research results, it can be concluded that cultural management at Taman Mini Indonesia Indah (TMII) has been implemented with a strategy that emphasizes regular cultural performances, digital promotions, and educational programs involving students. Each regional pavilion plays a role in presenting its own cultural characteristics, while the central management acts as a facilitator to ensure the continuity and integration of activities. However, in practice, several obstacles remain, such as limited human resources, low interest from the younger generation, and limited infrastructure. Thus, this study shows that cultural management as a tourist attraction at TMII is not only about preservation but also adaptation to the demands of a more competitive modern tourism industry.

This study has several limitations, including a limited focus on the TMII area, making it incapable of generalization to other cultural tourism destinations and the absence of direct tourist interviews. The data is dependent on the subjective perceptions of both informants and researchers due to the qualitative method. The limited timeframe for the study meant that the exploration of cultural programs at TMII was not yet comprehensive. Therefore, suggestions for further research include expanding the scope to other cultural destinations for comparison, combining qualitative and quantitative methods to obtain a more objective picture, and extending the research period to ensure that the exploration of existing cultural programs can be conducted and sustained.

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