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RESEARCH ARTICLE

VIRTUAL EXHIBITION ROOM OF MEGALITIC CULTURE HISTORY IN BONDOWOSO AS A SOURCE OF HISTORY LEARNING FOR BACHELOR'S DEGREE

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Abstract
This study discusses the presentation of a virtual exhibition space supported by digital media that is used as learning media for students. The history of megalithic culture is one of the subjects studied by students. There are still many problems that occur in learning this subject, so many students do not understand the lesson. With regard to these problems, researchers create learning media in the form of RPVs, or virtual exhibition rooms, which can solve problems related to learning media for the history of megalithic culture. Researchers collected material on the history of megalithic culture in Bondowoso. This study uses a qualitative descriptive method using literature and data that can strengthen the author's argument. Furthermore, researchers use the path that is distributed to students to determine the effectiveness of the learning media that have been created. The results of this paper state that providing virtual space, creating acceptable learning media, and being able to attract students' attention is not impossible because we have a lot of resources and technology that we can learn from. The many enthusiastic responses and positive reviews from students reflect the community's enthusiasm for aesthetic and technological advances as well as education. Indonesia continues to develop learning media wrapped in shared technology.

Keywords: Virtual Exhibition Room, Megalitic Culture, History Learning, Bondowoso.

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INTRODUCTION

Megaliths are cultural products of ancient global human civilizations. These artifacts can be found almost everywhere in the world. Archaeologists and antique collectors have long regarded megalithic structures as mysteries and relics of the past. Given the abundance and placement of megaliths throughout the archipelago, it can be concluded that menhirs and human statues seem to dominate over other types. Menhirs and megalithic statues outnumber other types of finds statistically. Therefore, those who support megaliths are more likely to accept and prefer the shape of statues and menhirs.

These two forms are the most popular choices because they are worshiped as places of worship and are considered manifestations of the ancestors (Danugroho, 2020). Gotong royong still exists in megalithic cultures, which is a lesson to be learned from their behavior. Many traditional cultures that built megalithic structures still live with this mentality. Megaliths are typically constructed in conjunction with service celebrations and other events such as house construction and funerals. Elders or community leaders will be involved in a reciprocal process with the community during this ritual (Liani et al., 2021). Leaders in ceremonial activities provide welfare to the community, while the community provides rewards by working for the interests of the leader in a balanced way.

This reciprocal process ultimately creates a harmonious social relationship. East Java is home to many ancient ruins, including the Besuki megalithic remains. The area around the Iyang Ijen Valley, especially the Bondowoso, Situbondo, Jember, and Banyuwangi areas, is included in the Besuki community (Prasetyo. B & Rangkuti. N, 2015). Bondowoso is the area with the most evidence of megalithic civilization and its manifestations. 47 locations of megalithic artifacts have been found, with a total of 1177 found in Bondowoso Regency (Dinas Pendidikan Kabupaten Bondowoso, 2018).

Dolmens, sarcophagi, kenong stones, stone mortars, menhirs, stone statues, stone chambers, stone chairs, stone mortars, stone meeting bracelets, claw stones, dakon stones, grave mortars, rectangular stones, telenan stones, and terraces are just a few of the many megalithic artifacts found in Bondowoso Regency (Dinas Pendidikan Kabupaten Bondowoso, 2018). There are many megalithic cultural relics known as batu kenong, which are typical of Jember and Bondowoso regencies. Most of the stone kenong groups are arranged in groups with circles or squares. Kenong stone has a protrusion on it and is cylindrical in shape.

The Besuki megalithic culture also has another characteristic, namely the discovery of dolmen graves. A dolmen grave is a semi-cylindrical piece of rock with varying sizes. However, the problem is that in studying the history of megalithic culture, students often find it difficult to find interesting learning resources. Researchers here offer to create a virtual exhibition space that contains material on the history of megalithic culture and can be used as a learning tool for students. When it comes to how they enlighten people, visual displays have certain qualities, such as intuitive, inventive, and sophisticated presentations, but they still need to convey their point effectively (Jayul & Irwanto, 2020).

A visual exhibition aims to be able to interact in two directions, namely between organizers and participants, just like exhibitions in the real world. Therefore, a visual exhibition is an event organized as a means to communicate concepts or ideas to the general public in various ways, including through art, culture, education, certain products, and the internet. During the COVID-19 pandemic, online users are paying more and more attention to virtual displays. Large-scale exhibition activities have had to be postponed or even canceled due to the current epidemic. The exhibit has complete control over the items in a 3D environment.

Items can be rotated, inspected from all angles, and their surroundings explored. Virtual reality, or "virtual world," is the name given to this idea because it resembles the real world. For computer lovers, it has become a vision to build a virtual or "pseudo" world that resembles the real reality in which we live. We seem to be able to explore a world that is identical to the real world in cyberspace. Just like in the real world, we can move and look in all directions while also exploring everything (Kurniadi, 1999). Online displays solve the drawbacks of physical exhibitions by offering consumers great interaction as well as practical knowledge and affordable solutions.

To give viewers the same excitement as seeing or using real things in real life, virtual exhibitions present digital collections of reproductions of real events or objects created using multimedia and virtual reality technologies. This exhibition is disseminated through the internet (Ramaiah, 2003). The virtual exhibition space created by the researcher is expected to be able to facilitate students in developing historical learning skills that are in accordance with the times and are able to solve students' learning problems when they become educators.

One of the efforts to solve the problem of students not understanding the history of megalithic culture is the use of virtual exhibition spaces, especially in the History

Education Study Program. Any destination is possible for a viable virtual exhibition venue, but supporting the learning process is one of them. Students can study the history of megalithic civilizations in cyberspace with the help of a virtual history exhibition room, which is a very efficient means of history learning. Danugroho (2022) describes some of the benefits of the historical heritage site itself, which can be formulated as follows:

1. Adding the nation's cultural wealth.
2. Strengthen the sense of unity and oneness.
3. Real evidence of past events.
4. Knowledge and insight through education.
5. Research and development site.
6. Become a tourist spot.

Referring to Law Number 11 of 2010 and Article 9 Paragraphs 1 and 2, it is explained that historical heritage sites are places that contain objects, buildings, and cultural heritage structures, as well as places to store historical information, and are often referred to as cultural heritage sites or historical heritage sites. in relation to cultural tourism. The Suco Lor megalithic site in Bondowoso can be used as a source of historical education in several ways, including through pictures, video documentaries, lectures, papers, PowerPoints, etc. By utilizing the officers on duty at the site, such as guards, authority officials, and local people, a direct visit to the site is also the best option to be able to see firsthand pieces of historical culture.

However, due to the pandemic and boring access, students often ignore learning (Hasan, 2019). The researcher here offers a solution to the problem by implementing the use of virtual exhibition spaces that can be used by students in studying the historical heritage that exists at the Suco Lor Site in Bondowoso Regency. History learning is an attempt to organize the learning process around historical events and community developments that have occurred. Thus, by utilizing the virtual history exhibition space as a historical learning resource, students are expected to be able to organize their knowledge by studying it.

Based on the description above, the researcher intends to conduct research related to the creation of a virtual history exhibition room as a learning resource for students with material on the history of megalithic culture in Bondowoso who will specifically take the remains at the Suco Lor Bondowoso Site. The reason why the researchers took the object that remains at the Suco Lor Site is that it has a clear delineation boundary compared to other sites in Bondowoso. In addition, the Suco Lor Site is a site with complete cultural heritage objects in Bondowoso Regency. The urgency of this research is to explore how important the use of virtual exhibition space is for students.

The use of virtual exhibition spaces can have significant importance for students. Here are several reasons why virtual exhibition spaces are important for students:

1. Global Accessibility
    Virtual exhibition spaces enable students to share their work and projects with a much wider global audience. This provides an opportunity for greater exposure and expands their sphere of influence.
2. Collaboration and Networking
    Through virtual exhibition spaces, students can connect with fellow students, professors, professionals, and even industry stakeholders. This opens up opportunities for collaboration, idea exchange, and building strong networks among them.
3. Strengthening Technological Skills: In the digital era, understanding and mastering technology is crucial. By utilizing virtual exhibition spaces, students become familiar with various relevant platforms and digital tools. This can enhance their technological skills, which are important in an increasingly connected job market.
4. Flexibility and Cost-Effectiveness
    Organizing physical exhibitions requires significant resources and expenses, such as venue rental, travel, and other logistics. In virtual exhibition spaces, students can showcase their work online at lower costs and without geographical limitations. This provides flexibility in arranging exhibitions and saves valuable expenses.
5. Interactive Engagement
    Virtual exhibition spaces often offer engaging interactive experiences. Students can provide virtual tours through their exhibition galleries, include descriptions, audio, and related videos about their work, and receive direct feedback from visitors through comment features or chats.
6. Digital Portfolio
    Virtual exhibition spaces can serve as an effective means to build and showcase students' digital portfolios. By compiling their works in one easily accessible place, students can demonstrate their abilities, achievements, and experiences to prospective employers or scholarship providers.

Therefore, the use of virtual exhibition spaces provides students with opportunities to enhance visibility, collaborate, develop technological skills, and build strong networks. It also offers a flexible and cost-effective alternative for exhibiting their work and accomplishments.

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METHOD

This study is both descriptive and qualitative. Descriptive qualitative research can be useful in explaining the relationship between phenomena that occur as well as the facts discovered and observed in the field. According to Kotler (2001), descriptive research is research that describes a phenomenon that occurs, for example, the level of ability of students to master the field of study, the implementation of school-based management, or the social and economic backgrounds of children who like to create problems. at school.

Descriptive research is intended to see and examine in depth the conditions of phenomena and facts, which will later be presented in the form of a research report (Arikunto, 2010). While the qualitative approach will be useful for the process of inferring the relationship between phenomena that occur and are observed with scientific logic, The use of qualitative research refers to the opinion of Creswell (2016) that, to carry out qualitative research, researchers must know the problems to be studied. In line with this, researchers are very aware of the problems to be studied, so the use of a qualitative approach is very suitable to be used in this study.

Data in qualitative research is obtained from various sources with various data collection techniques and is carried out continuously until the data is saturated (Sugiono, 2015). Researchers make observations continuously until the resulting data is saturated or no longer experiencing significant changes. Data obtained in the field through interviews, observations, and documents by organizing the data into categories must be arranged systematically.

The process of data analysis in qualitative research is carried out during data collection and after the data collection stage is completed within a certain period. The interview results obtained by the researcher are then analyzed, and when the interviewee's answers are still not satisfactory, the researcher may repeat the interview until the obtained data are considered credible. The analysis used is an interactive model of data analysis. The analysis consists of data reduction, data presentation, and conclusion drawing.

RESULT AND DISCUSSION

1. Megalithic Cultural History Virtual Exhibition Room in Bondowoso

The use of information and communication technology in the digital era has changed the education paradigm significantly. Modification of instructional plans, techniques, standards, and interaction patterns are

examples of real impact. Learning media is an important component in education. In fact, its presence in the educational process cannot be separated.

It has been researched extensively that learning through media produces better results. According to Kenzie in Musfiqon (2012), the media has a significant influence on classroom learning and has an impact on the effectiveness and quality of learning. The use of media in the classroom has the power to inspire and motivate learning activities, create new desires and interests, and have a psychological impact on students. Inspiring students to study freely and according to their interests and skills through media can also help. Media is called learning media if it conveys messages or information for instructional or teaching purposes.

The following is how learning media is used:
1. Clarify the message so that it is not too wordy.
2. Overcoming the limitations of time, space, energy, and sensory capacity.
3. Encouraging a love of learning and increasing direct contact between students and educational materials.
4. Enables children to learn independently based on their talents and skills in the visual, aural, and kinesthetic domains.
5. Provide the same stimulus, equate the experience, and create the same impression.

More specifically, instructional media can be characterized as instruments, both physical and non-physical, that are deliberately used as mediators between lecturers and students to help them better understand the information being taught. to increase student acceptance of the overall subject matter and fuel their desire to learn more. One of the guiding concepts is to identify the virtual exhibition space as a learning area for virtual experimentation rather than a learning unit. It is important to remember that lecturers still need to remind their students about learning objectives (Supriatna, 2019).

RPV is a technology that offers virtual tools, algorithms, and other resources in specific domains to achieve high-quality teaching. The aim is to enhance students' learning activities and help them build good perceptions so that they can learn how to self-manage and overcome difficulties in the classroom in preparation for their future careers. Advances in science and technology make it possible to create new advances during epidemics. The relationship between these developments and the achievement of national education goals cannot be separated (Hikmah et al., 2017).

The success of education is heavily influenced by the curriculum, lecturers, and the teaching and learning process. The purpose of learning media such as laboratories

has changed due to the accelerating educational environment, and laboratories are now required to operate electronically. In addition to laboratories, learning environments such as exposition rooms must be able to create up-to-date and modern learning models (Muhajarah & Sulthon, 2020). By presenting innovative options for learning communication, this shift in function must be overcome. By presenting innovative options for learning communication, this shift in function must be overcome.

These advances are critical to giving students the life skills they need to face the challenges of societal change and help the larger community. The need for technologically integrated educational innovation has emerged as a result of the changing educational landscape. The theme is innovation, and the goal is educational technology. Technology cannot be separated from issues because it was created to answer the challenges faced by humans, so it must be used in an effort to increase effectiveness and efficiency. One example of accelerating education is the availability of a virtual exhibition area. Online or virtual laboratory systems, sometimes called "virtual laboratories" are the result of continuous innovation in multimedia development.

RPV is a scientific interactive medium that explores the history of megalithic civilizations through simulations or experiments using computer programs or software. Media or technology that integrates more than two media components, such as graphic text (graphics, images, and animation), audio, and video, is known as multimedia. In order for students to fully understand this transformation, learning innovation through the use of media is also needed. By carrying out additional experiments that can be carried out by each student in the form of virtual experiments, the limitations of real experiments can be overcome.

Virtual or virtual experiments are used to demonstrate computer-controlled virtual learning processes. The key to RPV is experimentation. RPV is considered software that recreates the same conditions as in the actual exhibition. The desired experiment or experiment will combine data with a number of field activities to obtain the results of these megalithic remains (Gunawan et al., 2017). In essence, the RPV was designed as a medium consisting of digitally recreated experiments using computer technology, not to replace the original display.

However, the most important thing is that the lecturer still explains the objectives of the learning activities and the main objectives to be achieved during the experiment in a way that is convincing and easy to understand. A genuine exhibition must consider the availability of appropriate practical activities, both materials and instruments, space, and facilities to ensure the success of the practical activities carried out. Naturally, the availability of these resources will make a major contribution to the success of sustainable efforts (Gunawan et al., 2017).
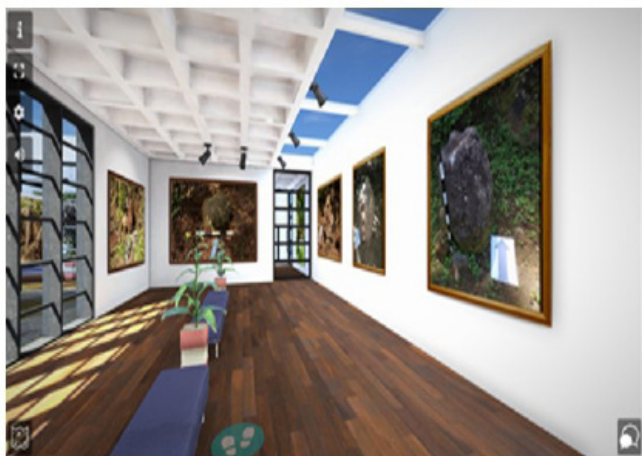
The RPV's efficacy is anticipated to be able to overcome the practical limitations of exhibitions and instructional media. In practicing RPV, the role and expertise of the lecturer are very decisive. As it is very important to assess the quality of lecturers, including their capacity to organize, run, and carry out RPV studies, training was conducted (Lutfi & Sukarmin, 2009). A test was conducted at the end of the training to evaluate the effectiveness of this RPV training. The training, which was conducted by a number of lecturers and students, involved experimenting with the operation of RPV media, such as conducting experiments with RPV.

The use of STEAM is very important for the implementation of this RPV. Growth in student literacy is a sign of how well STEAM-based virtual exhibitions function as a learning tool, so if student literacy increases, RPV also functions as a learning tool. One of the topics needed for a country's character education is the history of megalithic civilizations. The 2020 Corona virus pandemic factored into this lesson. Due to face-to-face limitations, teaching history, which is so important for students to embrace, is suffering. Therefore, we need a new approach to history education.

Given the important components of the topics that must be embraced by students, learning needs to continue to have significance in order to meet expectations. Therefore, the educational process must include media that is able to keep learning interactive and attract students' interest. Experts believe that virtual museum learning resources have a special appeal for enhancing history education.

Difficulties in teaching history during the COVID outbreak were seen as very complicated and quite troubling (Danugroho, 2022a). This truth is demonstrated by the fact that many teachers still only give homework without further instruction, making it difficult for many students to understand the lesson. Finding out about student conditions through observation is an option. Based on this, the researchers created a virtual exhibition space with material on the history of the Bondowoso megalithic culture.

The results of the virtual exhibition of the history of megalithic culture that have been made can be seen below.

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Picture 1. Megalithic Culture History Virtual Exhibition Room Opening Room

Source: *Research Documentation, 2022*
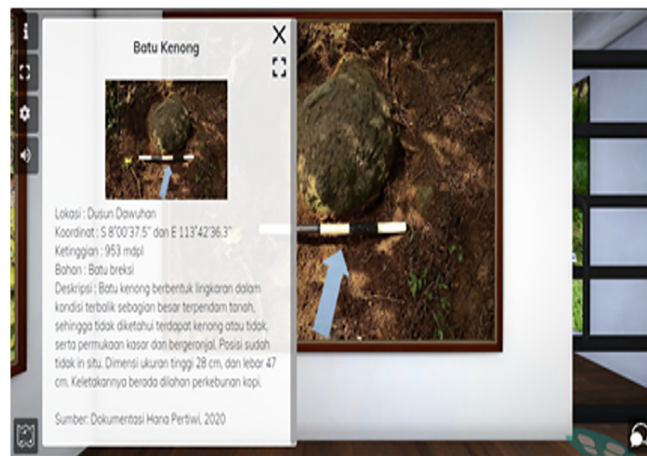
Picture 3. Information in each Object in the Virtual Exhibition

Source: *Research Documentation, 2022*
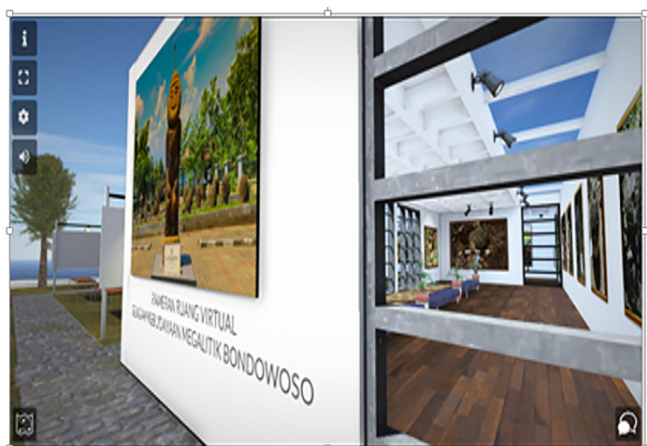
Picture 2. Space in the Megalithic Culture History Virtual Exhibition

Source: *Research Documentation, 2022*

Based on the picture above, it can be seen that the virtual exhibition space is made like a normal exhibition, which exhibits several objects of art. The objects of the works that the researchers put up in this virtual exhibition are the remains of the megalithic culture in Bondowoso. This also wants to be used as learning media material that can be enjoyed by students. Like usual exhibitions, in exploring this virtual space, students are free and, of course, can be interested in the curation, which is not only a spectacle but also interactive in conveying information material on the history of megalithic culture.

In addition to providing drawings of objects and room curation as well as layout, researchers also provide easy access to materials related to the history of megalithic culture. In helping students learn about megalithic remains, which are difficult to understand without learning media that can be accepted by students, this virtual exhibition space wants to address this problem. In making this RPV, or virtual exhibition space, participatory interactions function as a game system that distributes application materials. In this study, the capacity of desktop application technology as a provider of software and hardware depends on the capabilities of the technology system built, and participatory engagement depends on the system. User interface and screen orientation govern user engagement. Aesthetic Model The exhibition's virtual environment serves as an aesthetic model for the interior space of the building and its exhibits.

2. **Utilization of the Megalithic Cultural History Virtual Exhibition Room as a History Learning Source for Bachelor's Degree**

The COVID-19 pandemic has caused significant difficulties and changes in many aspects of life. Health, the economy, transportation services, agriculture, as well as those that have a very serious impact, namely the education sector, are other areas of life that have an impact (Firman, 2020). The delivery of education at all levels, from elementary school to tertiary education, has also undergone significant changes, requiring a shift from a traditional teaching approach to a more contemporary

one. In order for lecture activities to continue during a pandemic, changes in the model of education delivery, especially in higher education, must be accepted as a challenge as well as an opportunity.

According to Indrawati (2020), the difficulties faced by lecturers and students during the pandemic, on the one hand, are more related to the academic community as a whole, which is not used to using online methods due to: limited internet quota fees, low mastery of technology, limited access to adequate learning equipment, and the saturation of online lectures. On the other hand, this situation offers opportunities to make the most of technology in accordance with the Fourth Industrial Revolution and a flexible diversity of lecture activities, as well as in accordance with the rules set by the Ministry of Education and Culture. Related to the implementation of work from home (WFH) and online learning.

The difficulties and possibilities mentioned above show how important technology is to enabling the implementation of educational activities during a pandemic. The main pillars of mass adoption during a pandemic so that it can function optimally are technology and creativity. There are several factors that must be considered in implementing innovation, including funding, efficiency, risk and uncertainty, communication, and complexity. This shows that not all educational institutions are sufficiently prepared to deal with this. The management and teaching of learning in the right class can be assisted by advances in technology (Asmi, 2019).

The existence of educational technology does not need to be questioned in order to solve learning problems. It is clear from the 2004 overview of educational technology that the principles of its application are very much in line with the current 2013 curriculum, which encourages the use of technology as a learning tool. In addition, there are still many problems with how well children learn at school. There, educational technology makes a significant contribution to efforts to address the problem of child learning outcomes and the learning process.

Subkhan (2016) went further, saying that the paradigm shift that is taking place in the field of educational technology now has a lot of potential to help transform society in the longer term. This shows that educational technology has a significant role in improving the condition of society. especially when the process of creating, using, controlling, and evaluating educational technology products follows a critical socio-cultural, postmodernist paradigm, which is in line with recent advances in digital technology trends. The purpose of using learning system design as part of the development of educational technology is to encourage

successful learning, namely learning that can help students excel.

As learning agents, lecturers in this process need to think carefully about selecting the best learning media to design effective learning activities. In general, learning media have a significant supporting role in the learning process and outcomes. The main function of learning media from an educational perspective is to facilitate the learning process (Suminar & Trisyani, 2012).

To encourage a planned, directed, and controlled learning process, learning media are used to channel messages and stimulate students' ideas, feelings, concerns, and willingness, according to Miarso (2009). Consequently, an important component in deciding whether students learn or not is the media they choose to use during the learning process. Learning media is an intermediary when viewed in general and in the context of its core meaning. Therefore, because people are a means of disseminating information to students, people can also be referred to the media.

Apart from that, of course, things like gadgets, tools, learning materials, learning environments, and even things like events can be considered learning media. In addition, Muhtadi Ali (2005) found that effective and appropriate use of media is necessary to arouse students' interest and thoughts so that learning becomes fun and successful. A virtual environment resembling a covered gallery of virtual media is available for learning about the history of megalithic civilizations.

The fact that virtual galleries use interactive virtual technologies and are stored online sets them apart from previous galleries. The term virtual itself comes from the Latin word virtus, which means power. In today's society, the word virtual is used in a variety of ways and settings. often used as a descriptor for terms such as digital, hypothetical, theoretical, and others (Bianchini, 2019).

The term "virtual" is used to describe visual and sound states created by a computer to replicate a real-like environment and played using sensors or navigation in this study. Initially, a computer device was used to create this technology so that people could interact with it and explore as if they were in a real area, in this case, an art exhibition space. In fact, the use of virtual technology for this purpose in galleries is not a new phenomenon.

Prior to online-based virtual applications, Apple Computer Inc. published "The Virtual Museum" on CD-ROM in 1992, allowing users to take a virtual tour of the museum displayed on screen (Muhajarah & Sulthon, 2020). The visual representation of this exhibition is completely digital, so the space is not a representation of the actual museum but lives in our reality. Because

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digital data can be erased at any time, virtual space has the virtue of being unreal, but from another angle, it can bring back memories of the past or things that are no longer there.

To measure and find out the effectiveness of the learning media that have been made, the researchers distributed the questionnaires shown to students of history education at FKIP University of Jember. This was done because the target users in the virtual exhibition space of the history of megalithic culture were students of history education at the FKIP University of Jember. The results of student responses can be seen in the following graph.
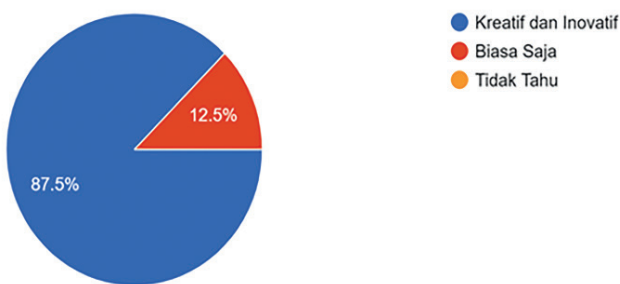

Picture 4. Bachelor's Responses to RPV Bondowoso Megalithic Cultural History

Source: *Processed Results of Researchers, 2022*

The findings of the first point questionnaire will begin to inspire virtual exhibition space setup concepts. Students of History Education at FKIP University of Jember reported that 87.5% of adaptation of digital-based history learning media involved creative and inventive efforts; this demonstrates that respondents support learning formats packaged in new media that may have never been held before. However, 12.5 percent of students answered that this learning media was normal. So it can be concluded that virtual exhibition space has potential and can be a new choice, according to the concept of diffusion and innovation, in presenting material on the history of megalithic culture without reducing the value of the existing rules in learning.

As can be seen from the questionnaire answers above, his coworkers eagerly and positively replied to the news of the virtual exhibition event and requested a direct access to the show (Bianchini, 2019). It seems like this is one way social media sites may be utilized to increase public knowledge about local Bondowoso locations: effective, two-way contact. Virtual exhibitions

can also be modified to provide possibilities for regular individuals who have never been a part of a local community but are interested in learning more about local site preservation.
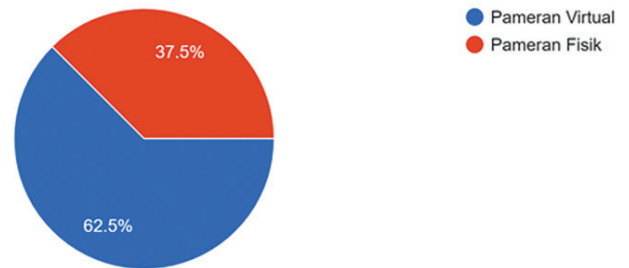
Picture 5. Bachelor's Responses to the Effectiveness of RPV as Learning Media

Source: *Processed Results of Researchers, 2022*

As a response to the post-pandemic environment or post-pandemic learning, it is necessary to transition from physical learning media, such as physical exhibitions, to virtual exhibitions. According to the survey findings shown in Figure 5, as many as 62.5 percent of FKIP-UNEJ history education students felt that virtual exhibitions were the best choice for disseminating knowledge in the contemporary post-pandemic era.

Initiatives to study and work from home were formed to stop the spread of COVID-19 in an academic environment that encourages students to make that decision. However, in student responses, there were also those who chose physical exhibitions to still be the main choice for use as learning media. Students who chose physical exhibitions as their main choice were 37.5 percent of Jember University FKIP History Education students.

Picture 6. Bachelor's Responses to the Suitability of RPV as Media for Learning the History of Megalithic Culture

Source: *Processed Results of Researchers, 2022*

The researcher evaluates the respondent's opinion about the appropriateness of the virtual display when determining whether it is successful or not. Through the link offered, respondents have the opportunity to see examples of virtual exhibitions. According to all the students who visited and used the RPV and their comments, the virtual exhibition that was held met the exhibition criteria and was successful.

For gallery visitors who are unable to visit the venue, virtual exhibitions that incorporate physical and intangible components might improve the experience of immersive exploration (Muhajarah & Sulthon, 2020). Utilizing a gallery's original materials might encourage internet visitors to visit again. This strategy can potentially extinguish enthusiasm or reawaken a desire for maintaining Bodnowoso's megalithic civilization. In essence, it will seem more like there are guests there as you browse the exhibition.

Picture 7. Bachelor's Responses to the Feasibility of RPV as Learning Media for the History of Megalithic Culture

Source: *Processed Results of Researchers, 2022*

Regarding initiatives to spread innovation, virtual exhibitions must continue. Virtual displays are acceptable for post-pandemic adaptation, according to all students who participated in the survey as respondents. Besides being able to be used by the academic community of the Jember University History Education FKIP, virtual exhibitions can be an online learning resource that can be viewed by stakeholders and used to promote Jember University History Education to the wider community.

The results of the questionnaire shown in Figures 4-7 show that history education students at FKIP University of Jember have utilized this RPV. The RVs featured have a quality, namely their inventive and imaginative packaging. In addition, respondents embrace and accept the spread of new media such as websites, VR, AR, and other technologies. To carry out exhibitions flexibly during this pandemic and post-pandemic period, virtual exhibitions are truly the best choice. Because they can be viewed online via a laptop or cellphone, virtual exhibitions are another option for the academic community to expand the reach of exhibition audiences even after the pandemic. A further advantage of virtual exhibitions is that they are the best way to introduce history education at the FKIP University of Jember to more people and disciplines.

CONCLUSION

Based on the discussion above, it can be concluded that this study shows that by providing virtual space, realizing learning media that is acceptable and can attract students is not impossible because there are many resources and technologies that we have and can learn. Even though there has been news that several offline exhibitions have been allowed post-pandemic, the use of digital galleries has proven feasible and should continue to be developed to serve students and be applied in learning media. Even though it is admitted that exhibitions in interactive virtual spaces cannot be completely equated with the experience of visiting exhibitions in person, for now this technology is the most reliable medium for displaying a wealth of learning information on the history of megalithic culture. The many enthusiastic responses and positive reviews from students reflect the passion of the people for aesthetic and technological advances as well as for education. Indonesia continues to develop learning media wrapped in shared technology.

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