

Linguistic landscape and visitors' perception of written information at museums in Bali

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ABSTRACT

This study examines the linguistic landscape (LL) of several museums in Bali, with a particular focus on language contestation, underlying linguistic ideologies, and visitor perceptions. It explores how written information is presented, the languages prioritized, and how these linguistic choices reflect identity construction and social functions within museum spaces. The research employs a qualitative design, incorporating photographic documentation, direct observation, and visitor interviews conducted across multiple museums. The findings indicate that multilingual signage is a defining feature of these museums, most commonly combining Indonesian with English or other foreign languages such as Japanese, German, and Dutch. Balinese script is also present, though often used to convey information in Indonesian rather than in the Balinese language. The instrumental function of LL is reflected in the strategic use of foreign languages to accommodate international visitors, while its symbolic or indexical function emerges in the use of Indonesian and Balinese script as markers of national and local identity. Visitor feedback suggests that while much of the written information is clear and useful, issues remain regarding font size, aesthetics, and accessibility. Overall, the study highlights how LL in Bali's museums embodies both communication practices and broader cultural, ideological, and institutional dynamics.

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1. Introduction

One of the primary functions of museums, as stipulated in Government Regulation Number 66 of 2015 and endorsed by the International Council of Museums (ICOM), is to provide public services through the communication of information about objects or cultural artifacts for educational, research, and recreational purposes (Junaid et al., 2022). This public communication is facilitated primarily through the dissemination of information. Among the essential forms of service and access provided to museum visitors is the presence of written information, which is strategically displayed in various locations both inside the museum buildings and throughout the surrounding outdoor areas. This written information plays a vital role in enabling visitors to engage meaningfully with the collections and enhances their overall museum experience.

All written information displayed within museums is commonly classified under the concept of the linguistic landscape (LL) (Gorter, 2006). In the Indonesian context, scholarly interest in LL has grown steadily, with various studies offering valuable insights into its role across different domains. For instance, a notable study by Zulfa Sakhiyya and Nelly Martin (Anatias, 2020) explored the revitalization of endangered languages in three Indonesian cities through a social semiotics lens. Their research demonstrated that the linguistic landscape functions as a powerful instrument in the preservation and revival of regional languages at risk, particularly Javanese. In addition, numerous investigations have examined LL from diverse perspectives, such as its connection to multilingualism (Andriyanti, 2019; Wafa & Wijayanti, 2018; Abdillah 2019); its manifestation in tourism destinations (Hijriati, 2019; Wijayanti, 2020; Ariani & Krisnawati, 2022; Rastitiati et al., 2023; Susianti et al., 2025); and its presence within educational institutions (Sinaga et al., 2020; Riani et al., 2021). These studies collectively underscore the significance of LL as a dynamic medium for reflecting and shaping sociolinguistic realities in Indonesia.

However, scholarly discussions on linguistic landscapes (LL) within the context of museums remain relatively scarce. Among the limited body of research addressing LL in museum settings are studies conducted by Widiyanto (2020) and Suari (2021), both of which provide initial insights into this area. Furthermore, there is a notable gap in LL research that adopts a sociolinguistic perspective, particularly studies that engage with visitor viewpoints, an approach exemplified by Rong and Lee (2019) in their work exploring how visitors perceive linguistic landscapes. In response to this gap, the present study seeks to analyze the LL of several museums in Bali while also examining visitors' perspectives on the written information provided within these cultural institutions.

2. Literature review

2.1. The concept and development of linguistics landscape

The concept of the Linguistic Landscape (LL) was first introduced by Landry and Bourhis (1997), who defined it as the visibility and salience of languages on public and commercial signs in a given territory. They identified two main functions of LL: the informational function, which provides practical communication to audiences, and the symbolic function, which reflects the relative power and social status of languages within a community. Subsequent research expanded the LL framework beyond descriptive analysis to include ideological, cultural, and political perspectives (Shohamy & Gorter, 2009; Blommaert, 2013).

LL research has become an important field in sociolinguistics, addressing how language use in public spaces represents identity, language policy, and globalization. Scholars emphasize that LL is not merely a linguistic phenomenon but also a semiotic landscape that embodies power relations, inclusivity, and social change (Scollon & Scollon, 2003). Through this lens, LL analysis reveals how written signs function as both communicative and symbolic instruments, shaping public perception and reflecting broader sociocultural ideologies

2.2. Linguistic landscape in museum context

Museums represent a special sociolinguistic space in which language plays a key role in the interpretation, education, and construction of cultural identity. Museums use a variety of linguistic strategies in their information signage, usually using a bilingual or multilingual approach (Saleem, 2018; Scott, et al., 2020; Diana et al., 2022). Globally, studies such as Rong and Lee (2019) highlight that linguistic choices in museum signage not only facilitate the delivery of information but also influence how visitors perceive culture, authority, and heritage. The size, placement, and configuration of linguistic signs are carefully considered to improve readability and reference visitor engagement.

The linguistic landscape serves many functions beyond just communication, including cultural representation, visitor management, and challenging existing language hierarchies (Kelly-Holmes et al., 2016). Museums use language not only as an information tool, but as a means to tell cultural experiences, reflect sociolinguistic complexity, and potentially promote linguistic diversity and inclusion.

However, linguistic choices in museums often create a tension between accessibility and cultural authenticity, especially in institutions that represent minority cultures (Robinson-Jones et al., 2022). Although minority languages can be included for symbolic purposes, dominant languages such as English and national languages typically carry a large communicative burden, potentially reinforcing existing language hierarchies and influencing the vitality of native or regional languages (Robinson-Jones et al., 2022). These dynamics reflect broader sociolinguistic power structures and raise questions about how museums can balance inclusive accessibility with authentic cultural representation.

In Indonesia, studies on Linguistic Landscape in the context of Museums have attracted several scholars. Widiyanto's (2020) study of the Radya Pustaka Museum in Surakarta and the study by Suari (2021) on the Gedong Kirtya Museum offer valuable

early documentation of LL in the context of the museum. Nonetheless, this study largely describes the linguistic presence and distribution of signs without engaging with deeper sociolinguistic questions related to linguistic ideologies, cultural representations, and visitor experiences. As a result, LL's communicative and ideological dimensions in the museum space remain underexplored. Given that museums serve both educational and tourism functions, examining LL in this context offers important insights into how institutions negotiate between accessibility for diverse audiences and the preservation of local identity

2.3. Theoretical framework for linguistic landscape analysis

This study adopts a multidisciplinary framework to analyze LL museums in Bali. The basic theory of Landry and Bourhis (1997) is used to examine the instrumental and symbolic functions of LL. Instrumental functions are concerned with communication and accessibility for audiences, while symbolic functions concern the representation of identity and ideological expression. Bourdieu's (1991) concept of linguistic capital enriches this analysis by explaining how certain languages gain prestige and legitimacy in institutional contexts. In museum settings, English serves as a form of linguistic capital that is in tune with global communication and modernity, while Indonesian symbolizes national authority and compliance with regulations. The Balinese script, although rich in local cultural values, is often used decoratively as an ethnic marker rather than as a communicative medium. In addition, Robertson's (1995) glocalization theory helps interpret how global and local linguistic forces coexist within the museum environment. The presentation of multilingual information—such as the use of Indonesian, English, and Balinese scripts—illustrates how institutions balance the demands of international tourism with the affirmation of local identity. Scollon and Scollon's (2003) (2003) geosemiotic approach further provides a spatial and semiotic lens to understand how the physical placement, design, and interactional context of signage contribute to its meaning-making process. Together, these theoretical perspectives allow for a more comprehensive interpretation of LL as a medium of communication, ideology, and cultural negotiation.

Furthermore, the geosemiotics approach of Scollon and Scollon (Scollon & Scollon, 2003) provides the perspective that the meaning of a sign in a public space, such as in a museum, cannot be separated from the physical, social, and communicative context in which the sign is installed. Information boards in multiple languages, the use of barcodes that lead to web pages, and the placement of Balinese characters in the museum's visual design are all representational strategies that reflect audience segmentation, institutional policy direction, and power relations in language practice.

Thus, the linguistic landscape in Balinese museums can be understood as an arena of symbolic representation where language plays a role in identity negotiations, power relations, and cross-cultural communication strategies. The museum space becomes a place where language is not only used to convey literal meaning, but also to negotiate

cultural legitimacy, shape visitor perceptions, and reflect social dynamics in an ever-changing multilingual society.

3. Method

This study employed a qualitative descriptive design to explore the linguistic landscape (LL) of museums in Bali and to understand how visitors perceive written information within these institutions. The qualitative approach was chosen to allow a rich interpretation of linguistic practices, symbolic meanings, and ideological underpinnings of multilingual signage (Creswell & Poth, 2018). This approach also facilitates an in-depth understanding of how language use in museum contexts reflects the interplay between cultural identity, institutional policy, and tourism communication. The study focused on four major analytical dimensions: (1) *language contestation* (monolingualism, bilingualism, and multilingualism), (2) *LL functions* (instrumental and symbolic), (3) *linguistic ideologies* underlying language choice, and (4) *visitor perceptions* toward the written information provided in museum spaces.

Three techniques were used for data collection: observation, photographic documentation, and visitor interviews. Observation was carried out as an initial stage to record the presence, form, and placement of written information in the museums. This included signage, information boards, exhibit labels, directions, and digital displays. Photographic documentation was conducted to capture visual evidence of the linguistic landscape. A total of 325 photographs of written information were collected using a smartphone camera. The data were then classified based on language use patterns, such as monolingual, bilingual, and multilingual forms, and categorized according to LL functions. Visitor perception data were collected through semi-structured interviews and short questionnaires administered to 30 visitors at the museums. Respondents were selected through convenience sampling during their museum visits. The interview questions focused on aspects such as visibility, readability, aesthetics, accuracy, sufficiency, and the overall usefulness of the written information.

A total of 325 photos of written information were collected, and classified according to the language contestation displayed, as well as the existing LL function. Furthermore, the results of the classification are presented in the form of frequency distribution, which is then reviewed based on the study of the theory of Linguistic Landscape from (Landry & Bourhis, 1997). Meanwhile, perception data is reported in a description (descriptive) and analysed qualitatively using the theory from Schacter et al. (2011).

4. Findings and discussion

Linguistic phenomena, especially in the field of Linguistic Landscape, found in this study are: language contestation which includes monolingualism/ bilingualism/ multilingualism; the function of the linguistic landscape; the ideology behind the language selection and tourist perception.

4.1. Language contestation: Monolingualism, bilingualism, and multilingualism

The findings reveal a dynamic linguistic contestation within Bali's museum landscapes, characterized by varying patterns of monolingual, bilingual, and multilingual signage. Each museum exhibits at least bilingual practices, most commonly the use of Indonesian and English. Examples of this pattern are evident in the Pasifika Museum, the Le Mayeur Museum, and the Geopark Museum. Several other museums—such as the Bali Provincial Museum, *Nyoman Gunarsa* Museum, *Puri Lukisan* Museum, the Blanco Museum, and ARMA—demonstrate multilingual signage, incorporating combinations of Indonesian, English, and other foreign languages such as Japanese, German, and Dutch. The contestation of the use of these languages in general can be seen in the diagram at Figure 1.

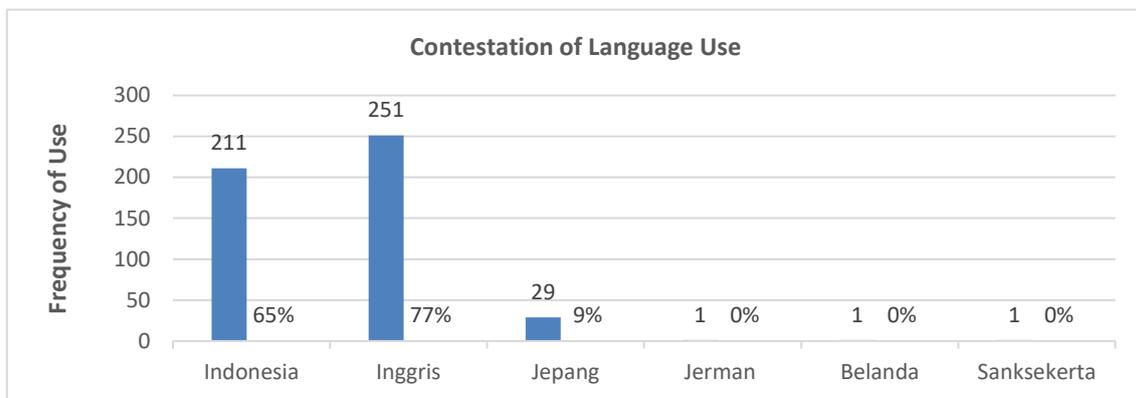


Figure 1. Language use in museums in Bali (Research data, 2024)

The predominance of Indonesian in public signage aligns with the national language policy outlined in Law Number 24 of 2009, which mandates Indonesian as the principal medium of communication in public spaces. Its presence reinforces national identity and state authority within institutional contexts. The coexistence of English alongside Indonesian reflects a pragmatic strategy to accommodate international visitors, given Bali's status as a global tourism destination. English, as a global lingua franca, carries high linguistic capital (Bourdieu, 1991) and is thus associated with prestige, modernity, and accessibility in the museum environment.



Figure 2. The use of Indonesian (monolingual) as information in museums

Nevertheless, cases of monolingual English signage, such as those found in the Pasifika Museum and the Agung Rai Museum, illustrate the dominance of global communicative priorities over national language policy. In these institutions, information labels, visitor regulations, and collection descriptions are presented exclusively in English, effectively marginalizing Indonesian-speaking visitors. This reflects an ideological orientation toward tourism-driven globalization, where English functions as both a communicative necessity and a symbol of international status.



Figure 3. The use of English (monolingual) as information in museums

If it is associated with the regulation of the use of language in public spaces (Law Number 24, of 2009), the use of monolingual English must certainly be improved by using Indonesian as the main language. However, in general, the use of Indonesian in museums in Bali has been combined with other foreign languages, especially English. This is intended to maintain Indonesian as the main language, as well as provide quick information to foreign tourists, considering that Bali is an international tourist destination.

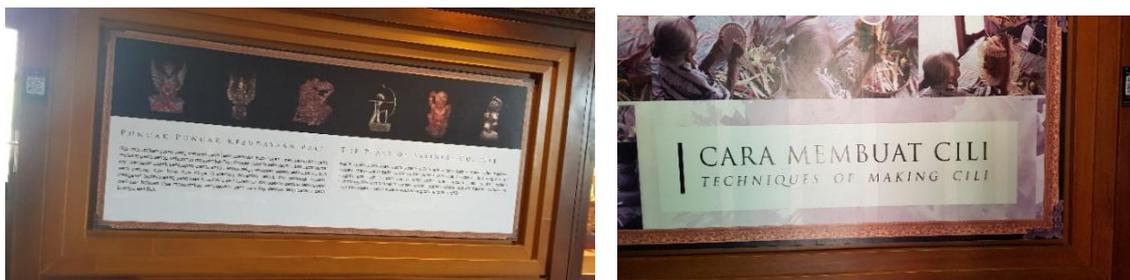


Figure 4. The use of Indonesian and English (bilingual) as information at the museum

The use of regional languages is supported by Law Number 24 of 2009, which allows regional languages to accompany Indonesian in public communication. In Bali, this mandate is reinforced by Governor Regulation (*Pergub*) Number 80 of 2018, which seeks to preserve and promote the Balinese language as an essential aspect of regional and national culture. However, the absence of the Balinese language in museum texts contrasts with the widespread display of Balinese script, suggesting a symbolic rather than functional application of local linguistic elements. The Balinese script visually represents cultural authenticity and fulfils the aesthetic and identity-marking goals of the museums but does not serve as an effective medium of information delivery.



Figure 5. The use of Balinese script in Indonesian at the museum

The foreign languages found in museums in Bali are not only English, but also Japanese, German and Dutch. English is available in almost all museums. This is natural, as English is an international language (*lingua franca*). The Japanese language is found in the *Nyoman Gunarsa* museum, the *Blanco* museum and the *Puri Lukisan* museum. This language is used as an information medium, accompanying Indonesian and English. Based on interviews with the staff of the *Puri Lukisan* museum, it is known that the use of Japanese language is due to volunteers from Japan who are willing to provide information in Japanese, due to the large number of Japanese tourists who visited *Puri*

Lukisan at that time. Among these tourists, there are a number of tourists who do not understand English.



Figure 6. The use of Indonesian, English, and Japanese (multilingual) in museums

In addition to Japanese, German is also found in the Agung Rai Art museum, and Dutch in the Balinese museum. The German language is used to provide information on the sculpture of a German artist, painter, musician and choreographer Walter Spies, who has influenced art in Bali. Meanwhile, the use of Dutch in Balinese museums provides information about Diplomas/Honorary Certificates from the Dutch government.



Figure 7. The use of German and Dutch in museums

4.2. Linguistic lanscape functions

In the study of Landry and Bourhis (1997), the linguistic landscape (LL) is conceptualized as an entity that has two main functions, namely instrumental functions and symbolic (indexical) functions. In the context of museums in Bali, these two functions are realized simultaneously and complement each other. First, in terms of instrumental functions, the use of Indonesian and English bilingually is a form of accommodating communication needs to reach diverse audiences of visitors, both domestic and foreign

tourists. In addition, Japanese, German, and Dutch are used selectively to target tourists from these countries, suggesting that the presentation of information in museums in Bali is strategically designed to fit the profile of visitors. The digitization of information in the form of barcodes and links to web pages also strengthens LL's instrumental role as a means of distributing knowledge in a more accessible and interactive manner

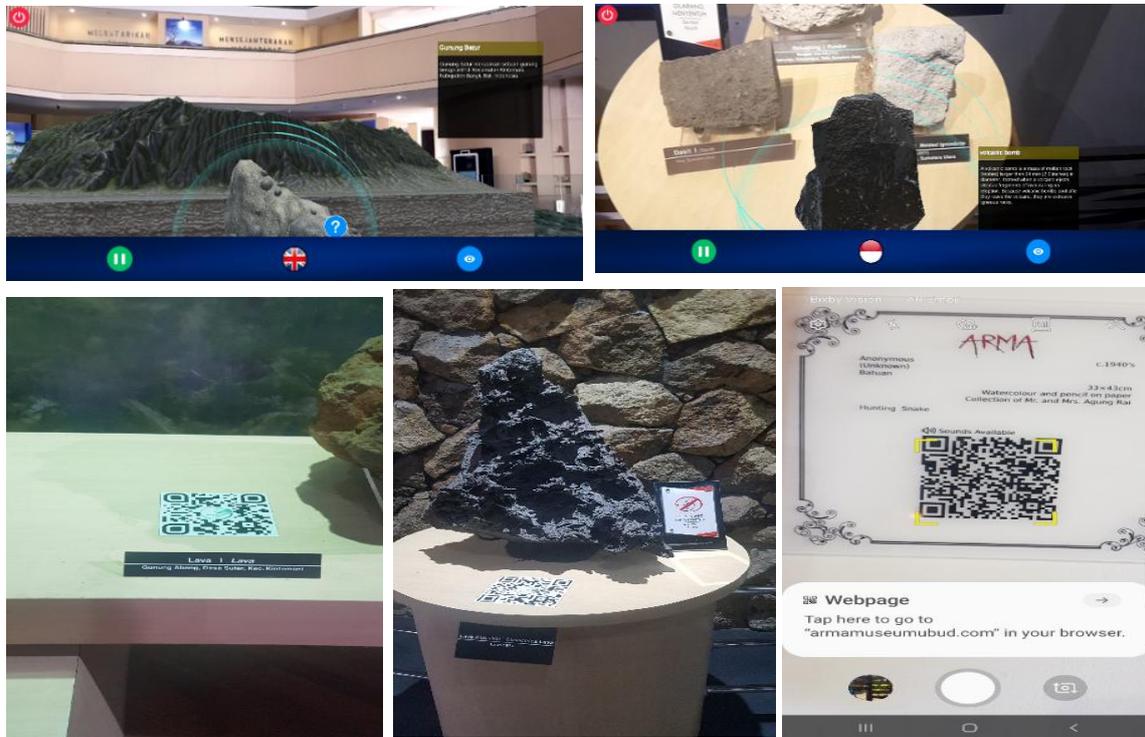


Figure 8. Digitization of information

Second, in terms of symbolic or indicial functions, the linguistic landscape in the Balinese museum acts as a marker of identity and locality. The exclusive use of Indonesian on a number of information boards reflects efforts to affirm national identity, in line with the provisions of Law No. 24 of 2009 concerning the Flag, Language, and State Emblem and National Anthem. In addition, the presence of the Balinese script, although often only as a visual element accompanying the Indonesian text, plays an important symbolic role as a marker of locality and the preservation of regional culture in accordance with the mandate of the Bali Governor Regulation No. 80 of 2018. Thus, the linguistic landscape in Balinese museums functions not only as an informational instrument, but also as a medium for the formation and strengthening of cultural identity in public spaces.

4.3. The ideology behind language selection

The linguistic landscape also reflects linguistic ideologies and symbolic power, as argued by Shohamy and Gorter (2009) and Pavienko (2010), especially in the context of museums in Bali. In the museum room, several linguistic ideologies seem to be clearly

represented. First, the ideology of nationalism is reflected in the use of Indonesian as the main language on various information boards, which affirms national identity while strengthening the role of the state in the public space. Second, global market and tourism ideologies also seem to dominate, one of which is through the massive and monolingual use of English. This reflects the commercial orientation and desire to ensure the effectiveness of communication with foreign tourists as the main target audience in the international tourism sector.

In addition, there is also a limited ideology of multiculturalism, which is seen in the selective use of Japanese, German, and Dutch. This strategy reflects an effort to recognize the diversity of visitors' backgrounds, but its implementation tends to be sporadic and less systematically inclusive. Meanwhile, the ideology of digital elitism emerged through the provision of technology-based information, such as barcodes and web links, which required devices and digital literacy. This condition has the potential to reinforce inequality in access to information and indirectly marginalize certain groups of visitors, such as the elderly and those who are less familiar with technology. Thus, an ideological analysis of the linguistic landscape in Balinese museums shows that language is not only a means of communication, but also a medium of social representation and an instrument of the formation of symbolic hierarchies in public spaces.

4.4. Tourists' perceptions

The perception given by tourists regarding the written information contained in museums in Bali, is based on a number of statement items. These items are: 1) Information is easy to see, 2) Information uses appropriate/appropriate letters, 3) Information has aesthetic value, 4) Information uses correct diction, 5) Information provides correct information, 6) Information provides information straightforwardly, 7) Information is easy to understand, 8) Information is adequate and 9) Information helps visitors.

Visitors said that the written information in the museum is easy to remember, because it is placed in a strategic location and not obstructed by objects or other things. When it comes to the size of the writing, there are different perceptions. Some visitors said that the size of the writing on the information was appropriate. However, on the other hand, there are those who state that the size of the writing is too small, and relatively not easy to read, especially for elderly visitors (over 50 years old).

Regarding the aesthetic value of the written information in the museum, visitors give a different perception. There is information that is considered to have aesthetic value because it is written in an informal/ordinary way, there is also information that is considered ordinary (formal), and has no aesthetic value. In addition, it is also stated that the information has used the right choice of words (diction), is formal and in accordance with the principle of propriety. Written information is also delivered correctly, objectively, and informatively, as well as in straightforward (non-long-winded) language.

Regarding the ease of information to understand, there are visitors who say that they do not understand if the information is written in Indonesian or English monolingually. Visitors to the Pasifika museum who are Primary School students, stated that they could not understand the information in English, as they did not have English competence yet. This phenomenon is related to tourists' perception of written information that can help visitors. Because tourists do not understand the information provided by the museum, tourists consider that the information written in the museum does not help tourists to get information in the museum. But there are also tourists who perceive that the information provided by museums is adequate and easy to understand.

5. Conclusion

In general, the linguistic landscape of museums in Bali is characterized by a multilingual profile, comprising the national language, Indonesian, alongside various foreign languages such as English, Japanese, German, and Dutch. The use of these languages appears either monolingually in certain informational displays or in combination with other languages, for example, Indonesian-English or Indonesian-English-Japanese. Notably, some museums demonstrate a strong preference for specific languages, particularly English, which often dominates the linguistic space. Additionally, the presence of Balinese script is evident; however, it does not necessarily convey the Balinese language. Instead, Balinese script is frequently employed to present information written in Indonesian, highlighting its symbolic rather than communicative function.

This analysis further reveals that the linguistic landscape within Balinese museums serves a dual purpose, encompassing both instrumental and symbolic (indexical) functions. The instrumental function is evident in the use of international languages, such as English and other foreign languages, aimed at facilitating communication with global tourists. Meanwhile, the symbolic function emerges through the use of Indonesian and Balinese script, signifying efforts to reinforce cultural identity and adhere to national and regional language policies. Consequently, the selection of languages and scripts in Bali's museums reflects more than the practical goal of conveying information; it embodies complex language ideologies that negotiate national identity, promote local cultural imagery, and simultaneously respond to the demands of the global tourism industry and visitors' informational needs.

Tourists' perceptions of written information in these museums are mixed. Many visitors regard the information as visible, clearly worded, appropriately phrased, sufficient, easy to comprehend, and helpful in fulfilling their informational needs. Conversely, some visitors express concerns about issues such as inappropriate font sizes, a lack of aesthetic appeal, difficulty in understanding the content, insufficient availability of information, and limited usefulness in aiding their exploration of the museum.

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