

Conference Paper

Community Development, Creativity and Tourism in Creating Social Welfare: Case Study of Saung Angklung Udjo, Bandung, West Java

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Abstract

Community development, creativity and tourism can complement each other. All of these can synergize through the creation of an environment conducive and fulfilling the needs of the wider society. This article is the result of a qualitative research that discusses the strategy of community development, creativity and tourism in Saung Angklung Udjo (SAU). Saung Angklung Udjo (SAU) is a conducive place that is deliberately created by Udjo (the founder) to support the activities of the community development and tourism by developing creativity in culture and art traditions. The results show that Udjo's strategy in community development activities is heavily based on the elements of local culture and traditional values of Sunda. Furthermore, the strength of Udjo Ngalagena as the SAU founder and the activities of community development in collaborating with tourism industry are the key to success for SAU to improve the quality of life and welfare of their community.

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1. Introduction

The community development through creativity has big chance in creating the society welfare especially in creative economy era. The development of creative economy gives chances and challenges to individual and society to create various creativities in various fields. This is one area recently identified that has great potential but has not been discussed is the field of traditional art. The creativity of traditional art can consist of a wide range of products both objects and non-objects, such as crafts, performances, music, art and other arts and things in the scope of creative economy. In 2014, the creative economy sector gives added value to Rp 641.8 trillion or 7% of the national GDP. Regarding employment, this sector absorbs 11.8 million workers, or 10.7% of the national workforce. The export activities reached Rp118 trillion or 5.7% of total national exports [24].

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The era of economy creative gives opportunities to the community to manage the nation's cultural wealth by creating new creations that make the existing culture such as traditional arts have the addition value and more beneficial value. The creativity in form of traditional art has now become a major force in the world economic cycle, particularly in the sector of services, tourism and hospitality industry [5]. The successful of creativity traditional art management have a major impact on the community because the creative process is in direct contacts with the real problem of society, such as the problems of cultural preservation, the problem of public welfare, and other problems of social economy. Thus traditional art is no longer merely an art as entertainment [5, 10]. This kind of creativity cannot be done by an individual, but by society, so there is a process of participation through the creativity sharing that leads to the formation of joint creativity [6, 10]. Conceptually, this was confirmed by Munandar (2012), who explains that creativity is the result of interaction between the individual and the environment to produce a product or a new combination.

One form of the creativity of traditional art for this study's focus is Saung Angklung Udjo (SAU). This place was built by Udjo Ngalagena (Mang Udjo) in 1966. From the result of observation, interview, and literature study, it can be argued that Udjo Ngalagena successfully developing the creativity of angklung as traditional art and gives big impact to the wider community. According to information from Udjo Ngalagena's family, since the establishment of SAU, there have been many people who are economically dependent on angklung business, either directly or indirectly. Until now, it has three or even four generations of people actively involved in the activities related to Angklung at SAU both in production activities, education, and performances in local, national, and international. The activities in SAU also mobilize the economy wheels in other sectors, like bamboo's farmer, tourism industry, and other economic activities. The existence of SAU which can integrate with the community and be the center of community activity cannot be separated from the empowerment activities conducted by Udjo Ngalagena since the beginning of the SAU.

The community development through the development of traditional art creativity is an interesting model to be developed because we are rich with traditional art. The development effort in traditional art is putting the creative process in direct contact with the real problems in society, for example, the problems of poverty, cultural preservation, and public welfare, and thus, the traditional art is no longer solely an art for entertainment. Nowadays, there are quite a lot of creativity in traditional art did not last long, marginalized by various popular culture and foreign culture, even some traditional art left behind by society, such as wayang (shadow puppets), *potehi*

puppets, *kasidah*, or *gambang* [12], *Reog* [18], *ludruk* [2], and in West Java, there are at least 43 endangered traditional arts [23].

Of these issues, the SAU pointed the contrary facts. Udjo Ngalagena successfully managed *angklung*, the Sundanese traditional art, and empowered society which eventually enabled them to make *Angklung* as World Cultural Heritage of Indonesia and was approved by UNESCO on November 16, 2010. The existence of SAU had showed that the creativity and community development activities led by Udjo Ngalagena proved to survive and continue to grow with the community. That is the reason why the dynamics of community development through the creativity of traditional art that has been done for 50 years is very interesting and need to be studied academically. The purpose is to inspire other communities and become the model for the kind of community development and tourism activity. The proposed question is how the strategy and the process of community done at Saung *Angklung* Udjo in 50 years?

2. Community Development and Creativity

Conceptually, the community development is one of the intervention models coined by Glen in relation with community practice. This intervention model is very concerned with the aspects of community development where the elements of education can transform a community. The community participation in the process of community development is a key to sustainability and prosperity (Adi, 2012).

Zastrow (2004) uses terminology community development with community empowerment to explain that empowerment is a process of helping individuals, families, groups, and communities, and helps improve the power, the influence of personal, interpersonal, social, economic, and political and helps improve the quality of life. Adi (2012) provides categories that the empowerment of itself must be seen as a program and a process. The empowerment as a program ideally needs to pass through the stages of activities to achieve specified objectives and duration. The consequence is if the program has finished then the empowerment is also done. Meanwhile, the community empowerment as a process is an on-going activity as long as the community still wants to make changes and improvement, and not just focus on one program.

More specific studies related to community development in the field of culture (cultural development), has been carried out by Iffe (2013). Iffe stated that the cultural globalization runs to follow the pattern of economic globalization. In the era of cultural

globalization, it is difficult for the community to maintain the uniqueness of their local culture. Therefore, the development of culture is one very important component for the community.

In the context of cultural globalization, Ife (2013) noticed that the local culture and traditions of a community are important for empowerment. This empowerment process requires synergy between individuals and their communities in the creative process, none of us is as smart as all of us [8]. The development and the persistence of a creative product are strongly influenced by the involvement of the community in supporting the creation [9]. Community involvement can be either consciousness or coercion (Sztompka, 2011). Fischer explained that through the participation of culture, the creation will be perfect and long-lasting. This happens because everyone is given the opportunity and the means to engage in the participation process [6, 7]. The creativity of traditional art has managed to provide an effective way to encourage local communities to develop skills, leadership and to take on new roles and responsibilities in their communities [3].

The creativity is an important aspect in the development activities, both in the creativity of development activities and creativity of the product. Moreover, creativity can be defined as a general ability to create something new or ability to deliver new ideas that can be applied in problem-solving, or as the ability to see new relationships between the existing elements [15]. According to Munandar, something that created does not need to be new, but a combination of things that had existed before [15, 17]. A creative product will be more valuable if it gets acknowledgment (appreciation) of the society and gives meaning to life [15].

Creative activities grow from the relationship between the individual and their job, as well as the interaction between the individuals. In other words, creativity does not just happen in people's heads, but in the interaction between a person's mind and the socio-cultural context [7]. Therefore, the creative activity does not situate in the private sphere in the individual mind, but in a dialogic interaction within a relational context. For instance, there is a process of interaction and interplay between the environment and individuals that lead to creative improvisation of a group (a jazz group) or the output of creative work team [21].

The creativity of traditional art in this study is related to the creative activity of Sundanese traditional art, especially angklung. As described earlier, community development as a process to improve the society welfare must pay attention to the condition of society, including their creativity and traditional art.

3. Research Method

This study is the result of research conducted with a qualitative approach with case studies of the successful of Saung Angklung Udjo in developing the community for 50 years. A qualitative approach is a method to explore and understand the meaning by individuals or group of people ascribed from social problems [4]. This study aims to explain the reasons of an event and to establish, deepen, and develop the theory [16]. This research was conducted at SAU, Padasuka Road No. 118, Bandung, West Java. The techniques for informant selection use purposive sampling (sampling aims). The primary data were obtained through observation and interviews with informants in the category of family members, craftsmen, players, coaches, community leaders, and other informants. Then, the secondary data were obtained through library research activities, such as documents containing facts, articles or references, as well as other materials that support this study.

4. Result and Discussion

The existence and development of Saung Angklung Udjo (SAU) cannot be separated from the role of Udjo Ngalagena (1929–2001) and community participation. Udjo Ngalagena is known as an artist and teacher who since childhood has been cultivated the art of angklung and Sundanese tradition. The push to develop angklung is bigger when Udjo, together with Daeng Soetigna involved in the event of Asia–African Conference in 1955 in Bandung. In 1958, according to Sam Udjo (the second son), everyday his father was very busy to make angklung with various sizes of bamboo. Then, in 1962, Udjo and his wife began to develop and make angklung with barreled pentatonic, *calung* (bamboo xylophone), and *awi* (bamboo) *gamelan*.

Moreover, in 1963, Udjo was more serious in making angklung in his spare time as a teacher. In 1964, he started to receive orders, especially from school and this leads to the recruitment of four additional workers to help him. His wife and children were also involved in the angklung making process, starting from washing and cleaning the bamboo until tying the angklung. From the production side, Udjo's employees were only four and in total. 'Pak Udjo only have four employees, 1 is for the sound, 2 is for the outline, 3 is for the paint, 4 is for polishing, 5 is finishing (Udjo's job)', said Eme Kurnia. Eme Kurnia is one of four people who were taught to make angklung since 1964.

Based on the increased development of angklung, Daeng Soetigna gave support and guidance to continue developing angklung. Finally, in 1965, Udjo Ngalagena started preparing the roving performance of angklung, to introduce this musical instrument to the public. After Udjo success in developing Sundanese angklung, he continued it with his main intention wants to participate in fostering the culture and the arts [14]. In 1966, Udjo Ngalagena and his wife set up an angklung studio to develop a practice program which aims to develop the musical talents of children, and preserve Sundanese culture by combining education, art, and nature which was then known as the Saung Angklung Udjo (SAU). The asset for establishing SAU was very minimal, so the main strength is in Udjo and his wife with their ability in education and art field. Then this ability is developed and grown through the power of human and natural resources around. Another important asset is the strength of Sundanese culture which is including the traditional art and life philosophy values which reflected in the philosophy of *silih asah* (mutual sharpening or teaching), *silih asih* (mutual love), and *silih asuh* (mutual caring).

The starting point of major changes in the SAU occurred in 1968 when many tourists coming from abroad who are interested in Angklung and Sundanese traditional art performances. In September 1968 a travel agency, Nitour, brought six tourists from France with two tour guides. Those tourists are the first foreign visitor at SAU. At that time, Udjo successfully performed with his children and those tourists are very satisfied [19]. Also, Udjo present Angklung performances and Sundanese traditional games with a simple appearance and simple property like a bamboo chair, which makes a very natural atmosphere. The performance was carried out in the yard, no stage, no loudspeakers, no decorations, and just simple property of bamboo chairs. However, Udjo performances and appearances that make the tourists are satisfied and have special memories. Since then, Nitour routinely brings foreign tourists and is followed by other travel agencies. After the visiting of the first foreign tourist, SAU began to be developed as a tourist attraction by Udjo Ngalagena.

Since becoming a tourist destination, SAU has been increasingly taking orders of angklung and doing more show, so that the community involvement is also higher, particularly in the manufacture of angklung and performances. SAU gives very large contribution to the surrounding community because they are involved in various activities and the development of SAU. According to all informants, SAU means so much to the community, in addition to the children to learn and perform in the show, there are also embedding the value of *silih asah*, *silih asih*, *silih asuh* which significantly give impact to the economy. Moreover, Udjo Ngalagena was directly involved in training and empowering people on how to make angklung so that the product could be sold

to public. The unique part of this process is Udjo gives freedom for the distribution, so the *angklung* produced by the community may be sold through the SAU or may also be sold separately. This give a freedom to people to sell the product. This is the interesting part because Udjo really empowers people to welfare and not merely exploit the community products for the benefit of his business.

Lately, SAU has built many partnerships with various elements of society such as craftsmen, material suppliers, arts and cultural community, and various institutions, both formal and non-formal. By 2015, there were approximately 108 partners of *angklung* craftsman group and bamboo craft group and had a cooperative that embodies their existence. Another interesting fact is the strategy of SAU to ensure equal distribution of the income of the craftsmen. SAU does restriction of *angklung* purchasing produced by each SAU partner and SAU promising to purchase the product on a regular basis so that SAU partners do not have to worry that their product is not sold, because it would be purchased by the SAU if the quality products following the standards of SAU. It is, at the same time educate the craftsmen to improve continuously its product quality and continue to build a network with other buyers outside SAU, so that the business can grow.

The current income average of the craftsmen in supplying *angklung* at SAU is about 2 to 3.5 million Rupiah a week. Even the SAU help procurement of bamboo, so that the craftsmen do not need to think about the raw material and are only producing *angklung*. Then the products are bought directly by the SAU. As for the children, every year hundreds of children study at SAU and almost all coaches were Udjo's students few decades ago. In 2015 there are more than 500 children studying dan learning *angklung* at SAU and involved in the show. Other than the craftsmen, there are also other groups, such as bamboo suppliers, culinary industry, service industries, and various other industries that the total is more than 160 partner groups

Various efforts made by Udjo and society which in its development impact the development of other creativity of traditional art. Not only *angklung* and the performance which are developing, but other traditional art are also developing. For example is bamboo musical instrument ensemble namely *Arumba (alunan rumpun bamboo—*the sound of bamboo), then, there are many musical performances using bamboo musical instrument, the use of Sundanese traditional dress in daily activities, the preservation of the *khitan* (circumcision) tradition ceremony (*helaran*), traditional music, traditional songs, traditional dances, puppet art, and until the values of life philosophy, ethics, and

spirit of other Sundanese culture through the bamboo philosophy and angklung which is implemented in the learning process at SAU.

The creative activities not only occur in the Udjo private sphere but also in the interaction between Udjo and the society. It looks very clearly how Udjo shares their creativity with the society. The relational-oriented creative process can be seen at Saung Angklung Udjo, for example, the process of learning, play, art, performances, and make angklung that the activity becomes collective creativity. This is as the existence of a social nature of creativity itself not only in the heads of individuals but is present in the interaction between a person's mind and the socio-cultural context ([7]: 7).

In SAU, almost all of the people involved, for example the managers, craftsmen, performers or other stakeholders are the local community. Udjo has been gathered the local community since the 1964's. Udjo Ngalagena plays a dominant role, but he succeeded in managing community participation, so the community became the important component for the progress of SAU. The authors conducted in-depth interviews to answer the question how Udjo empower the communities. The result shows that the empowerment activities turned out to have been attached since the establishment of SAU. Since the beginning, Udjo applies the philosophy of *silih asah* (mutual sharpening or teaching), *silih asih* (mutual love), and *silih asuh* (mutual caring) that essentially implies in empowering others to achieve harmony life.

Udjo managed to unify the basic values of Sundanese community, namely *silih asah*, *silih asih*, and *silih asuh* as the foundation in building SAU. He also successfully implements these values in various activities at SAU up to today. This philosophy explains the relationship between people in Sundanese community that need to be mutually sharpening or teaching, mutually love, and mutually caring to create the atmosphere of intimacy, harmony, peace, tranquility, and kinship. Various activities and creative products shared by Udjo to the community finally create synergies and make SAU grew up with the community.

The effect of applying the value of *silih asah silih asih silih asuh* and the stages of community development are clearly seen in the relations between communities in SAU, between parents and children, between senior to junior students, between senior craftsmen to junior craftsmen. The example of the close relationship can be seen when a senior teaches the junior students with a passion to teach, and then the senior craftsmen volunteers to teach anyone who wants to learn angklung for free. The concept of *silih asah* is to share knowledge, share experiences, improve skills, and

be expertise in making angklung. The concept of *silih asih* reflected the behavior of parents, teachers, seniors who love one another, the teacher who love students or the seniors who love their junior. Then, the concept of *silih asuh* reflects in the behavior of parents, seniors, or teachers who continue to guide and educate the younger, it seen from the training and education to make angklung and prepare a performance with sincerity and patience.

Through a mix of cultural values, the community development in SAU very thick with elements of active community participation. The participation happening in the SAU is not only formal and ceremonial participation but active participation, build awareness, train, and educate people so that there is full community involvement. This is in contrast to some studies that reveal the failure of community empowerment with participatory-based in Indonesia because the built participation are still largely in the form of formal and ceremonial participation, there are no role models and do not build the appropriate awareness [1, 11]. The community participation that occurs is following the concept of community development where participation is a key to the creation of prosperity [1].

Udjo has done various things and his achievement in developing the creativity of traditional art along with the community cannot separate from the reception and the support of the community. This condition is consistent with Gunawijaya (2011) who states that creativity which following the tradition will be more easily accepted because it is not contrary to the culture and customs, and tend supported by the community. The development of traditional art creativity and the value-added of products are very important in mobilizing community participation because if it is only the package of traditional arts without any value-added component then community will be less interested. Udjo Ngalagena able to create value-added in the form of; angklung production, various angklung performances, various musical instrument of angklung, souvenirs, workshops, training place, restaurants and lodging as well as a natural atmosphere and linking the SAU with tourism businesses that create employment and foster economic activities. Statistically, the number of tourists in SAU seen in the following figure:

Relating to development activities that have been performed by Udjo Ngalagena as described earlier, the author tries to abstract and briefly explain the efforts of community development through the creativity of art tradition that has been carried out by Udjo in the following three steps:

1. Udjo managed to give real examples and provide value-added to the angklung which its benefits directly felt by the community. Before the establishment of the

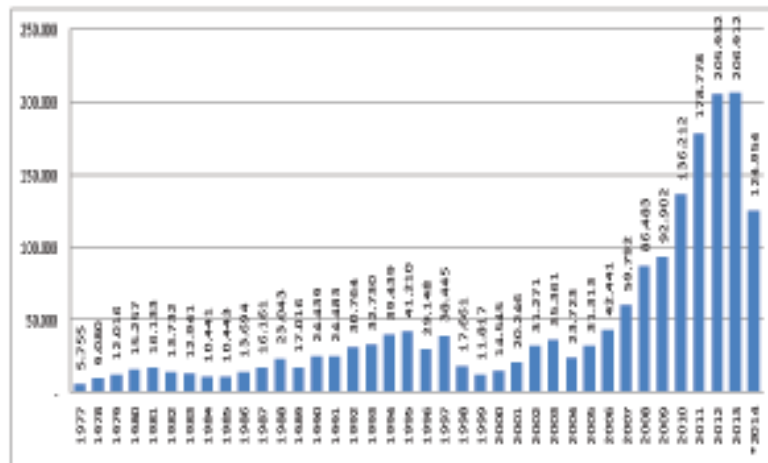


Figure 1: SAU Visitor in 1977–2014. Source: HR SAU in June 2014.

SAU, Udjo has begun to involve the community in making angklung and doing the performances. After that, Udjo established SAU and engaged the children in angklung practice. Moreover, Udjo creates the ‘institution or place of SAU’, so that the local people can do various creativities in this institution.

2. The next step is Udjo has empowered the community to build the readiness and ability of local communities in a more structured way. Udjo trained the people (making an angklung, playing angklung, doing performances, and other activities) so that people can get involved in participating in the institution thereby increasing their incomes. The efforts to build the readiness and ability of the local community are running so well that the ‘institution’ that has been made (SAU) is not in vain. The impact is the community routinely practice, produce angklung, and conduct regular performances at SAU.
3. The existence of this institution is more robust and more widely known because of the Udjo’s empowerment. Udjo started building networks, social culture support, policy support, greater funding support so that the existence of SAU is growing and giving more value-added to be recognized as world heritage.

Through a variety of traditional art development within the context of community development, Udjo managed to make angklung increasingly entrenched in the Sundanese, and he also managed to bring angklung to the international sphere. Currently, angklung has become the curriculum in some schools in South Korea, Malaysia, Singapore, Australia and become a tool of cultural diplomacy that is done officially by the government through the Indonesia Embassy in various countries. Regarding the development of the show, an average performance invitation of each month, either

angklung or Arumba performances, is as much as 20–35 times both domestically and abroad. Around tens of thousands of foreign tourists are coming to SAU annually. Based on that fact, the author seen that Udjo has been succeeded presenting the local culture to the world. Borrowing the Kee's term [13], Udjo is successfully doing authentication in the opposite of indigenization. Authentication is an earthy process that foster agent of change to reflect the local tradition in the empowering community. This term explains that the changes conducted by Udjo made purely based on various local elements and empowerment strategy is also based on Sundanese values yet successfully adopted by various cultures and foreign people, especially from children educational development through angklung in different countries.

Various studies have shown that individual creativity will be stronger when shared and done together with the community. This creativity will last longer and provide more extensive benefits and increase the use value and benefits value [3, 6]. Without the perspective, an effort to design and maintain the product of creativity can often fail. So also is the case in the SAU, since the beginning of SAU, Udjo has involved the participation of the community and shared the vision and mission to the skill in making angklung and prepare the show so that creativity is growing and able to mobilize people's creativity. For the community, they recognize that SAU has managed to revive the local economy by empowering angklung craftsman, souvenir craftsman, artists, and angklung coaches. So the SAU creates new jobs and foster economic sectors to the surrounding community. In the end, the success of community empowerment process conducted by Udjo expected to be an inspiration and a model in developing the creativity of traditional arts through community participation.

5. Conclusion

The 50 years journey of SAU shows that the Udjo's strength and the activities of empowerment society by the creativity development of art traditions and combine with tourism industry are the key success that has been attached since the establishment of SAU. The activity and the creation made by Udjo that is supported by community because it refers to the philosophy and values of the Sunda tradition. Sundanese philosophy that relates to the value of *silih asah silih asih silih asuh* is the base to develop SAU. In short, this philosophy implies the needed of empowering others to achieve the harmony life.

In brief, there are three main stages done by Udjo in developing the SAU, which is the conditioning of society, make an institution and prepare the community to fill in the activities in that institution, and the last is build a network and support widely. Through various activities made by Udjo, which is then followed by his successors with various strategies and gradual process that eventually proved the SAU managed to become a worldwide creative environment by keeping the community participation.

The creativity of *angklong* which supported by strategies for empowering based on Sundanese values gave big contribution to social welfare. Synergy of community development, creativity and tourism has great potential to accelerate the development of economic, social and cultural. Saung Angklung Udjo (SAU) is one form of creativity and tourism development that successfully brought the local culture to global. The success of SAU needs to be explored more deeply so it can be an inspiration and a model for other tourism development in Indonesia.

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