

Conference Paper

Synergy of Cultural Preservation and Tourism: Saung Angklung Udjo as One of the Iconic Tourism of Sundanese Culture

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Abstract

The globalization of culture presents new challenges for society to be more creative in managing local culture and tradition. The various impact of this globalization might be anticipated if the creative process continues in the community by inventing a tradition and combined with the development of cultural tourism. Through qualitative method, this study examines Saung Angklung Udjo (SAU) as an example of the achievement on the creative process through the invention of tradition in preserving and developing art traditions. SAU is a form of cultural preservation through an invention of tradition that is strongly associated with the role of a creative person in responding the reality of the arts tradition through the establishment of angklung workshop. The ability of a creative person in creating invention of tradition through formalization and ritualization of educational activities, production and angklung performances could be a model for art traditions practitioners and cultural tourism industry players to stay creative in facing the challenges of economic creative era.

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1. Introduction

The history of civilizations and great works is determined by the creative minority and environmental conditions [20]. The creative minority in Toynbee study defined as a small group of people or individuals who create new forms of social process and are able to influence the majority to achieve progress. Study about creative minorities are still relevant to answer the challenges and problems in cultural globalization era. Ife (2013) explains that cultural globalization follows a similar pattern to economic globalization. Cultural globalization and this has an impact on the existence sometimes very difficult for community to preserve their own unique local culture and traditions. Cultural globalizations it is also becoming increasingly commodified. Local cultural traditions are an important part of a sense of community, and help to provide community with a sense of identity.

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The life view is relevant with the real conditions in Indonesia regarding the readiness to face the globalization of culture as well as exploit the opportunities in the era of creative economy. The fact that the traditional arts and various cultural of Indonesia fade, disappear and become extinct as a result of cultural globalization requires us to perform preventive and creative efforts in the rescue. On the other hand, there are also some interesting facts that the art of indigenous Indonesian tradition is able to globalize and globally, such as *batik*, *wayang*, *gamelan*, *angklung* and some other traditional arts.

The success of *angklung* development at local and international level would be interesting to learn about how local culture can exist, globalize and give added value when collaborating with tourism industry development.

2. Creativity and the Invention of Tradition

Creativity in the socio cultural context is born from a condition and potential of individuals in their interaction with the environment of society and culture [16]. A person who creates a new creation in the process is influenced by the social condition of his community ([3]: 125). Furthermore, Supriadi (1994) explains that creativity is an individual phenomenon and socio cultural collective phenomenon. New creations have a tendency to be more easily accepted by society if they do not contradict with existing traditions, or refer to the old traditions that are in society [5]. A creation that has become a tradition tends to be sustainable and has many impacts on society, both direct and side effects [5, 6, 15].

The study of creativity and tradition which in this case focused on invention of tradition Saung Angklung Udjo. According to Hobsbawm (2000) the invention of tradition is a set of fair practices, in accordance with generally accepted rules or norms, through the establishment of values, norms in certain behaviors that take place through repetitions associated with past history. This process are needed formalization and ritualization whose characteristics refer to the past that happened and done repeatedly. Furthermore, Hobsbawm, (2000) explains that the invention of tradition is one effort in designing social and environmental conditions so that creativity can be expressed, formalized and become a ritual in the life of the community.

In the local context of Indonesia, there are several studies that are quite relevant to this discussion is the study conducted by Shahab (2001: 2004) about the reconstruction of Betawinese tradition, Gunawijaya (2011) about the invention of tradition in the kasepuhan gunung halimun community, Moersid (2013) on batik reinvention as an

'authentic' tradition that can always be constructed or re-constructed for the sake of political or tourism interests. Fadilah (2014) the invention of traditions relating to the collective awareness of the reality and identity and practice of new rituals in religious identity, Rahmanisa (2014) on the invention of tradition and tourism.

Hobsbawm (2000), Shahab (2001: 2004), Gunawijaya (2011) sees that the role of creative initiator is crucial in the process of creating a tradition (invention of tradition). The invention of tradition cannot be separated from the creative leader's (leadership aspect). In order to complete and refine this study, the authors used Max Weber concept of authority. Weber describes authority as a possibility that a person will be obeyed on the basis of a belief in the legitimacy of his or her right to influence. There are three types of authority systems; traditional, charismatic and legal rational [13].

3. Method

This research used qualitative approach. Qualitative research is a method to explore and understand the meaning that by some individuals or groups of people is considered to be derived from social problems [2]. This study aims to explain the reasons for the incident and to establish, deepen and develop the theory ([10]: 45). This research was conducted at SAU, Jalan Padasuka No 118, Bandung, West Java. The technique of selecting informants that researchers use is purposive sampling. Purposive sampling is a sampling technique in which the researcher selects a typical sample based on specific knowledge or selection criteria ([22]: 79). Primary data obtained by researchers through observation and interviews of informants with categories of family members, craftsmen, players, trainers, community leaders and various other informants. Secondary data in this research are obtained through literature study, in the form of searching documents, articles or references, and other materials that support this study.

4. Creativity and Invention of Tradition Saung Angklung Udjo

The existence and development of Saung Angklung Udjo (SAU) cannot be separated from the role of Udjo Ngalagena (1929–2001) as an individual agency (creative initiator). Udjo was born and raised with a strong Sundanese culture and grew up in a period when the Government of Hindia Dutch banned the use of angklung mass because the game is able to pump the spirit of the people to fight. The Government of Hindia Dutch

banned the game angklung mass and should only be played by children (Azhari, 2011: 5-6).

Nevertheless, Udjo's joy in art continues to be channeled by playing and engaging in Sundanese art. In the beginning, Udjo got his expertise through the process of enculturation and socialization process from family and surrounding environment as well as from school. Furthermore Udjo encouragement to develop Angklung stronger when in 1955 involved with Daeng Soetigna (Indonesian Angklung Figure) in a series of events Asia Africa Conference in Bandung.

In 1960's foreign cultural globalization started to go to Bandung via western music, such as the inclusion of the music of The Beatles. The impact is visible, at that time in Bandung a lot of bands emerging bands with models like The Beatles. However, the influx of western music does not affect much to Udjo, he was getting serious about developing Sundanese traditional art especially in angklung production and education. In 1965, Udjo Ngalagena began preparing angklung performances around, to introduce angklung to the community. Udjo's success in developing angklung Sunda he continued with the main intention 'want to participate build culture and art' [8].

In 1966 Udjo Ngalagena designed a socio-cultural environment to preserve and develop Sundanese art in the form of angklung studio. The emergence of this angklung studio is also Udjo's response to the reality of angklung traditional art that has been functioning more as entertainment to be angklung that serves as an education through the establishment of angklung art gallery that previously was not yet and is not known in the community. The Angklung studio then known as Saung Angklung Udjo (SAU).

Years later, Creativity at Saung Angklung Udjo continue to grow and develop so as to make its presence stronger at both local and national and even to international. In SAU various creative activities in the form of education, performances, production and various other activities run regularly and formalized with various attributes in it. In the following years, Udjo developed the idea to bring Saung Angklung Udjo atmosphere different from the surrounding atmosphere. For example, currently in Bandung it is very difficult to find a location or a tourist place that has the feel of Sundanese kampung of the 1960s. In SAU visitors can feel the atmosphere of the Sundanese village.

Through observation and interviews, it was found that there are various forms of formalization and ritualization conducted in SAU since 50 years ago. Referring to the concept of tradition (Shill, 1981 in [19]) it is seen that Udjo is able to create new traditions and share his knowledge to the community so that together can be practiced with the community, such as practice habits, play and make angklung which then becomes a routine and formal activity in SAU and their community. This tradition has

become the daily life of the community around and lasted for generations even now trainees have been up to the third generation (grandchildren).

SAU became a gathering place for the community and where children have been active since decades ago. From 1970 to 2000, more than 50% of local people's lives were impacted by the existence of SAU both in the form of socio-cultural values, shaping the daily habits of children's activities, and the real economic impacts of society.

Formalization and ritualization in SAU are also conducted through several rules, for example in the use of uniform attributes. The use of uniforms at the beginning of SAU establishment is only worn by performers only. But since the 1980s, all employees, artists and people involved in SAU routinely use Sundanese traditional dress uniforms, men wear traditional *pangsi* clothes with headbands called *totopong* while women use *kebaya*. Interestingly employees and players may use any color, so when visitors come will see the traditional uniforms are colorful than usually black. There are performances or no show, these uniforms must be worn, even the craftsmen in SAU also wear this outfit.

Saung Angklung Udjo revives the traditional dress and makes it a work uniform. Through clothing it looks very clear message that the SAU has a Sundanese identity and further strengthen the nuances of Sundanese tradition. Udjo socialize use of Sundanese traditional clothes are colorful and include a variety of other Sundanese attributes in daily activities at SAU as a collective work of society. The idea of this creation is lifted from the way and tradition of Sundanese clothing. These traditional outfits have become the pride of their supporters and have become a symbol of their identity. After experiencing the invention of the clothing tradition is precisely the clothes of pride and identity of the wearer.

The use of Sundanese attributes in the SAU is a form of formalization and enculturation that goes on continuously to the present. The invention of tradition in the use of traditional clothing has been studied by Trevor-Roper (2000) which saw the Scottish Highlands traditional clothes (clothes *Tartan*).

Formalization and ritualization are also performed on the aspect of performing arts which is displayed in Saung Angklung Udjo. In 1966 there has been no permanent performance in Bandung, but Udjo made an angklung show called the bamboo evening show or Afternoon Bamboo Show permanently. Performances are regular afternoon, referring to the show will still take place without considering the number of tourists who attended to watch. The early concept of Afternoon Bamboo Show comes from the idea of Udjo Ngalagena called *Kaulinan Urang Lembur* (traditional community game). Afternoon Bamboo Show is a legendary event that has existed from the 1970s.

Udjo created an invention of tradition in the form of a socio-cultural environment in the form of art studio *angklung* which later developed into miniature Sundanese village with the name *Saung Angklung Udjo*. The existence of SAU as a 'miniature of Sunda village' has been stronger since producing *angklung*, education and show activities (*angklung* performance) are packed for tourism activities. In the 1970s, SAU became a tourist attraction that reflects the rural atmosphere of West Java by displaying a variety of traditional art that is dominated by bamboo. Since then, Udjo Ngalagena created various tourist attractions that aim to become a Sundanese cultural storefront with various activities of the Sundanese tradition.

Various creations continue to occur and develop until today, where SAU is managed by the sons and daughters Udjo. Until now, the feel at SAU in nature still reflects the rural nature of the Sunda 1960s. However, the touch of contemporary culture is also not ignored. It appears in order to respond to the development of time, for example the development of bamboo clumps, orchestra *angklung* performance which plays various songs with various genres, both pop, jazz, *dangdut* and various western music. Until now, the existence of SAU and its activities still refers to the traditions and conditions of Sundanese society in antiquity which continue to be packed and revived in the present.

One of the new traditions that emerged in SAU is *angklung* festival tradition in *angklung* pride event. The event is held every November 16th to commemorate/celebrate the day of stipulation of Indonesia *angklung* musical instrument as an intangible cultural heritage by UNESCO. The moment of *angklung* is felt fit to re-invite the wider community to enjoy *angklung* music and have a sense of belonging. *Angklung* as an 'authentic' tradition can always be constructed or reconstructed for the sake of conservation or tourism, as well as *angklung* and performances. The traditional invention of SAU, especially in the form of performances and festivals, can be a source of creativity and affirmation of Indonesian identity in the global market.

The existence of SAU and what Udjo does has an impact in strengthening awareness of the identity of the Sundanese people, creating new traditions and impacting the social identity of the Sundanese society, improving the social, cultural and economic conditions of society and strengthening the cultural value system. Udjo originally wanted to make the SAU is as a place of training and education to preserve *angklung* *angklung* and other Sundanese traditional arts. But in its development precisely another bigger impact that is with SAU as a cultural tourism destination.

5. Leadership in the Process of Preservation and Development of Cultural Tourism

Invention tradition cannot be separated by the presence of an initiator and leadership aspects. The process of the invention tradition that occurs in Saung Angklung Udjo cannot be separated from the figure Udjo and leadership. Through his leadership, Udjo was able to create a formal organizing system in developing SAU.

The figure of Udjo Ngalagena is seen as a figure, an individual agency that has charisma. According to Weber (2012: 99), charisma is divided into two kinds: the innate (virtue of natural endowment) and artificial. Artificial charisma is defined as the charisma that can be artificially generated on the individual through a difficult and extraordinary way.

Charisma Udjo is an artificial charisma because he succeeds in creating great work, creativity around the world and he was born as a village boy, a peasant child not of noble birth. Charisma can be rationalized and can be seen through the invention of the tradition he did. This invention of tradition SAU has the support and trust of others. Udjo was able to make many breakthroughs so as to create a new order in socio-economic and cultural life in society. Through education, production and performances Angklung, Udjo managed to create many jobs so as to contributions in changing the economic structure of society. In the end, Udjo's presence is really felt by the community and what Udjo taught becomes a reference for others in acting and behaving, especially for his children, his students and his staff.

Udjo's position as a leader not only succeeded in inspiring, educating and entertaining others, more than that, Udjo succeeded in mobilizing the community in the activities of traditional art both in the form of education, production and performance. There is no clear data on how many people are successfully mobilized, but until 2016, there are more than 110 partners of angklung craftsmen and bamboo handicrafts and have cooperatives that embrace their existence. Currently, an average craftsman supplies angklung to SAU with an income of about 2–3.5 million per week. From the student side, in 2016 there are 500 new students who register, the number of employees and players who regularly involved in SAU every day there are approximately 400 people.

Udjo was able to move the economic sector through traditional art, which in the current context is the creative economy and SAU contributed greatly in delivering angklung into a non-objects world heritage in 2010 endorsed by UNESCO. Udjo as

the main power of SAU succeeded in creating productive output in the form of training/education, performances, production of Angklung musical instruments and various other forms based on the roots of Sundanese culture and traditions.

Udjo's charismatic leadership as proposed by Weber (2012) is successfully supported by competence and fully supported by family and society so as to make SAU as a socio-cultural institution whose existence is recognized by the world community. Through his leadership, Udjo able to form a social structure and develop that creates creativity products in the form of endurance, production of performances and other arts activities of angklung traditions which then become creativity with the community so that it continues to be sustainable.

Through the development of cultural tourism, Udjo tries to evoke the uniqueness of local culture in the form of traditional art, the creation of a Sundanese environment so as to strengthen cultural ties, and provide access to society to create and work. Saung Angklung Udjo as an object of tourist attraction did not escape from the influence of globalization. SAU responds to the development of modern culture by preparing a cultural tourism attraction that is not only to be enjoyed by local tourists but also foreign tourists. It makes the international standard in every service and performances they provide, ranging from reception guests, performances, souvenir shop, brochures and others.

The influence of globalization and the development of international tourism has an impact on the demand for more creative and varied cultural performances. This is an opportunity that encourages the creativity of the community to showcase the culture with packaging that attracts foreign tourists. To answer these opportunities, local communities construct their culture based on their cultural references and their understanding of the expectations of tourists. Through this understanding, in SAU, local culture is packaged, reproduced, created and promoted as a tourist attraction as well as a cultural richness that must be preserved and should be proud of. Ultimately, the ideals of the founding Saung Angklung Udjo, namely to preserve Sundanese art and introduce it to the foreign world can succeed because SAU remain grounded in the tradition of art, on the other hand coupled with creative packaging that is not boring to be enjoyed. At this point, after more than 50 years Saung Angklung Udjo recognized to be one of the iconic cultural tourism of Sunda.

6. Conclusion

Cultural globalization provides many opportunities if the creative process continues in society. The strength of Udjo Ngalagena as a creative individual has proved that local art has been successfully preserved through an invention of traditional, so that it provide various impacts for the community. Udjo was able to create Sundanese arts in the form of education, production, and performances that focus on angklung studios such as 'miniature of Sunda village' as one of the icon of Sundanese culture tourism.

Creativity in the form of the invention of tradition can occur and persist with their leadership and creativity Udjo Ngalagena sustainable. SAU existence has been proved that the art of angklung tradition is able to exist not only at the local level but has worldwide amid the challenges of cultural globalization. The success of the invention of tradition saung angklung udjo can be a model of synergy of preservation and development of cultural tourism especially for tourism industry actors and government.

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