

Preserving Cultural Heritage: The Harmony between Art Idealism, Commercialization, and Triple-Helix Collaboration

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Abstract Many initiatives had been done since the emergence of each: cultural heritage preservation, cultural tourism, art idealism, and Triple-Helix concept. However, there is a lack of full combination between these perspectives. This study deals with the real implementation of them. Exploratory study was conducted to construct complete overview of the idea. Qualitative approach was used in order to gather in-depth understanding of archival information and freely develop direct observation as well as interviews with field actors. Saung Angklung Udjo, a UNESCO's recognized institution in preserving cultural heritage (Angklung), was used as the focus of the study. Discussion was concluded into an overview that preserving cultural heritage in tourism business can be seamlessly done through the harmony of art idealism, commercialization, boosted as well as balanced by using Triple-Helix collaboration. Surrounding issues are solved through good marketing strategy, joint-cooperation, and local economic development. This study gives new light in preserving cultural heritage through Triple-Helix collaboration in a full profit-oriented tourism business which spurs local economic development and supports youth participation in heritage preservation, without losing the authenticity of art itself.

Keywords Cultural Heritage, Tourism Business, Art Idealism, Art Commercialization, Triple-Helix Collaboration

1. Introduction

The 21st century is broadly recognized as the century of globalization. Notwithstanding all of its economic benefits, there is a substantive threat caused by cultural globalization [1]. Theoretically, opportunity for cultural learning in the 21st century is greater than ever. Culture has noted as an important driving force in any economic development processes [2]. Globalization, in its form of world market, free trade, and mass tourism, provides endless opportunities for cultural interaction which then allows cultural dialogues [3]. However, Ekwelem *et al.* [4] noted that all cultural heritages grow based on many respected experiences in a society, which then were continuously preserved and passed on to next generations and/or other societies. It means that as a key resource, cultural heritage has become a driver for sustainable society. In order to reach that, it is becoming increasingly important to preserve valuable cultural heritage of history. Cultural heritage is not only about history, but also one of the future identities of a

society.

Preserving cultural heritage can be economical, historical, and/or also cultural processes [4]. Cultural heritage can be managed and preserved through many ways. One of them is preservation through creative industry. Cultural-creative industry is one of creative-industry type. Creative industry is becoming important components of modern post-industrial knowledge-based economies. Beyond average growth and job creation, they become vehicles of cultural identity with an important role in fostering cultural diversity [5]. If properly managed, they can enhance the livability of surrounding area and sustain its productivity in a changing global environment.

Furthermore, cultural heritage can give one of society's revenues through tourism. Tourism is a world-wide giant industry with a high growth rate as stated in UNWTO's forecasts in which international arrivals are expected to reach over 1.56 billion by the year 2020 from 842 million in 2006 [6]. As a world's leading category of international business, tourism offers an increasing range of cultural heritage products: from visiting monuments to discovering unique ways of life as the supply for fulfilling cultural and heritage tourism demand. Cultural heritage tourism is also treated as a tool to stimulate regional development [7]. UNESCO has placed the foundation of culture tourism "to

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create a discerning type of tourism that takes account of other people's cultures"[5].

However, world of arts has its own idealism, so that its practitioners. For them, economical benefits of preservation are secondary compared to the intrinsic value of preserved heritage. On that point, academia seems possible to get their position in-between the idealism of artists and business world which always lurking to pull arts into commercial world. The collaboration emerges a typical scheme of Triple-Helix collaboration. As a way to commercialize knowledge for pursuing innovation[8], Triple-Helix collaboration can mediate constraints on the crossroad between creative industry and cultural heritage tourism. Therefore, some questions must be addressed:

RQ1 What are the considered factors in preserving cultural heritage through creative industry?

RQ2 How can creative industry combine art and business principles in preserving cultural heritage?

RQ3 How can we manage art commercialization in a proven balance with the value of the art itself?

RQ4 What kind of Triple-Helix scheme can be implemented in order to preserve cultural heritage and to raise potential concerns for local communities involved in cultural heritage tourism?

2. Theoretical Overview

2.1. Common Understanding of Cultural Heritage

Cultural heritage includes both tangible and intangible cultures. As the beginning, it is very helpful to find a working definition of culture. UNESCO proposed with a broad definition of culture as

... the whole complex of distinctive spiritual, material, intellectual and emotional features that characterizes a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs[9].

The word "preserve" is defined as to keep something remain the same or prevent it from being damaged/destroyed or to add substances to something so that it stays in good condition for a long time. The cultural heritage may be defined as the entire corpus of material signs – either artistic or symbolic – handed on by past ages to each culture and, therefore, to whole world of humankind[10].

Cultural heritage preservation involves preservation of physical heritage of living societies, including their buildings, structures, sites, and communal relationships. It includes the protection of landscapes where societies transformed themselves through agricultural and industrial developments. It embraces physical cultures including artefacts, archives, and other tangible evidences. Cultural heritage preservation also encompasses the transmission of intangible aspects of a society, such as oral traditions, music, and community rituals[11]. On October 2003, UNESCO – noted by George[12] – declared their clear position about intangible

cultural heritage by recognizing that *"... intangible cultural heritage – or living heritage – is the mainspring of our cultural diversity and its maintenance a guarantee for continuing creativity ..."* It was then adopted by The Convention for Intangible Cultural Heritage (ICH) Safeguarding[13] by proclaiming:

[Intangible cultural heritage (ICH)] ... is traditional and living at the same time. It is constantly being recreated and mainly transmitted orally. The depository of this heritage is the human mind, the human body being the main instrument for its enactment, or – literally – embodiment. The knowledge and skills are often shared within a community, and manifestations of ICH often are performed collectively.

As noted by Ogden[14], an intangible nature of cultural objects is being addressed and seen as equal in importance to, or in some cases greater than, an object's tangible nature. This significant trend in cultural heritage preservation is widely discussed in many academic forums, and begins to have an impact on preservation methodologies. It affects the way how preservationists/conservationists manage their works.

2.2. Becoming a Cultural-Creative Industry

The terms "cultural industries" and "creative industries" are often used interchangeably; there is a little clarity about these terms and low appreciation or official explanation of the difference between these two phrases[15]. If "cultural industries" and "creative industries" are searched through Google, the result will show overwhelming articles about world-wide conversations around these terms and activities related to these manners. All of them are parts of global awakening about the meaning of creative behaviors for society's present lifestyle and future survival[16].

Independently, the term "cultural industries" refers to industries which combine creation, production, and commercialization of creative contents naturally intangible and reveal cultural identity. Their contents are typically protected by patent and/or copyright in expecting revenues from licensed goods or services. Cultural industries generally include printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions as well as crafts and design[5]. The definition of cultural industries and its associated terms have become a subject of intense debates over years. It is related to cultural forms that can be intangible and tangible. Industries often claim themselves as cultural industry while not engaged in the preserving cultural heritage. But according to widely agreed convention on the protection and promotion of cultural expressions diversity adopted by UNESCO in 2005, cultural industries produce and distribute cultural goods or services *"which, at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have"*. In this study, cultural industry is positioned as a kind of industry which has purpose to preserve culture, including tangible and intangible culture.

On the other hand, “creative industries” is commonly stated as a new analytic definition of industrial components of an economy in which creativity become an input and then content or intellectual property will be the output[17]. The term “creative industries” encompasses a broader range of activities which include cultural industries plus all cultural or artistic productions, whether integrated or produced as an individual unit. The creative industries are those in which product or service contains a substantial element of arts and/or creative endeavour and includes business activities such as organizing and advertising[5]. Creative industries, in Potts and Cunningham’s view[17], have dynamic and not just static economic value – they contribute to economic growth and development above and over their contributions to culture and society. These views above clearly support this study, and become a strong foundation in which creative industry has important role in preserving culture.

2.3. The Triple-Helix: A Theoretical Overview

Etzkowitz[18] stated that the “Triple-Helix” refers to multiple mutual relationships among three institutional sectors (academia, business, and government) at different positions (helices) in a knowledge capitalization process. The “Triple-Helix” model of academia-industry-government relations had become a key component of many national as well as multinational innovation strategies in the late 20th century[19]. The concept of Triple-Helix was originated based on regional innovation environment (RIE) concept. REI is collaboration between political, industrial, and academic institutions which, naturally or not, contrives to improve local innovation environment. There are several models of the Triple-Helix concept as being applied in developing countries[20-23]. Furthermore, Etzkowitz *et al.*[24] proposed some examples of Triple-Helix application with different focuses such as incubator-to-incubation, structure-to-process, and firms-to-creation of diverse organizations. In addition, as knowledge transformation process, Triple-Helix concept encourages businesses formed by academia, industry their partners in training; and government contributions in financial supports for research and development.

3. Research Methods

This study aims to understand a unique condition. Relationship between art idealism, economic perspective, and a scientific concept is suitable to be constructed by using exploratory study. As an exploratory study, qualitative approach is adopted in order to develop an in-depth understanding about preserving cultural heritage through creative industry and its relationship with Triple-Helix concept. Qualitative approach is a proper method for this research because the study aims to gather comprehensive model construction of creative industry including its behavior and reasons.

In order to decide the appropriate data collection method, a preliminary study was conducted through unstructured interviews with some experts. They were chosen based on their expertises in related areas to the focus of this study. Interviews were conducted to gather possible and appropriate method as well as data collection source. In the end of preliminary study, a clear outline was obtained. Integrated one-place study is preferred to provide complete exploration without biases. A focused study will give a more clear opportunity to combine different data collection techniques: observation and interviews, based on successful evidence. This study involves multiple sources of data, such as semi-structured interviews, analysis of annual reports, and field observations. As an additional preliminary result, a world’s widely-recognized institution which already implements all-three behaviors—art idealism, commercialization, and Triple-Helix – for long time was chosen to provide a comprehensive understanding.

Recommendations centered on a case study: Saung Angklung Udjo (SAU) in Indonesia, with its unique cultural heritage: Angklung. It was chosen based on several considerations: (1) Angklung is internationally recognized as one of the world’s cultural legacy by UNESCO; (2) SAU is a one-stop cultural heritage commercialization (cultural-creative entrepreneurship in a cultural heritage tourism business) without losing its art idealism with good archived histories; (3) Despite of almost no well-planned scientific concept, Triple-Helix is already implemented through natural self-initiation. This study is conducted for about one month. Semi-structured interviews are conducted to the head/leader of each division. Since SAU has seven divisions (sales & marketing, finance & accounting, corporate secretary, human resource, guest-relation officer, general & household, and craft & souvenir division), this research was conducted in seven semi-structured interviews.

4. Saung Angklung Udjo: At Glance

SAU is a one-stop cultural workshop, consists of: performance venue, bamboo handicraft centre, and bamboo instrument workshop. Located in the eastern Bandung, Indonesia, SAU has an honorable function as an educational laboratory and training centre to preserve the Sundanese culture – Angklung in particular. Kurnia[25] described Angklung as a multi-tonal musical instrument (double pitched), traditionally grown among Sundanese communities in the western part of Java island. Just simply shake it to hear the beautiful sound of Angklung. The sound of Angklung is produced by the harmony of bamboo tubes within. Angklung – especially the diatonic version – is a renowned musical instrument made of bamboo and it was invented by Daeng Soetigna, the ‘Father of Angklung’, with whom SAU’s founder learned to make and play Angklung.

SAU is an example of successful institution in cultural heritage preservation that is able to survive in the midst of globalization downpour. Established in 1966 as an art and

Angklung production center by Udjo Ngalagena and his wife, U'm Sumiati, SAU was growing astoundingly to be the leading name for cultural-tourism destination in West Java. SAU demonstrates how a surviving cultural value can provide benefits and give a colorful life to its society. SAU illustrates nature and culture in harmony. So, no wonder that SAU has become a noticeable destination where people could experience Sundanese culture as a part of world's heritage.

Outfitted with a more professional management structure, SAU managed to improve the quality of their company. In 2010, in order to preserve Sundanese culture, SAU proved its significance by participating on Angklung registration, the Indonesian traditional music instrument made of bamboo, at UNESCO in order to protect the instrument as one of world-recognized Indonesia's cultural heritage. SAU also made high quality cooperation with local government in legal aspect. SAU cooperated with Ministry of Foreign Affair of Indonesia, to distribute their product and introduce Sundanese culture to around the world. This partnership was very valuable to carry up the brand of Saung Angklung Udjo into international tourism business. Saung Angklung Udjo could also go international in showing their cultural arts and in selling Sundanese cultural products.

5. "Art for Art" and "Art for Mart"

5.1. Art Idealism and Commercialization

In performing their business, SAU uses family business principles but at the same time has a professionally-structured organization as tourism business. SAU is pure-arts as well as profit-oriented, which is reflected on its two systems: well-known "Art for Art" and self-invented "Art for Mart". The "Art for Art" represents the meaning of art as main principle in performing their tourism business. Angklung artists always concern about the principles of art refinement on every Angklung-art activity: when they produce Angklung-related products and performances. On the other hand, the "Art for Mart" is a form of economics perspective which combines art principles with market orientation and strategy. Therefore, their artists put cultural heritage as valued-commodity which can bring their business to achieve its financial objectives – manifested on business profit from each product and performance. Siegel et al.[26] described the term "commercialization" as an effort for significantly broadening commercialization of products and/or technologies. Through commercialization, a business can transform a piece of "thing" into to become profit-making one. So, by using these two systems together, SAU were rapidly self-transformed from a traditional workshop of art into a highly-qualified tourism business.

As a complete cultural tourism destination, SAU possesses a performance arena, bamboo craft center, and workshop for bamboo musical instrument. SAU was built

on a solid foundation and high dedication to preserve Sundanese cultures and arts. SAU provides a beautiful illustration of harmony between nature and culture. Thus, it was not a surprising result when SAU transformed into a destination of complete cultural tourism experiences: a place to feel a Sundanese cultural art as part of the world's cultural heritage. Besides its core business in arts performance, SAU also has bamboo handicraft shop as corresponding business. At bamboo handicraft centre, SAU buys handicrafts from craftsmen community and put it on the marketplace for local and foreign tourists. Based on its vision, SAU grows to be a Sundanese unique cultural area, particularly the bamboo culture, which provides good service to the world with its reputation. It becomes one of the main tourism destinations in Indonesia.

5.2. The Marketing Strategy

Saung Angklung Udjo has an extensive marketing strategy. In order to clearly define their marketing strategy, marketing-mix is used in terms of the four Ps, considering that SAU provides a service to its customer(s).

- *Product.* SAU develops a diversification on its products and services, but all of them always contain Sundanese musical art instruments such as Traditional Angklung, Iwung, Awi, Gombong, and/or Arumba. Art Performance is a business focused on profit-gaining, gives services to local as well as international tourists around and outside their origin area. Another business is Souvenir Shop, featuring handmade crafts made from bamboo.

- *Price.* Its pricing strategy is implemented to give an appropriate as well as low-enough prices to local and international tourists separately, which are sold between \$4 to \$10. Side businesses such as The Guest House, Souvenir Shop, and Special Performance Art have negotiable prices depend on each order package.

- *Place.* SAU builds its origin area in Bandung, West Java, Indonesia. Any tourists can easily reach its art workshop and enjoy art performance there, even by using public transportation. Then, SAU also provides its own facilities on the same area such as The Guest House that consists of 24 rooms in six different clusters, venues, and gardens; The Bale Karesmen (suitable for a wide range of events); and The Food & Beverages area which provides diverse menus of Sundanese cuisine.

- *Promotion.* The promotion strategy of SAU is focused on Word-of-Mouth scheme and media publications such as TV shows, website, and brochures. SAU also has good relationships with local governments, especially the government of Bandung city, the government of East Java province, and even several Indonesian ministries like Ministry of Education and Culture, Ministry of Tourism and Creative Economics, and Ministry of Foreign Affairs. SAU also implements global promotional techniques by performing arts in foreign countries to develop the awareness of international tourists about the existence of SAU.

5.3. Broadening Marketing Strategy

At the beginning of SAU establishment, Udjo Ngalagena marketed its product by spreading his cards to hotels throughout Bandung city. The main targets were domestic and foreign tourists who visited the city. Based on its history, SAU had broadened its marketing strategy. Beside local community, SAU had attempted to market its products and services into foreign countries. Going to be internationally-professional is the ultimate goal of SAU. In 2012-2013, Indonesian government ever challenged SAU to produce 150,000 units of Angklung for export purpose. In this case, Indonesian government was very helpful to bring SAU into international marketplace. Furthermore, SAU also cooperated with several travel agents in Bandung. Travel agents helped SAU to promote its art performance to foreign tourists. "Word-of-mouth" communication between foreign tourists became the main marketing strategy of SAU into foreign tourism business. Cooperation with educational institution also helped SAU to market their products. In short, cooperation with many parties had given many advantages in broadening SAU's marketing strategy. In short, as the Head of Marketing Division said during one of interviews in the study, *"the core marketing strategies of SAU nowadays are exhibition in Indonesia and abroad, distributing pamphlets as much as possible, through media partnerships (talk show and live show), mini souvenir shop at hotels, and collaborating with travel agents"*.

6. Angklung Diplomacy: A Triple-Helix

6.1. The Roles: As Business and Local Development

Stern and Seifert[27] had highlighted that social unity in diversities can be reinforced and reflected to increase the life quality of a society. Involvement of local community in preserving cultural heritage then becomes an important factor, so economic benefits are provided as corresponding reciprocity for them. SAU gives opportunities for surrounding community to make semi-finished Angklung. Then semi-finished products are bought by SAU to be further finished in their own workshop. Besides Angklung, traditional souvenirs are also manufactured by community around.

"SAU doesn't produce its Angklung and handicraft by itself. SAU gives opportunity to surrounding community to be involved, particularly in Angklung's manufacturing processes. SAU teaches local community around to make Angklung. Then, semi-finished units of Angklung are bought by SAU based on a standard of quality. Finishing touches for Angklung and other handicrafts are done by internal workers."

– The Head of Production Division of SAU

In short, SAU buys semi-finished Angklung from surrounding people with a quality standard agreed before. Along on this way, SAU improves the development of local economics around. More than 1200 community members

are involved. It is then referred as featured sustainable corporate social responsibility program of SAU.

6.2. Collaboration with Academia

SAU has another function as an educational institution of arts. SAU executes educational activities including training, Sundanese art & cultural research, and seminar & workshop. SAU consistently holds periodical trainings in order to achieve regeneration of craftsmen and trainers. Several universities support SAU by sending their students to be SAU talents. Talents are artists who perform at SAU art performances. SAU teaches talents about how to play music with Sundanese musical instruments. SAU also provides dance studio where talents learn about Sundanese traditional dances.

On the other hand, SAU holds cooperation with several educational institutions in order to expand their market, and organize some events. The cooperation helps SAU in their marketing strategy and also supports preservation of Angklung as cultural heritage. Therefore, SAU builds good relationships with many academic institutions. As an example, SAU holds cooperation with Indonesia University of Education (UPI) in several ways. UPI provides new trainers and talents from their Faculty of Art and also often invites SAU to perform in their events. Another example, SAU often holds Angklung and art shows at its origin place as well as around the world through joint-coordination with Padjajaran University (Unpad), Indonesia.

Preservation of cultural heritage is an important foundation for its integration into higher education expertises. Starting to integrate associated cultural heritages into university curriculums in an multidisciplinary way is very critical to support the importance of heritage for reaching a sustainable society at the future. Through formal educations, collaboration between business and academia to pursue society's goals will be continuously regenerated.

6.3. Governmental Helix

As the third helix, SAU builds good cooperation with Indonesian government in many ways. The collaboration with the Indonesian Ministry of Tourism and Creative Economics produces reciprocal benefits. It produces a sustainable creative economics around. SAU also cooperates with The Indonesian Ministry of Foreign Affairs to distribute their products and introduce Sundanese cultures to the world. This cooperation is very useful to promote the brand of Saung Angklung Udjo into international tourism. Saung Angklung Udjo is often invited to do art performances in many countries.

On the other side, the government also uses Angklung as one of its tools for public diplomacy, a part of international diplomacy strategy. This activity is conducted on several ways such as teaching Angklung classes for foreign people in their home countries, inviting foreign artists through Art and Culture Scholarship Program (so-called as 'BSBI') from Indonesian government, conducting seminars/

workshops on Angklung, and presenting performances for foreign audiences in Indonesian embassies as well as international cultural events. The collaboration between SAU with the government, especially The Indonesia Ministry of Foreign Affairs is a form of a total diplomacy to achieve the involvement of all stakeholders into Indonesian international diplomatic efforts in order to support national objectives.

7. Conclusions and Suggestions

It is clear that preserving cultural heritage in SAU shows promising scheme in which art idealism, commercialization, and Triple-Helix concept collaborate each others in a harmonic way. As the focus of this study, cultural heritage becomes the connecting node between these issues. Commercialization and art idealism are treated as contra-behaviors against each other. As a profit-oriented business, SAU grows on its own ways to gain more and more economics benefits. Relationships with other parties in tourism business help SAU to keep its business naturally renowned among local and international tourists. However, SAU always preserve their unique identity as a group of artists. Internal finishing touch of musical instruments helps the artists to ensure their idealism. Manual / handmade manufacturing processes are maintained to keep the authenticity of their physical products. Then, veteran artists always have their place in SAU development. Although the business is presently commandeered by many professional staffs, the Udjo family members maintain their place to decide further business development without losing their art idealism.

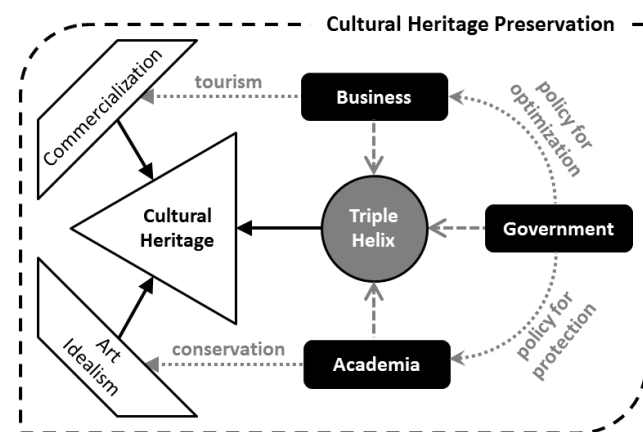


Figure 1. The harmony between art idealism, commercialization, and Triple-Helix collaboration

On the other side, Triple-Helix – which naturally consists of Academia, Business, and Government – becomes the booster of these two activities (Fig. 1). Collaboration with academia keeps SAU to preserve as well as disseminate Sundanese cultural heritage through formal educations. At the same time, SAU become educational laboratory of arts and tourism research for academia. On the opposite, local people support SAU in producing good handicrafts. At the

same time SAU improves social welfares of people around SAU. Reciprocal benefits produce good relationships and supports for the sustainability of SAU business. Then, these two activities are balanced through the involvement of governments. Through the Angklung diplomacy strategy, government does many efforts in order to support the growth of SAU and its association with national objectives. It is simultaneously implemented with the development of protection policy through the agreement between UNESCO, SAU, and academia for preserving traditional processes in all Angklung production phases. The involvement of academia ensures that future generations understand the authenticity of art idealism.

Table 1. SWOT analysis of present conditions in SAU

Strengths + High product quality + High art idealism + Strong corporate culture + Good promotional strategy	Weaknesses - Less clear marketing target - Location is not large enough - Limited personnels
Opportunities # Increase in cultural awareness # High value tourism prospect # South-East Asia free visa access # Good governmental relationship	Threats ! Increasing market competition ! Lack of bamboo suppliers ! Increasing bamboos' price

Yet SAU needs many improvements in some points. A simple SWOT analysis (Table 1) was conducted to understand SAU conditions among its competitors, so SAU can transform its weaknesses into strengths, and threats into opportunities. The company's strengths should overcome its weaknesses and can take their advantages on market opportunities. In order to holistically overcome its weakness and eliminating treats, SAU choose to focus on the importance of human resource and training, especially future talents. Although debates still going underway about the involvement of children in SAU, the offering of many academic scholarships for children or young men/women involved in any SAU activities seems useful to get a balance condition between commercial works and academic affairs.

In order to get good performance, future talents are taught on how to play music with Sundanese musical instruments by trainer for several weeks. Talents can perform if only they can do advanced techniques by using a specialized Sundanese musical instrument for each talent. However, children can also choose dance if they prefer dancing than playing instrument. *"If children prefer dancing than playing Angklung, they can perform as dancer. We have dance trainer and dance studio to teach them,"* said the Head of Performance Division of SAU. It makes children happy with their activities and they love their culture without any element of compulsion. It also helps children to elaborate their talents or ability in arts. Training and education of art to young generations foster a sense of belonging and love for their own culture. Moreover, it is very helpful in preserving cultural heritages because it produces young generations who have deep-enough knowledge about local cultures.

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