CONFERENCE PROCEEDINGS:
Academic Papers:
Moving Up Ecotourism Along the Value Chain

EDITED BY

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INTRODUCTION

The Academic Session of the 2nd World Ecotourism Conference 2010 is a novel attempt in bridging the real and perceived gaps between academia and the tourism industry. Usually, policy makers and practitioners would dominate international conferences related to tourism and academics are frowned upon as being simply ‘too academic’ or ‘too dry’ to warrant an invitation to speak (with the exception of a small group of so-called academic-practitioners. Conversely academic conferences where more than 100 papers are often presented are always diluted by the concurrent sessions that are poorly attended.

In the light of the above, the conference organiser gave me the specific task of selecting not more than 25 papers from academics and researchers to disseminate the main findings and breakthroughs in their research. By doing so, academics will have the chance of listening and interacting with practitioners on the first 2 days of the conference while the latter will then be ‘subjected’ to listening to only a relatively small number of presentations by academics and researchers on the third day (I am of course being overly pragmatic).

Overall, the response to the call for papers from the academic fraternity had been overwhelming. More than 60 high quality abstracts were received. Of this the paper selection committee had to choose only 23 papers around the theme ‘Moving Up Ecotourism Along the Value Chain’. The choice of theme was based on a general feeling that ecotourism as a business has stagnated due to factors such as greenwashing and lack of creativity and innovation. Another harsh but probably painful truth is that policy makers and the industry are too contented in their comfort zone to try out new ideas so as to remain competitive. Another interesting factor is the growing number of graduates in tourism planning who are full with new ideas on how to respond to new market demand and expectations as well as innovative product development. This new breed of well-trained tourism planners are questioning the way ecotourism is developed and managed by personnel who are mostly trained in wildlife management and nature conservation but not in tourism planning.

The papers presented in the Academic Session are divided into 6 sections, namely:

- Application of Tourism Research Methods & Techniques
- Managing Tourism Impacts
- Community Participation in Ecotourism
- Ecotourism Infrastructure & Facilities
- Ecotourism Education and Training
- Moving Up Ecotourism Along the Value Chain

A big thank you to all the authors.

Amran Hamzah
ABSTRACT

In light of the rising sense of social responsibility of tourism industry in promoting sustainability, local participation in tourism projects has received substantial attention. The critical factor to advocate active local participation in tourism is community control - communities having the power to decide whether tourism is an appropriate approach for development and that, in what form and how it should be pursued? Originally set up as a cultural resource centre to preserve the Angklung as part of the Sundanese heritage, Saung Angklung Udjo (SAU) has also become a major cultural- and community-based tourism (CBT) destination in Indonesia. This paper is based on a longitudinal study of local community participation in the SAU project. Specifically, it will present the dynamics of the participatory process involved in this CBT project and to identify the conditions required to ensure meaningful participation thereby optimizing and sustaining positive tourism impacts at community level. The authors conclude that, apart from the strong pride in Sundanese culture, overwhelming local commitment and the management responsiveness to the changing business expectations are the key driving forces in ensuring the continued viability of SAU.

Keywords: local participation, dynamic participatory process, educational center, local commitment, community-based tourism
INTRODUCTION

From the development perspective, being the world’s largest industry, tourism sees its significance directly associated with economic benefits. This is even more obvious in developing countries where many of the communities are still struggling with finding means of improving their livelihood. Nonetheless, the meanings of tourism in developing countries go beyond the economic measures such as poverty reduction and wealth distribution. At community level, the socio-cultural values of tourism are equally important as economic gains, and in some cases, these values thrive and enhance economic performance. The strengthened appreciation for local values, heritage and traditions are some of the examples. In fact, the definition of economic performance is said to be no longer limited to pure economic growth since the mid 1990s, but must be as well socially and environmentally.

Traditionally, tourism has been employed as an important driver to foster economic development. Many governments advocated top-down approach to induce tourism development at local level. Infrastructure and expertise from private sectors were brought in to develop and manage tourism business where local involvement is often limited to low-pay jobs. This is mainly resulted from the assumption that the local communities are incapable to develop and manage the tourism resources. It is not until the 1980s with the introduction of sustainability as a mainstream concept and following the disclosure of positive empirical evidences in natural resource management by the communities (Ostrom 1990; Baland and Platteau 1996) that, ‘local communities’ receive its deserved attentions as the center of tourism initiatives and supports. Despite of the range of terminologies used in the study of tourism today, the emergence of pro-poor tourism, CBT, ecotourism etc. sees the similar guiding principle, is that if tourism is set to benefit the local communities, a meaningful participation is crucial, and one must recognize that this participation is an evolving process which is dynamic and may need adjustments with times to strategize the community to viably move up the value chain.

A meaningful participation of local communities does not necessarily eliminate the role of government or private sector. It is important to recognize the nature of tourism as a business- which is a private good, and culture heritage, as a public good. Studies on nature of goods and services conclude that private and public goods and services require different governance arrangements. Hence, the involvement of public and private sectors must be recognized with the bottom line that, the local communities are able to progressively gain the capacity in managing tourism projects and to retain control over resource use; and most importantly, the communities are able to build a sense of community by fostering mutual respects and understanding.

Based on the case of SAU, this paper presents an empirical case of a CBT project which has evolved from a family-run cultural preservation centre to become a successful community based tourism enterprise that has significantly benefited the local communities directly as well as indirectly. This paper illustrates how the local communities are able participate and economically gain from the project without being directly involved in the hosting of guests. Finally, this paper discusses the efforts of the management to move up the value chain, and the challenges ahead.
COMMUNITY AND COMMUNITY-BASED TOURISM DEFINED

Very often, the concept of community is associated with space. The terminology is also used interchangeably with local community and host community. It usually refers to a group of people staying in the same locality with certain extent of collective responsibility. Williams and Lawson (2001:271) for instance, defined community as ‘a group of people living in the same geographical area who share a common goal or opinions’ (see also Murphy 1985; Singh et al 2003). On the other hand, Responsible Travel (2009) refers the concept of a community mainly to individuals with the bond of a shared responsibility and in decision-making.

Subsequently, CBT is defined as a form of tourism in which local people invite tourists to visit their communities with the presence of tourism facilities. The local people intend to share their cultures and living environment with the tourists thereby increasing tourists’ awareness about the importance of conservation as part of educational experience. The objectives of CBT do not solely focus on natural resource conservation and linkages with economic development. It is indeed seen as a community development tool, which attempts to strengthen the ability of the rural communities in managing tourism resources with their direct involvement. Hence, cultural conservation, community empowerment, poverty alleviation and income generation are expected to derive from the continued capacity building and increased sense of awareness.

Similar to other types of development, the increasingly popularity gained by CBT is closely associated with the realization that conventional top-down approaches to development which failed to benefit those in greatest need in developing countries (Conyers and Hills 1984 in Dunn 2007). Taking a bottom-up approach, CBT is expected to be better in promoting local capacity-building and encouraging greater local participation among the community members. As the projects are started at local level, it is assumed that certain level of skills and knowledge about tourism already exists within the community albeit the projects are generally (but not exclusively) organized by small and specialized businesses within the community. The local members are also in a better position to understand their problems and needs. Thus, approaches to problem solutions are more practical and realistic. At this point, it is important to note that not all the project initiators of CBT are the local community. According to Hamzah and Khalifah (2009), there are four types of project initiators, i.e., governments, NGOs, industry and very seldom, the community itself.

CBT is often associated with ecotourism and pro-poor tourism. One distinctive indicator to differentiate CBT from other forms of tourism is its local community oriented approach in terms of ownership and management. For instance, ecotourism may be distinguished from CBT in terms of the business ownership and management as well as its tourism linkages where the former has its emphasis on tourism and environment and the latter, on holistic development (REST, 1997 in Dunn, 2007). Similarly, CBT can be associated with pro-poor tourism. According to Meyer (2003), pro-poor tourism attempts to improve the local economy for poor people through increasing local employment, minimizing environmental impacts, enhancing positive social impacts and increasing local participation in decision-making processes. By doing so, pro-poor tourism is able to create a linkage between the local people and tourism business to enhance the direct delivery of benefits to the poor. Yet, the ownership and management of the tourism business do not necessarily belong to the local people.
LOCAL PARTICIPATION AND ITS DYNAMIC IN TOURISM DEVELOPMENT

The general discourse about CBT is centered on local participation, empowerment, partnership and community capacity (Telfer 2003). Empowerment can be seen as the ultimate goal derived from the continued and progressive process of local participation in tourism development projects while partnership represents a collective pool of knowledge, expertise, capital and others resources from various stakeholders for the benefits of the projects (Bramwell and Lane 2000). Therefore, the extent of local participation in partnership is influenced and determined by the level of community capacity. The key figures in participatory studies are Arnstein (1969; 1971) and Pretty (1995), with their respective works on developing the participation typology (see also Tosun 1999a).

Being one of the pioneers in studying participation, Arnstein (1969, 1971) developed a citizen participation typology which comprehensively accommodates all the possible forms of citizen participation in development process. The ‘ladder’ consists of eight levels, starting with manipulation at the bottom, followed by therapy, informing, consultation, placation, partnership, delegated power and citizen control at the highest. Manipulation and therapy are regarded as non-participation levels. According to Arnstein (1969, 1971), these non-participations have been contrived by some substitutes from having a genuine participation as the main purpose of development process here aims to enable those in power to educate the people rather than providing a mechanism for people to participate. Informing, consultation and placation fall under the tokenism levels of participation. In the former two, people are given the opportunity to speak and their opinion may be considered. Nonetheless, it is uncertain that their voice will be listened by those in power. In most circumstances, they conform to the status quo. Relatively, placation is a higher level of tokenism where community is allowed to have some basic rules. Yet, the decision-making rights are still in the hands of the elites. Partnership, delegated power and citizen control are categorized at the highest level, i.e., citizen power levels, which allow greatest control by the citizen in the development process as compared to the non-participation and tokenism levels. Partnership, for instance, provides lobby for citizens to negotiate with the powerful. Delegated power and citizen control, to the greatest, entitle the citizen to play major role in decision-making or have the full managerial control.

The typology of participation suggested by Pretty (1995), on the other hand, can be seen as a refined form of Arnstein’s. Recognizing that the meaning of participation is subjective, participation typology by Pretty focused on how people participate in development process, which highlights the importance of power relationships involved in tourism projects (Hussin 2008). A total of seven types of participation were identified, with manipulative participation and self-mobilization forming the two ends of the spectrum, which is often interpreted as a passive versus active participation dichotomy. The first five types of participation (manipulative participation, passive participation, participation by consultation, participation for material incentives and functional participation) see the power and control over development lie with outsiders rather than the local communities. Under manipulative participation, despite of the presence of people representatives on official boards, they have no power. Passive participation refers to the situation where people participate by being informed what has been decided or has already happened. This level of participation involves one-sided announcements by the powerful without considering people’s responses. In participation by consultation, people participate by being consulted but are left out from the major development process. Process in defining problems, collecting data and controlling analysis are done by external agents. They do not get involved in decision-making and there is no obligation for the experts to account for people’s voices. Participation for material incentives may see some forms of ‘participation’ where people participate by contributing resources in
return for material incentive. However, the participation is not extended when the incentive comes to an end. In functional participation, major decisions have been made by external agents prior to the participation by the local people. The main purpose is to achieve project goal by the mean of reducing costs, thus involving people to meet project objectives. The actual involvement in the decision-making process only occurs in interactive participation and self-mobilization. In interactive participation, participation by people is seen as a right. As the local people have control of local decisions and have right of determining the use of resources, they inevitably have a stake in maintaining structure and practices of development projects. This could also contribute to strengthening the local institutions. The highest level of participation according to Pretty is self-mobilization. Under self-mobilization, people take initiatives independently of external institutions in changing the system. They are capable to develop contacts with external institutions for resources and technical advice deem required without losing the control over resources use to outsiders.

As observed by Caffyn (2000) that management arrangements are usually temporary and the involvement of each stakeholder may evolve with time in terms of degree and form. While the attempt to understanding the level of local participation in CBT projects is essential, exploring the participatory dynamic of local communities in these CBT projects in correspondence to the changing business environment within temporal setting is even more crucial. Based on 10 case studies in the Asia Pacific region, Hamzah and Khalifah (2009) concluded that CBT projects also went through a product cycle (Butler, 1982), which were often characterized by small scale, low density and often with some form of assistance from outsiders such as NGOs in the initial stage. In the inception stage, communities were attracted and fully embraced CBT because of the job opportunities created. As CBT projects matured, outside private enterprises began to show interest to be involved in CBTs by offering themselves as partners of the local communities. Conversely, the local communities also felt the need for getting private operators involved in promoting their CBT projects in the light of the increasing and fast changing market demand and expectations. However, without the necessary capacity in terms of skills, expertise and other resources to cope with the increasing number of tourist arrivals and the corresponding change in market demand/segmentation, local communities had no choice but to be dominated by the business sophistication (and often inequitable distribution of income) of their new found partners. Hence, the long term viability of the CBT projects depend on the capacity of the key stakeholders in coping with the new expectations of more discerning and sophisticated markets.

Based on the process of a project life cycle, the development of CBT projects can be broadly categorized into two stages, i.e., development stage followed by a sustaining stage (Hamzah and Khalifah, 2009). In the developing stage, the main focus on should be on evaluating the community needs and their readiness for tourism, educating and preparing the community for tourism, identifying and establishing leadership or local champions and preparing and developing the community organization. In the second stage, the key steps should include developing partnerships, adopting an integrated approach, planning and designing quality products, identifying market demand, developing marketing strategy and implementing monitor performance (Hamzah and Khalifah, 2009). The steps in the second stage will often encounter greater challenges as compared to the first stage. As a CBT project moves into the second stage, the scope of business may become too complex to be handled and managed by the existing stakeholders, thus seeking external assistance in the form of partnership is necessary. The introduction of partnership will diversify the range of stakeholders in the existing management structure, change the business model and operation, and may subsequently affect the degree and form of participation among the existing stakeholders, particularly the local members. A similar emphasis on these steps is also suggested by Demann (2001) in the report prepared for WWF International on ‘Guidelines for
Community-Based Ecotourism Development (see also The Mountain Institute, 2000, Haeusler and Strasdas, 2003).

As far as the stakeholders in CBT are concerned, both public and private sectors play important roles in supporting the viability of CBT projects in its business cycle. The involvement of public and private sectors heavily depends on the interdependency among the stakeholders. There must be foreseen that some potential mutual or collective benefits from stakeholders in order to mobilize the collaboration effort. As many tourism products are also part of the natural and cultural heritage of national significance, the involvement of public sector to support the aspects in promotion and conservation, training and education at broader context is essential, as a part of the efforts on nation building. On the other hand, the private sector may be involved in providing skills in marketing and linking the local destinations with other places of interest surrounding the host in order to enhance the attractiveness of tourism package offered to the market, which would benefit the CBT projects (UNCSD 1999). Despite of the long-rooted negative perception on the profit driven nature of private sector, their very good sense in meeting market demand corresponding to the changing expectations is vital. The local communities can then be left to focus on improving the hospitality and enhancing the quality of the heritage which is the fundamental to tourism development. At the same time, they also learn from the private sector for capacity building purposes. For instance, the involvement of the private sector in management helps to enhance the development of managerial and marketing skills among the local members thereby paving the road for them to set up local enterprises so that more revenue stays within the host community.

TOURISM AND CULTURAL HERITAGE AT SAUNG ANGKLUNG UDJO

Brief History And Background

SAU is located in Kampung Padasuka, Cicaheum area of Bandung, Indonesia. Sited on an area of 1.5ha in the village, it lies approximately 10km away from the Bandung town centre, the capital city of West Jawa. The village has an estimated total population of 1,300 members who practise Sundanese culture.

The history of SAU can be traced back to the early 1960s when Pak Udjo (Udjo Ngalagena) and his wife (Ibu Uum Sumiati) established a traditional Sundanese performing art studio. The initiative was rooted in the passion and respect he has for preserving and developing Sundanese arts and traditions. At the time, performing arts were merely a part of daily life for self- and free-entertainment among the Sundanese. Arts and cultures were not by any mean related to tourism business operation. The inspiration of linking tourism activities with the performing arts occurred when six French came to watch village children practicing ‘angklung’ daily at the studio in 1966. Pak Udjo had foreseen the potential economic values of the children daily practice where this value added could then be channelled to support the development of studio and to encourage local participation in his neighbourhood (Akbar 2009). With the initial supports from his ten children and wife, Pak Udjo had gradually involved his community in SAU, recognising the possible benefits which can be shared with the community and also the significant roles of the community on SAU’s future development. Community has since then become part of the SAU efforts in preserving culture and developing business. Local residents practiced daily the traditional bamboo instrument- angklung, in his studio. This practice then became a routine for the people to practice and
perform Sundanese arts in the afternoon. The brief chorological development of SAU is summarised in Table 1.

<table>
<thead>
<tr>
<th>Year</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>Pak Ujdo, with collective efforts given by his wife and children aimed to promote ‘angklung’ as a performing art and culture.</td>
</tr>
<tr>
<td>1962</td>
<td>SAU was established for angklung practice. Children from the neighbourhood conduct regular practice in every afternoon.</td>
</tr>
<tr>
<td>1966</td>
<td>SAU involved in the cultural performance at national level in conjunction with the celebration of independence day of Indonesia.</td>
</tr>
<tr>
<td></td>
<td>SAU was recognized by District Cultural Office as an art organisation.</td>
</tr>
<tr>
<td>1970-1975</td>
<td>SAU evolved to become an educational and training centre for arts and culture.</td>
</tr>
<tr>
<td></td>
<td>SAU was recognized by Tourism Department as a cultural tourism project of Bandung.</td>
</tr>
<tr>
<td></td>
<td>SAU was awarded “Arts and Cultural Award for its cooperation to grow and develop the Sundanese arts and cultures” by Governor of West Jawa.</td>
</tr>
<tr>
<td>1992</td>
<td>Mission and vision were formulated in SAU to foster future development.</td>
</tr>
<tr>
<td></td>
<td>Vision: ‘Grow to be Sundanese cultural district, particularly the culture of bamboo, which fulfills the world with its reputation and become the main tourism destination in Indonesia’.</td>
</tr>
<tr>
<td></td>
<td>Mission: ‘To conserve and preserve Sundanese culture considered basing the philosophy of Mang Udjo, which are : mutual assistance among the community and perpetually sustaining the environment’.</td>
</tr>
<tr>
<td>1997-1998</td>
<td>Financial crisis hit Indonesia had direct influence on the development of SAU.</td>
</tr>
<tr>
<td></td>
<td>Number of tourist arrivals to SAU significantly reduced.</td>
</tr>
<tr>
<td></td>
<td>SAU shifted its marketing strategies to focus on domestic market.</td>
</tr>
<tr>
<td></td>
<td>SAU was awarded ‘The Heritage Awards for 1996 for the Important Role in Heritage Preservation in Indonesia’ by PATA Indonesia Chapter.</td>
</tr>
<tr>
<td>2000</td>
<td>SAU positioned itself to optimize its role in local community and Bandung city; Strategies include offering introduction program to Sundanese traditional arts and culture, professional management in SAU, enhancing the role of scholarship to educate the young members of SAU, prepare the development plan of SAU.</td>
</tr>
<tr>
<td></td>
<td>The involvement of SAU in local communities aims to enhance and balance the distribution of well-being of surrounding communities.</td>
</tr>
<tr>
<td>2004</td>
<td>SAU was awarded ‘PATA Heritage and Culture Gold Award Presented by PATA in Jeju Island, South Korea’.</td>
</tr>
<tr>
<td>2008</td>
<td>SAU received the Danamon Awards 2008 in medium scale category for actively participating in empowering people in town (Bandung) for promoting arts and culture, providing formal and informal scholarship to children nearby.</td>
</tr>
<tr>
<td>2010</td>
<td>New campaign ‘Angklung is Indonesia’ is introduced to ensure the continued existence of angklung, and to increase public awareness in local, national and international level which will enhance the importance of angklung preservation as a non-object cultural heritage.</td>
</tr>
</tbody>
</table>

Source: Che Wan Embong 2005, Akbar 2009, SAU 2010

Today, apart from its primary role as a one-stop cultural workshop, and an educational laboratory and training centre to preserve the Sundanese culture, SAU is also a popular CBT destination in Bandung. A total of 104,470 visitors were recorded in SAU in 2009 with domestic visitors as the majority (79%).
Management and income in SAU

The management organisation of SAU started as a family-run business in 1958. SAU was then transformed into a more efficient enterprise-based entity under the management of Pak Udjo’s children by bringing in skilled and educated workers into its management in 2000. Today, the top management structure consists of ten shareholders, who are also the advisors to the operations in SAU and its operation led by the chief executive office, assisted by an operational director who oversees the business and supporting units. Business unit consists of performance, souvenirs, production and training. Supporting unit covers marketing, human resource development, corporate secretary, housekeeping, finance and accounting. In 2010, a total of 77 full-time staff were employed in SAU to run its operation. In 2009, the after tax net income generated in SAU reached 11 billion Indonesian Rupiah (USD1.2 million). The key source of income was performance, followed by production (sales of angklung), souvenir, food and beverage and training.

Activities in SAU

In general, the major activities in SAU can be grouped into three categories, i.e., Angklung and bamboo music production centre, Sundanese arts and culture training centre and art performances. As early as 1961, the late Udjo Nglalagena has started to make Angklung in both pentatonic and diatonic tone scale. Today, Angklung are made in SAU to meet mainly the domestic demand and also to be exported to foreign countries including Malaysia, Thailand, Korea and Japan. The centre produces around 19,200 units of this traditional Sundanese instrument daily to meet the soaring demand among collectors (Hamzah and Khalifah 2009).

Being a Sundanese arts and culture training centre, SAU offers professional courses through the setting up of Ujdo School of Angklung. On the other hand, Saung Business Unit focuses on Sundanese culture, music, dance and martial art and theatre, as well as recording and research. At present, the main focus of training is provided to students at ages ranging from 2-17 years old. Students come to learn about dancing, music, mask dance and also martial arts at SAU. There are currently a total of 348 students with the centre. The number of students reached the peak at 528 students in 2009. Nonetheless, the management decided to cut down the intake number in consideration of the existing infrastructure and facilities which may not be sufficient to cater the needs despite of the overwhelming demand from the potential students. In 2010, there were 12 teachers working in SAU. The key concept in promoting teaching in SAU is seniors teach the juniors through both formal and informal classes.

Other training related program available in SAU is its involvement in the Indonesia Arts and Culture Scholarship. Under the scholarship, about 50 international participants are invited to join the 3-month program within Indonesia in which they will be divided into five groups to be allocated in different cultural centres within the country. SAU is one of these centres with focus on music. In a smaller scale, short-term training program ranging from 1-day, 3-day and 1-2-week are offered to outsiders who intend to learn about the bamboo musical instrument in SAU. As part of its efforts to promote art and culture, school competitions are also held in the centre which takes place twice yearly.
The art performances at SAU are conducted internally and externally. Popular internal performances are the Afternoon Bamboo Show, Half Day at SAU’ and SAU Workshop. The former features several short-performances, contains of Wayang Golek demonstration, Helaran procession, Traditional Dances and Angklung for beginner, Angklung orchestra, Angklung interactive to Arumba. Visitors are asked to join the performing children to dance together at the end of the show. The performance venue can comfortably accommodate 500 visitors at maximum capacity of 700. Each performance involves about 50 students with a performing duration of one and half hour. ‘Half day at SAU’ caters specifically students from kindergarten to senior high school as partakers to encounter the Sundanese culture. SAU Workshop is a program that offers opportunity to participants to make their own Angklung, which may be played in the bamboo show Kaulinan Urang Lembur as part of the performance during the Half Day at SAU program then to be taken home as souvenir. External performances include Iwung, Awi, Gombong, Arumba for various forms of ceremonial procession and Sundanese activities. In 2009 alone, a total of 1,192 performances were made where 18 were performances abroad. In order to tap into the existing tourism industry network, SAU works with more than 100 tour agencies in Indonesia, mainly Jakarta-based to be included as one of the itineraries in the package offered.

SAU And Surrounding Communities

In developing CBT, SAU set its role to get involved in upgrading the formal and informal education sector in the community, enhancing community economic development and providing tourism-related training to the community members. Casual conversations held with the members from the surrounding communities reveal the cordial relationship between the surrounding communities and SAU. Appreciations were highly expressed by the local folks in terms of the spill over effects of SAU benefited by the surrounding communities both economically and culturally.

In SAU, the biggest portion of its profit from operation is channelled back to the performers, who are mainly the youths and children from the surrounding villages. Thus, students who are also the performers are benefited financially from their involvement in the cultural centre apart from obtaining the opportunity to learn about angklung. Juniors are entitled to Rs. 50,000 per week of scholarship, intermediates at Rs. 70,000 per week and experts at Rs. 100,000 per week. The scholarship will be reviewed based on the student’s performance and a performance bonus is given to outstanding students. The scholarship is divided into two portions at 80:20. The smaller share is kept as savings for the students’ future and the larger portion is given to the parents for their child’s schooling expenditure. Senior students above 17 years old are encouraged to become the contract staff of SAU. In 2009, there were a total of 280 contract staff with SAU.

Apart from enhancing the youth education, SAU has significantly assisted the local economic development through its business expansion of angklung production. As at 2009, the production operation spread among 11 clusters in the surrounding villages, within the radius of 5km from the centre. It was recorded that there were 160 home-based enterprises from surrounding neighbourhood supplying angklung to SAU, 20 households producing bamboo handicrafts and 280 community members performing arts regularly at SAU (Akbar 2009).
Future Of SAU - Consolidation And Moving Up Value Chain

The existing management of SAU has outlined plans for further development, which can be divided into two directions, i.e., cultural preservation and business development yet a linkage is built to bridge culture with its business operation by recognising music as its unique selling point. For the former, SAU is working with its partners in Japan and Korea to invent new products of bamboo. Besides, it also set its strategies to promote music for healing purpose, which is a joint research with the local university. SAU has also commissioned researchers from the local university to study on the species of bamboo that produced the best sound. At the same time, SAU also started dialogue with Ministry of Education to put angklung as a compulsory musical subject in elementary school in light of cultural preservation and promotion.

For the latter, SAU was moving into setting a Risk Management unit to undertake studies to identify the risks encountered by SAU concurrent with the fast expansion of its business activities. The management has also set to become a public listed company in the stock market in five years. On the other hand, as part of its social responsibilities, SAU was looking at the possibility to turning bamboo into an alternative energy source for cooking in considering the short life cycle of bamboo which ranges from two to three years. Concurrent to this issue, SAU has also worked closely with the Department of Forestry to plant and harvest bamboo with right care at the bamboo plantation located in Sukabumi of Surade District, as an effort to sustain the source of bamboo supply. Workshops were in the planning to be conducted in the surrounding communities to further enhance the spill over effects of SAU. According to the plan, visitors will be brought to the surrounding communities to appreciate the making of angklung and also the local way of life. Training was set to be the key in mobilizing the plan. SAU will play the key role in providing trainings to the local folks.

THE DYNAMICS OF LOCAL PARTICIPATION- A CASE OF SAU

Since 1958, the degree and forms of local participation in SAU had evolved over time, corresponding to the diversified activities and roles played by SAU, and the change in its management structure notably in 2000. Started with a non-business based intention, the initial involvement of local folks in SAU was merely for cultural and social interaction, centred on the local performing arts and specifically focuses on children. When tourism business took place in SAU in 1960s, the form of local participation was then related to economic benefits such as getting job opportunities among the adults in Kampung Padasuka, which was very crucial for living. Nonetheless, the initial community involvement was limited to the relatives and close neighbours, and the power of decision-making was left to Udjo’s family. Pak Udjo and family played the crucial role to plant the seeds for CBT to take place and develop. The family is the local champion in the case of CBT in SAU. Apart from being the founder of SAU, the family were also the manager and planner of SAU both in terms of cultural promotion and tourism development. Financial supports to SAU were sourced solely by the family. Government’s support was minimum as the main task in the first few decades after obtaining independence was to improve the national economy which heavily relied on agricultural activities. During these early days, Pak Udjo’s background as an artist, rather than purely a businessman, had a significant influence on the local participation in SAU project. Together with his philosophy which upholds the value of mutual assistance (gotong-royong) among the community members, the involvement of local people become more significant in concurrent with the diversified activities undertaken in SAU, i.e., the production of angklung. The mass production of angklung witnessed a larger involvement by the local folks in terms of number of jobs.
Following the sharp decrease of number of tourist arrival to SAU in 1998, the Udjo’s family made a radical decision to seek for professional help by hiring in a Director of Operations into the management structure. It aimed to bring in industry expert to run the operation without compromising with its community based structure. Analysing the development of CBT at SAU based on the Tourism Area Life Cycle Concept (Butler, 1980), it is concluded that the project has rejuvenated from declination resulted from the changing management structure observed in SAU in 2000 (Figure 1).

Figure 1: Number of tourist arrivals to SAU from 1977-2008
(Adopted from Hamzah and Khalifah 2009:41)

The rejuvenation of number of tourist arrivals is closely related to the injection of new member into the management structure, who came in with new managerial skills and knowledge to lead the business operation, thus left the Udjo’s family to focus on promoting arts and culture. Subsequently, the spill over effects of the CBT project become greater following the increased number of tourist arrivals to SAU. With more local participants involved in the performances and in producing angklung for SAU, their voices in decision-making become essential. Meetings among the local communities, staff of SAU with the shareholders and directors were held quarterly to discuss arising issues, problems as well as the possible solutions to the problems faced by the community. Among the staff in SAU, brainstorming is a weekly routine as the management encourages open-concept management practice. SAU was aware of the fact that community members are inseparable from the organisation’s business and activities. The plan to organize workshops and bringing tourists to the communities is one of the examples how SAU attempts to enhance the involvement of the surrounding communities in tourism business, both in terms of capacity building and economic benefits sharing. Notwithstanding the significance of monetary contribution in SAU’s local participation, one of the most unique features in SAU is that, it involves participants from different age groups. The involvement of children in the cultural activities is exceptionally profound. Furthermore, the existence of trust fund for education and the educational nature of SAU enhance the
sense of unity among the local Sundanese communities. It also fosters nostalgia on culture preservation in daily life.

In SAU, public sector plays important role in promoting the centre at international level through the national marketing campaign. Technical and direct financial supports are not significant. Nonetheless, if the government is supportive with the plan to introduce angklung as a compulsory subject in school, SAU will able to further strengthen its position both in terms of promoting Sundanese performing arts and expanding its business. The involvement of private sector in SAU is mainly as tour operators that include SAU as one of the destinations in the tour packages. The dependency of SAU on private sector is not significant. This is mainly resulted by the decision to bring in experts into the operation to ensure that the community have the ultimate control on the organisation.

ROAD AHEAD

SAU demonstrates an empirical case of CBT good practice and a case where tourism is a construct derived from cultural preservation. Its development has experienced the declination stage of life cycle and the organisation managed to rejuvenate through the tough time. It is now the challenge for the management to formulate strategies to sustain the business, which includes adopting a suitable integrated approach to its business and designing for better quality products. Further consolidation effort is also necessary considering the fast expansion of its business since 2000. Apart from these, in light of promoting sustainable human development in CBT projects, the role of SAU as local champion to breed more local champions is critical, that was deem lacking despite of the increasing degree and forms of local participation in SAU. The SAU management aspires to transform their business operation into a ‘community based tourism company’ with a sophisticated business model. Interestingly only a small percentage of the stakeholders will have direct contact with the tourists such as the performers. The majority will still be benefiting economically but as one of the long line of suppliers and workers in the expanding value chain (for example Anglung maker in the villages and researchers in academic institutions). But doing so the Udjo family is left to do what they know best and with growing passion i.e. preserving the unique Sundanese cultural heritage.

REFERENCES


