

# Cultural public relations approach to angklung bamboo musical instrument craft workshop activities

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## ABSTRACT

**Background:** In preserving cultural sustainability, one needed to be done is to maintain cultural resilience. Saung Angklung Udjo (SAU) producing bamboo craft workshop activities in order to do so. The workshop is part of a Public Relations event that is carried out on an ongoing basis. However, there is a need of strategy to have that workshop run optimally. **Purpose:** This study aimed to determine the design of a public relations event program in the form of a bamboo craft workshop at SAU. **Methods:** Six informants were involved and determined purposively, including workshop organizers, presenters, and workshop participants. **Results:** The results of this study show the existence of workshop stages relevant to the IPPAR model (Insight, Program Strategic, Program Implementation, Action, and Reputation). Insight is the initial preparation stage or situation analysis. Program strategy is the planning stage in the form of a program strategy. Program implementation is the implementation stage, and action and reputation is a public assessment as feedback from activities implementation. **Conclusion:** Public relations events are needed to manage the image and reputation of Angklung's cultural values. **Implications:** The results of this study are expected to impact local government policies in managing cultural arts events. The results of this study can also be used as a development of public relations event studies in the context of culture or cultural public relations.

**Keywords:** Angklung; culture public relations; cultural tourism; event public relations; IPPAR model

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## INTRODUCTION

In order to preserve culture, a well-planned and organized activities (events) must be done. Events can be considered one of the public relations (PR) activities that companies can undertake to bring themselves closer to the public (Dewi & Runyke, 2013). PR events should have an impact with intended result includes environmental effects, socio-cultural aspects, tourism, economy, and politics (Lestari, 2021). Cultural heritage is deemed essential for regenerating culture and passing down knowledge and skills to future generations (Hidayat et al., 2021).

Similarly, the public relations event in the form of an Angklung-making workshop initiated by Saung Angklung Udjo (SAU), aims to preserve Angklung and to contribute to the socio-cultural aspects. However, creating an Angklung workshop is not an easy task as it requires measurable strategies in terms of planning, preparation, and execution to establish mutual understanding and foster cultural relationships or emotional connections formed through the attachment to cultural values (Hidayat, Kuswarno, et al., 2023).

The presence of the Bamboo Angklung Craft Workshop is expected to create a leverage for Saung Angklung Udjo as a cultural tourism destination. Cultural tourism is related to the

cultural context or the culture produced by the people in a specific area (Susanti, 2019). However, one of the significant challenges SAU faces is the influence of modernization and globalization. As Indonesia becomes increasingly connected with global community, there is a risk of traditional cultural practices being overshadowed by more popular and commercially-driven forms of entertainment. This challenge requires SAU to find innovative ways to engage and capture the interest of younger generations more exposed to globalized cultures.

Ideally, workshop activities require a design that takes into account various stages, including formulating the background of the action, devising strategies, implementing steps, and evaluating the activities. This work process aligns with previous research, which explains that public relations program planning consists of Insight, Program Strategic, Program Implementation, Action, and Reputation (IPPAR) (Hidayat et al., 2018). The difference is that the previous research found a connection between the communication behavior patterns of indigenous stakeholders (*Jakhu Suku*) and cultural public relations approaches. In contrast, the current research focuses on the workshop process stages with a public relations event approach. The similarity lies in the program strategy used, which is the IPPAR model.

Another related research on Saung Angklung Udjo explores tourism and cultural preservation. This research indicates the history behind the establishment of Saung Angklung Udjo, which relates to West Java's existence as a cultural tourism destination (Susanti, 2019).

The difference between that research and the current one is that the former focuses on the history and knowledge of Saung Angklung Udjo. In contrast, the latter focuses on developing the potential of Saung Angklung Udjo through the angklung-making event. It is hoped that the event can produce people with skills in playing and manufacturing angklung. The workshop activity involves a bamboo crafting event, one form of a public relations event activity. Preserving SAU as one of the cultural heritage is essential for maintaining a sense of identity and continuity within communities. Intergenerational communication is vital in passing down cultural knowledge, practices, and values from one generation to another. Effective communication between different age groups, fostering understanding, respect, and appreciation for cultural traditions, ensuring their preservation for the future.

Despite its successes, Saung Angklung Udjo (SAU) still faces several challenges in preserving their cultural heritage. In a globalized world, fostering intercultural dialogue and understanding is crucial. Public

relations can act as a bridge between different cultural groups by facilitating communication, promoting cultural exchange, and mitigating cultural misunderstandings. By implementing intercultural communication strategies, PR practitioners can foster dialogue, respect, and appreciation for diverse cultures, thus contributing to a more inclusive and harmonious society. Public relations (PR) play a significant role in the preservation and promotion of Indonesian culture as well as angklung as a traditional assemble from West Java. Its unique art forms, customary practices, and diverse cultural expressions which characterize Indonesian culture. However, these cultural treasures are vulnerable to erosion and neglect due to various factors, including globalization, technological advancements, and changing societal values. With its diverse cultural heritage and rich traditions, Indonesia faces the challenge of maintaining its cultural identity in the face of modernization and globalization. The preservation of Indonesian culture requires a multidimensional approach that involves raising awareness, engaging stakeholders, and implementing strategic initiatives; public relations, as a strategic communication discipline, can effectively contribute to the preservation of Indonesian culture through the implementation of the IPPAR (Insight, Program Strategic, Program Implementation, Action,

and Reputation) Model.

More research in communication studies needs to focus on developing the Integrated Planning and Public Relations (IPPAR) model in preserving Angklung as Indonesian culture. While public relations (PR) play a crucial role in cultural preservation efforts, there is a need to have a research exploring the application and effectiveness of the IPPAR model, specifically in the context of Saung Angklung Udjo. The literature review identified several challenges and opportunities for applying the IPPAR model in the Indonesian context. These include issues of cultural diversity, limited resources, stakeholder engagement, community participation, and the impact of digital media on cultural preservation efforts. However, more studies need to specifically explore integrating the IPPAR model's principles, such as insight, strategic programming, program implementation, action, and reputation, in the preservation of angklung. By fostering a symbiotic relationship between public relations and culture, societies can celebrate their diversity, strengthen cultural bonds, and promote a more inclusive global community.

Consequently, this research aims to understand the stages of the public relations event workshop in the context of developing skills in making angklung. Several aspects will be examined to address this objective,

including preparation, planning, and event execution. The results of this research are expected to contribute to government policies in preserving culture. Additionally, it will contribute to the management and angklung art enthusiasts by nurturing artists who can play and create angklung instruments. The workshop will regenerate aspiring angklung artists in the future. A workshop can be defined as an activity in which several individuals gather to engage in in-depth discussions, solve specific problems, and find solutions (Ropiani, 2020). Workshop participants acquire theoretical knowledge and practical skills in creating angklung instruments. The bamboo craft workshop equips aspiring artists with knowledge and skills in making and assembling Angklung instruments and playing Angklung. In theory, skills involve using cognitive abilities to perform, transform, or approach something to generate value from the work outcome (Kusumawardani & Aulia, 2020). A person becomes skilled and proficient in an activity or job when trained and accustomed to performing that activity. Skills can be divided into three types: functional skills, self-management skills, and exceptional knowledge skills (Indriayu, 2022).

This research highlights the need for continued research, collaboration, and action to safeguard and celebrate cultural diversity for the benefit of present and future generations.

By recognizing the importance of cultural preservation, societies can nurture their rich heritage and contribute to a more inclusive and sustainable world.

## RESEARCH METHOD

This research utilizes a qualitative method to analyze communication phenomenon without involving controlled or artificially created settings, following the principles of field research. The specific phenomenon being examined is the bamboo craft workshop for angklung making at Saung Angklung Udjo (SAU). Qualitative research emphasizes the researcher's involvement in the research issue, with the researcher being the main subject of the study (Creswell, 2014). Similarly, in this study, the researcher is directly involved through observation and interviews as data collection techniques. The observed aspects include the preparation, planning, and execution stages of the bamboo craft workshop for angklung making. The researcher also interviewed the workshop organizers, speakers, and participants during the observation. Six informants were involved and selected through purposive sampling based on specific criteria. The criteria included the involvement of the workshop organizers with Saung Angklung Udjo for at least three years, speakers with a deep understanding of angklung

craft, and participants who have attended the bamboo craft workshop for angklung manufacturing.

The paradigm employed in this research is the post-positivist paradigm. This paradigm was chosen because it aligns with the research objective of constructing the reality of angklung art preservation through angklung-making training at Saung Angklung Udjo. Post-positivism is also in line with the qualitative method, as it ontologically acknowledges that the nature of the problem is not yet explicit and requires data excavation in the field through observation and interviews (Yin, 2014). Reality is constructed in various ways based on social experiences and depends on the researcher's knowledge (Kristanto, 2018). Due to the diversity in creating reality, qualitative research results are inherently value-laden (Hidayat & Hafiar, 2019). The object of this research is the angklung art culture within the context of public relations activities. The aim is to analyze public relations activities in designing cultural events. Therefore, the researcher employs Public Relations ethnography as the study approach. This study focuses on PR communication behavior aimed at building relationships with the community (Hidayat, Kuswarno, et al., 2023). PR ethnography employs the IPPAR Model as the analytical framework, which includes Insight, Program Strategic, Program

**Table 1 Informant Profile**

Code	Name	Sex	Role
P1	Satria Yana Nugraha	Male	Assistant Director of Operations/ Workshop Manager
P2	Adang	Male	Angklung Craftsmen/ Workshop Facilitator
P3	Rodi	Male	Angklung Craftsmen/ Workshop Facilitator
P4	Maulid	Male	Workshop Participant
P5	Iham Novriansyah	Male	Workshop Participant
P6	Arditya Mulyadi	Male	Workshop Participant

Source: Research Results, 2022

Implementation, Action & Reputation. Overall, this research adopts the IPPAR model because it offers a systematic and structured approach that enhances the quality and rigor of the study. This model ensures that the investigation is well-planned, effectively executed, and thoroughly analyzed, ultimately leading to valuable insights and contributions to the understanding of Saung Angklung Udjo.

Data analysis techniques used are reduction, presentation, and conclusion drawing (Denzin & Lincoln, 2009). The result of data reduction is a manuscript containing the findings from observations and interviews. Only the data relevant to the research objectives are included in the manuscript, while irrelevant data are excluded or reduced. Data presentation involves categorizing or classifying the data. The categorization is aligned with the research aspects for which answers are sought, including workshop preparation, planning, and implementation. The results of data

categorization are also described in the research article's findings section. Conclusion drawing involves analyzing and theorizing the research findings based on the displayed data. At this stage, the researcher analyzed the main results from each research aspect. To test the data's credibility, data triangulation is employed. Data triangulation refers to re-examining the data obtained from various sources, using different methods, and at other times (Creswell, 2014). The researcher uses assorted references as secondary sources to cross-check the research findings. Additionally, repeated interviews with the same informant are conducted, asking similar but differently packaged questions to ensure the data's validity.

## RESULTS AND DISCUSSION

In creating an event, certain aspects must be designed to ensure that the event runs according



to the shared objectives. In this section, the researcher presents the research findings in the form of stages involved in creating an event, including preparation, planning, and execution. The research findings presented were obtained through field studies using interviews and observations.

The preparation stage in creating an event involves situational analysis. It is done to understand the background of the activity, its strengths, weaknesses, opportunities, threats, and goals. The preparation stage aims to design the experience for the need to hold a bamboo craft workshop. One of the background reasons for organizing the bamboo craft workshop is to implement the educational function of the angklung instrument. The workshop also aims to preserve the cultural heritage by nurturing future generations capable of making angklung musical instruments. It aligns with the statement of informant P1 who stated, “The workshop is held to preserve and pass down the angklung culture. This activity also implements the educational function of angklung based on the 6Ms: Easy, Affordable, Mass, Festive, Educative, and Instructive” (Interview with Informant P1, 06/22/2022). From the participant’s perspective, the motivation for attending the workshop is to gain new insights and their love for the art of angklung. As stated by informant P6, “I want to acquire new knowledge and insights about

a bamboo musical instrument. Why bamboo can be a musical instrument, and I happen to love art as well” (Interview with Informant P6, 07/17/2022). Understanding the background of participation in the bamboo craft workshop can indicate the desire to preserve culture, especially the culture of the angklung musical instrument.

The strength of the bamboo craft workshop event lies in the clear, engaging, and easily understandable delivery of the material. It was expressed by informant P4, who stated, “The speaker provided a complete explanation, and the delivery was engaging and easy to understand” (Interview with Informant P4, 07/15/2022). Saung Angklung Udjo can leverage these strengths to excel in public relations events. Strengths refer to advantages or added value within an organization.

In addition to strengths, the workshop event faces challenges, particularly regarding security and timing. It is consistent with informant P5’s statement, “There is a fear of mishandling the knife or something like that” (Interview with Informant P5, 07/17/2022). Event organizers need to consider both the strengths and weaknesses of an event for evaluation purposes.

From the perspective of the cultural industry, the workshop event presents opportunities, particularly in the production of angklung instruments, which is considered promising. It is based on informant P1’s statement, “The

production of angklung is promising. According to the Ministry of Education and Culture in 1968, angklung is a mandatory musical instrument for music education in schools. We can calculate the number of schools in Indonesia and produce angklung accordingly” (Interview with Informant P1, 06/22/2022). Therefore, the workshop is expected to produce angklung artists who excel in playing the instrument and are skilled in making it. It was acknowledged by informant P4, who said, “It can encourage the present generation to not only play the angklung but also gain a deeper understanding of it. Let’s make it together” (Interview with Informant P4, 07/15/2022).

Threats are factors that originated from the external environment and can hinder the flow of activities within a company. The perceived threat faced by Saung Angklung Udjo is Plagiarism, as revealed by Informant P3, who stated, “Counterfeit seems to be a problem because there are many cases of angklung counterfeit claiming to be from Saung Udjo. However, the angklung from SAU has its distinctive features, such as the brand name, the name ‘Udjo’ written on it, and the label mark” (Interview with Informant P3, 07/07/2022). Additionally, threats can also arise due to the development of globalization and technology. This is in line with Informant P2’s statement that “in the era of globalization, culture, and art

continue to evolve, especially with the presence of technology” (Interview with Informant P2, 07/17/2022). These threats can disrupt the interest of future generations in learning and honing their skills in making and playing the angklung musical instrument. However, if Saung Angklung Udjo can build its activities well, these threats will have a minimal impact on the art of the Angklung musical instrument.

The final aspect of the preparation analysis is related to the target audience of the bamboo craft workshop. The target audience includes education, tourism, and entertainment industries. This statement was expressed by Informant P1, who stated, “The primary target is the education industry, followed by the tourism industry, and the entertainment industry. The purpose is to monetize our products and entertain in the field of arts” (Interview with Informant P1, 06/22/2022). These targets are determined not solely based on financial considerations, but having a shared network and purposively to provide education and preserve culture. The workshop activities are held not for material gain but to create a shared understanding that the angklung culture is globally recognized and must be protected and preserved. Informant P1 further stated, “Of course, we choose targets that share the same vision of providing education, understanding, and together preserving culture” (Interview with Informant P1, 06/22/2022).



**Table 2 Workshop Preparation Stages**

Identity	Responses
P1 & P6	Conducting situational analysis Collecting data as the background of the activity Determining the objectives of the activity
P2	Identify threats pf globalization and technology
P3	Anticipating threats as such as plagiarism
P4	Providing comprehensive and easily understandable materials by the presenter Engaging the younger generation in getting to know Angklung
P5	Addressing the shortcomings threats in terms of security and the interest of the younger generation

Source: Research Results, 2022

The situation analysis, as a preparation stage for the bamboo angklung workshop, is conducted by searching, collecting, and processing data related to the needs of the activity. The situation analysis activity is also relevant to the role of public relations in events, which is to conceptualize the action by mapping out the issues to serve as the background for the importance of conducting the activity (Mutia & Runyke, 2013). The situation analysis can also be in the form of research that aims to determine the target market's needs, desires, and expectations (Utami, 2021). Determining the preparation analysis involves evaluating strengths, weaknesses, opportunities, and threats (Fatimah, 2020). The initial overview as the background of the activity is important to be

conducted through the situation analysis (Tench & Yeomans, 2006).

The preparation analysis stage can be used as a strategy for program planning, including the activity's theme, type, and form (Hidayat, Kuswarno, et al., 2023). Situation analysis is also intended as a technique to understand and establish the objectives and targets of the activity (Getz, 2012). A similar approach is taken by the public relations team at Saung Angklung Udjo (SAU) when preparing the bamboo angklung workshop. Ensuring the objectives and targets can also be done by first identifying the goals to be achieved through the workshop, whether it's skill enhancement, problem-solving, team collaboration, or other objectives (Bladen et al., 2012). The purposes of the activity can refer to the targets of the action (Holden et al., 2019). Based on the informant's statement, the marks include educational institutions, tourism, and the entertainment industry. These three targets are considered to have similarities or relevance to the vision of Saung Angklung Udjo, which operates in cultural tourism (Susanti, 2019).

The public relations event preparation stages for making angklung crafts at Saung Angklung Udjo are also aligned with the IPPAR model. The model explains the steps of creating a public relations program, starting from setting the Insight, Strategic Program, Program Implementation, Action, and

Reputation or IPPAR (Hidayat, Gustini, et al., 2023). The preparation stages are relevant to the insight stage, which is the situation analysis stage aimed at mapping out the background of the activity, competitors, objectives, and targets of the movement. Insight maps out the experience of the action by identifying threats and weaknesses. It is also evident in the field, as threats such as globalization and technology exist. Another threat is the presence of angklung craftsmen who do not meet the standards and are considered a counterfeited products. The weakness of the workshop activity is the need for more interest from the younger generation to participate.

Another stage found in the bamboo angklung craft workshop is the program planning stage. This stage is considered a program strategy in determining the activity's theme, type, and form. Selecting the theme of the movement includes aligning the messages to be designed. The announcement of the bamboo angklung craft workshop is related to various aspects of angklung. It is in line with the statement of Informant P3, who said, "The main message is about the history of angklung, the process of making it, and how to take care of angklung." (Interview with Informant P3, 07/07/2022). The messages in the bamboo craft workshop should be conveyed effectively so that the workshop's objectives can be achieved and

provide outcomes for the workshop participants and Saung Angklung Udjo. The result is the skills acquired by the workshop participants, precisely the skill of making angklung. It was acknowledged by Informant P4, who said, "The skills obtained include assembling angklung, tying angklung, and understanding the notes." (Interview with Informant P4, 15/07/2022).

The skilled message in making angklung is also aligned with the content emphasized by the workshop facilitator, which includes skillfully making the sound tube, tying angklung, and proper knife handling. "What is emphasized is how to make the sound tube of the angklung." The way to create high or low notes. Then how to tie the angklung and the proper way to hold the knife to avoid accidents." (Interview with Informant P2, 22/06/2022). The skills acquired by the workshop participants align with the primary goal, which is to regenerate potential angklung artists. Initially, they only knew the history, but with the bamboo craft workshop, they can develop their skills in making angklung.

The activity is a workshop with educational learning activities in making or assembling angklung. This statement is in line with what was expressed by Informant P2, who said, "The activity is a workshop that involves sharing information through educational learning in assembling angklung." (Interview with Informant P2, 07/07/2022). When determining

the form and type of the bamboo craft workshop, the mechanism of the activity should also be considered.

According to the informant, the workshop is conducted in person because making angklung requires direct supervision from the artisans. "This workshop activity is conducted in person and not through online media. Because learning to make angklung requires special supervision, especially when cutting the bamboo." (Interview with Informant P2, 22/06/2022). A similar point was acknowledged by Informant P5, who said, "The activity is conducted in person. I went to the production warehouse." (Interview with Informant P5, 17/07/2022). Face-to-face activities are implemented after the COVID-19 pandemic is considered safe. Various activities have started to return to normal, which were previously conducted virtually.

In program planning, it is essential to consider the activity's form, type, and theme. It

aligns with the research findings acknowledged by the informants that workshop planning strategies consider these three aspects. Regarding public relations events, program planning is called program design, which involves formulating the program strategy to be implemented (Utami, 2021). The message is critical in activity planning (Maeskina & Hidayat, 2021). Paying attention to the letter means designing the content and structure of the workshop. It can be done by identifying the central theme and its sequence (Bladen et al., 2012). The workshop activity can be in the form of group discussions, case studies, and simulations. The state of the movement should be relevant to the workshop's objectives and targets. Clear goals greatly influence the outcomes or participants' abilities after the event (Utami, 2021). The bamboo angklung craft workshop is classified as a cultural event or an art-form festival. The event focuses on a specific art, showcasing the results of that art and facilitating discussions related to it (Lestari, 2021).

The program planning for the workshop, which includes determining the form, theme, and type of activity, is part of the second stage of the IPPAR program planning model, namely program strategy. This stage emphasizes program planning, including the theme, form, type of activity, and budget (Hidayat, Kuswarno, et al.,

**Table 3 Workshop Planning Strategy**

Identity	Response
P2	Choosing the format and type of activity
P3	Determining the theme of the activity
P4	Setting the outcome of the activity
P2 & P5	Establishing the mechanism of the activity

Source: Research Results, 2022

2023). The chosen theme should be relevant to the outcomes of the movement. Meanwhile, the form and type of activity should adhere to the principle that the action is appropriate and feasible (Tench & Yeomans, 2006). Therefore, the budget needed for the training should also be considered. The cost of the activity depends on its form and type. The magnitude of the price is related to the complexity of the concept, where more complex concepts require higher costs (Baines et al., 2004). Among the aspects that need significant costs is the use of the media. However, the presence of communication technology dramatically helps in the efficient use of media (Badri, 2020). For example, activity organizers can optimize social media as an effective tool for communication and socialization (Shekaliu, 2018).

Once the program strategy has been formulated, the next step is implementation. The essence of the bamboo craft workshop is the assembly of angklung and the demonstration of the entire production process from start to finish. It aligns with what Informant P2 stated, "The core process of the activity is assembling angklung, starting from selecting the type of bamboo to cutting the bamboo into several parts." (Interview with Informant P2, 22/06/2022). The final step of the workshop is tuning the angklung notes. It is in line with Informant P3's statement, "The angklung's

notes are checked to ensure they are accurate and in tune before taking the angklung home." (Interview with Informant P3, 07/07/2022). At the end of the activity, the workshop facilitator also provides time for discussion with the participants. The debate serves as an opportunity to gather feedback on the workshop implementation.

Participants in the workshop often face difficulties, particularly in determining the correct pitch for each angklung tube. It is consistent with Informant P5's statement, "The difficulty lies in determining the pitch and cutting the bamboo." (Interview with Informant P5, 17/07/2022). The results of the implementation stage mentioned above are part of the event organization stage, known as coordinating. This stage emphasizes the flow of processes, participant coordination, and short-term problem-solving. Through the workshop activities, participants gain new knowledge, insights, and materials about various aspects of angklung. As stated by Informant P6, "I gained more insight into angklung culture, learned to appreciate artisans because being an artisan is not an easy job, and became a bit more skilled." (Interview with Informant P6, 20/07/2022).

The response and enthusiasm from the community in participating in the bamboo craft workshop have been excellent. It is evident from the number and origin of the participants,

including those in or outside Bandung. “The response and enthusiasm have been great. Many participants are also from outside Bandung.” (Interview with Informant P3, 07/07/2022). The participants’ motives for joining the workshop stem from their awareness of supporting cultural preservation. This statement aligns with Informant P6, who said, “When I learned about the workshop, I became interested in participating as a form of support for cultural preservation.” (Interview with Informant P6, 20/07/2022).

To enhance and maintain visitor loyalty, Saung Angklung Udjo prioritizes providing the best service to ensure visitor comfort. It is consistent with the statement of Informant P1, “To maintain visitor loyalty, we emphasize providing the best service possible. Visitors should be satisfied because they become spokespersons.” (Interview with Informant P1, 22/06/2022). This statement is echoed by Informant P2, who said, “By prioritizing friendly and professional service, if visitors feel comfortable, their loyalty will naturally increase.” (Interview with Informant P2, 22/06/2022). Workshop participants also share the same sentiment. They feel comfortable with the service provided by Saung Angklung Udjo. Informant P4 expressed this by saying, “Certainly, loyalty increases because I witnessed and experienced the service and knowledge

provided by Saung Udjo.” (Interview with Informant P4, 15/07/2022).

In managing its reputation, Saung Angklung Udjo follows the principle of UDJO, which stands for Ulet (Persistent), Disiplin (Disciplined), Jujur (Honest), and Optimis (Optimistic). It aligns with the statement of Informant P1, “UDJO, which stands for Persistent, Disciplined, Honest, and Optimistic, must be delivered as a form of reputation values, which is how SAU emphasizes its corporate identity. Sundanese people are known to be welcoming, friendly, not grumpy, and visitors should experience that.” (Interview with Informant P1, 22/07/2022). The participants of the workshop also feel the same. Informant P5 stated, “The service is good, the facilitator is friendly, and I felt comfortable during the discussions. It reflects the distinct characteristics of Sundanese culture, which are warm and friendly.” (Interview with Informant P5, 17/07/2022). The high ratings received as a cultural tourist destination evidenced the workshop participants’ positive evaluation. It aligns with the statement of Informant P4, “The high ratings and its reputation as a cultural tourist destination are evidence that its reputation is good and well-maintained up to the present time.” (Interview with Informant P4, 15/07/2022).

According to the data, informants have

**Table 4 Workshop Evaluation**

Identity	Response
P1	Providing excellent service
P2	Prioritizing friendly service
P3	Receiving positive feedback
P4	Increasing loyalty
P5	Someah service
P6	Gaining support from participant

Source: Research Results, 2022

shown a positive appreciation for implementing the bamboo angklung craft workshop. The informants believe Saung Angklung Udjo (SAU) has provided excellent service. Excellent service can encompass facilities, behavior, or cultural values found within a particular company (Ulinafiah & Wiyani, 2019). Providing excellent service has led participants to express their support through loyalty to SAU. It is evident from the consistently high number of participants and visitors at SAU. Visitor loyalty is crucial for a business to grow and develop (Qomariah, 2017). Public relations events, such as workshops, effectively create public value for a company. This shared value is manifested in the form of community support and loyalty (Utami, 2021). Such activities can also be used to foster customer attachment and manage relationships (Graffigna et al., 2020). Apart from being a publicity tool, the bamboo craft workshop also maintains good relationships between participants and SAU management.

In addition to the appropriate workshop content, the service includes friendliness, known as “*someah*” in Sundanese. The Sundanese people have a life philosophy called *Soméah Hade ka Sémah*, which means being friendly, treating others well, taking care of, entertaining, and bringing happiness to anyone, even strangers (Taufiq, 2022). The value of *someah* is ingrained as a distinctive feature and brand personality among the Sundanese people (Hidayat & Hafiar, 2019). The value of *someah* is also relevant to the principles of behavior branding, which emphasize the excellent service provided to every customer (Maul Lydia & Hidayat, 2023). Branding is part of efforts to introduce and give understanding to consumers about products and services (Hanna et al., 2021). Branding is an ongoing process, even for established companies. It aligns with the primary goal of branding, which is to maintain the image of products and services to ensure continuous recognition by the public. Similarly, Saung Angklung Udjo (SAU) continuously organizes events as part of its branding approach to position SAU as a cultural destination.

Public perception of public assessment can serve as a reference for Saung Angklung Udjo to continue innovating and enhancing the existence and reputation of preserving Angklung’s traditional music and cultural heritage. This phase is also related to the



event management stage, namely evaluation. Evaluation encompasses the outcomes that serve as a benchmark for an activity (Utami, 2021). Reputation can be good or bad, strong or weak, depending on the strategies and commitments to achieving established goals and implementing programs (Ardianto, 2009). Although Angklung has gained global recognition and Saung Angklung Udjo is already quite well-known, there still needs to be activities to ensure cultural sustainability. As a public relations event activity, workshops should provide participants with an extraordinary experience, which is one of the keys to the success of an event (Dewi & Runyke, 2013). The presence of workshops can be a way to build and maintain a reputation and create understanding among the public regarding the various aspects of the traditional angklung musical instrument.

## CONCLUSION

A public relations event in the form of an angklung making bamboo musical instruments workshop is conducted while considering the stages of preparation, planning, execution, and evaluation. These stages align with the IPPAR (Insight, Program Strategic, Program Implementation, Action, and Reputation) program planning model.

The insight stage or preparation analysis

includes the background of the activity, setting the activity's objectives, and the activity's targets. The location of the movement refers to relevant data and information trends related to the activity's plan. The background can also serve as a reference for mapping the strengths, weaknesses, threats, and opportunities of the bamboo craft workshop activity, which is essential to be conducted. Therefore, the situational analysis should produce accurate data and information supporting the initial or preparation stage before designing the training. The background of the movement is also related to the activity's objectives and targets.

In the program strategic stage, the bamboo craft angklung workshop organizers need to develop the activity's theme, main message, form, type, and cost. The theme of the movement should align with the objectives set during the preparation stage. A good theme is relevant to the central message of the bamboo craft workshop. Similarly, the form of the activity should correspond to the type of activity. Since the movement is a workshop, the action can be through discussions and simulations or by making bamboo crafts, specifically angklung.

In the Program Implementation stage, the focus is on the content and process of assembling the angklung from start to finish. In the Action and Reputation stage, discussions are held with the workshop participants. The

purpose of the debate is to listen to and gather responses or evaluations from participants regarding the bamboo workshop for making angklung. Participants in the form of support and loyalty give a positive assessment. It is formed because participants experience excellent service, ranging from materials and facilities to communication behavior services, such as friendliness or “*someah*” in the Sundanese language. The superb service perceived by workshop participants impacts the reputation of Saung Angklung Udjo (SAU). The reputation can be known through the track record of Saung Angklung Udjo as a cultural tourism destination.

The findings of this research only apply to Saung Angklung Udjo as the location and subject of the study. However, Indonesia has abundant attractive cultural destinations that can be explored. Due to the limitations of qualitative research, the results cannot be generalized. Therefore, further research using a quantitative approach is essential to obtain more comprehensive data that can be widely applied. The results of this research are also expected to strengthen previous research on the IPPAR model as a public relations program planning model. Further research using other models is also necessary to provide comparisons. The findings related to these models are expected to contribute to public relations practitioners and

academics in designing public relations related activities.

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