

Modifying the Development Model for an Inclusive Museum to Realise a Miniature of Good Village Governance (A Study on Indigenous People of Tengger and Baduy)

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ABSTRACT

The people of Tengger and Baduy represent the indigenous communities of Indonesia who still endear themselves to the noble values of their ancestors despite deep globalisation that has triggered changes in customs, behaviours, and traditions among societies. Tengger is considered to be more adaptive to foreign cultures, while Baduy (especially the inner Baduy) is seen to be more protective or even ‘preventive’ to all forms of new cultures from outside. Peaceful, well-organized, and secure way of life is reflected from these two tribes through good social system. The failure of the Indonesian government to create a miniature laboratory of cultures in capital cities of Indonesia requires more attention. The policy seems to uproot arts and cultures of the nation from indigenous societies in the archipelago. Through the study of legal anthropology, the author came up with the notion of development design for ‘an inclusive museum’, which stems from local wisdom but still maintains institutional integrity and sensitivity towards native arts and cultures. This inclusive museum is reflected from the ‘Sodor dance’ of the Tengger society and from a traditional musical instrument called *angklung buhun* (traditional bamboo musical instrument) of the Baduy society.

Keywords: Indigenous people, inclusive museum, good village governance, modifying design

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INTRODUCTION

The Republic of Indonesia became a unitary state following decentralisation in governance by giving extensive, real and responsible authority to districts which provides them regional autonomy. Village governance and regulation are important

steps to achieve better political systems. In the new order era (1966-1998), policy and governance at village level was uniform and diversity in terms of village governance was abolished such as *gampong* (Aceh Governance Act No. 11 of 2006) defined as a unit of law-based society under *mukim* (administrative territory which is led by *keuchik*), *nagari* (traditional organisation considered as the smallest unit of local government in the province of West Sumatra), *kampung* (a village having the smallest administrative unit). All these small units of governance were merged under one village governmental system through the Village Government Act No. 5 of 1979. In the transition during the reformation era, diversity in village governance was revived through the Local Government Act No. 32 of 2004 juncto Act No. 12 of 2008. The Village Act No. 6 of

2014 concerns the response of the village government to the demand for the revival of the diversity of common law societies.

This paper uses terms such as tribe, indigenous and *adat* (customs) in similar context and conception. The term ‘indigenous communities’ or ‘adat communities’ refer to those groups looking for recognition of their special rights to self-government and use of natural resources on the basis of their (perceived) historical origin (Samadhi, 1992; Bedner & Huis, 2008; Muthusamy, Wickramasinghe, & Shanmuganathan, 2014). The United Nations Declaration on the Rights of Indigenous Peoples (Convention No. 169) does not define who indigenous and tribal peoples are. However, the term tribal or indigenous includes the following characteristics (see Table 1):

TABLE 1
The Elements of Tribal Indigenous Peoples

Elements of tribal peoples include:	Elements of indigenous peoples include:
<ul style="list-style-type: none"> • Traditional life styles; • Culture and way of life different from the other segments of the national population, e.g. in their ways of making a living, language, customs, etc.; and • Own social organisation and traditional customs and laws. 	<ul style="list-style-type: none"> • Traditional life styles; • Culture and way of life different from the other segments of the national population, e.g. in their ways of making a living, language, customs, etc.; • Own social organisation and political institutions; and • Living in historical continuity in a certain area, or before others “invaded” or came to the area.

Different *adat* communities or *adat* villages certainly value their local customs (Hefner, 1987). However, the local wisdom faces the so-called absence of wisdom, as reflected in the Village Governance Act

No. 5 of 1979 (hereinafter referred to as the 1979 Act). In the 1979, a village is simply defined as “an area occupied by a number of people as a united community, including legal societies, which holds the

lowest position under a district head and has a right to carry out its household affairs within the Unitary State of the Republic of Indonesia (NKRI)” (Article 1 (1), The 1979 Act). For 35 years, this definition has overlooked the presence of village/adat societies, which have existed since pre-independence and local customs were and regulated by the same law and policy.

However, a stipulation in the Indonesian Constitution of 1945 (UUD NRI 1945) was added in Article 18B Paragraph (2), suggesting that “the State recognizes and respects traditional communities along with their traditional customary rights as long as these remain in existence and are in accordance with the societal development and the principles of the NKRI, and shall be regulated by law” (Article 18B (2), UUD NRI 1945). Such a stipulation structurally puts social and cultural aspects and other local wisdom in constitutional system and law in Indonesia. Therefore, the idea of inclusive museum in this paper seeks policymakers and other stakeholders to act beyond their normal scope of work to implement such an idea for a more progressive policy frameworks and proper legal systems.

Inclusive museums are an antithesis to the existing public museums centralised in capital cities such as the museum of agriculture, plantations, trains, weapons, ancient objects, arts, etc. They are located in old buildings and usually left unattended, as damaged buildings with only a few visitors. Thus, perception and behaviour about these existing museums are replaced

with a new paradigm. The new paradigm means providing ‘laboratories of cultures’ or living and developing ‘inclusive museums’ all over the archipelago of Indonesia. As a multi-ethnic, -cultural, and -lingual country, Indonesia has a lot of laboratories of cultures that deserve appreciation and global recognition.

The study on the modification of the inclusive museum model focused on the indigenous people of Tengger, Pasuruan, East Java, and the Inner Baduy, Banten, West Java. The research explored whether the alternative design in the development of an inclusive museum for the people of Tengger and Baduy could rapidly develop into a model of good village governance. The study also aimed to find out if the idea of inclusive museum represents a relevant concept in the policy of Indonesia to revive human cultural security in the country.

LITERATURE REVIEW

Inclusive Museum as a New Paradigm

The author has coined a term “inclusive museum” in the discourse which basically means ‘laboratory of cultures’. The existing laboratories of cultures (with the examples mentioned earlier) set up by the central or local government tend to apply top-down and state-oriented approaches. Therefore, the management system for these museums tends to be centralised, where no societies are involved. Many museums lack interested visitors. Such a perception needs to change requiring a paradigm shift in the form of living museums that are closely connected

to the indigenous people with their local wisdoms; it is growing phenomenon all over the archipelago of Indonesia. With sincere efforts to develop this inclusive museum which are strongly connected to the culture of its native people, the author is certain that with multi-ethnicity, -culture, and -language, Indonesia will have cultural assets with significant monetary values for the local people.. Dimitris Mavridis (2014) states that Indonesia has approximately 300 ethnic groups. Thus, Indonesia is projected to have a significant number of inclusive museums in the world.

This study aimed to develop an inclusive museum with two representative tribes – Tengger and Baduy. The author chose these two tribes that earnestly maintain the authenticity, uniqueness and cultural distinctiveness of their traditional society. Thus, the two tribes can be categorised as indigenous peoples who are recognised and protected by the state and the international world. The Tengger tribe is protected and recognised because:

1. Local governments which preside over the Tengger tribe namely the authorities of Malang, Pasuruan, Probolinggo and Lumajang make Tengger and Tengger Tribe view them as a leading tourism asset.
2. The strategic location of Tengger with excellent view of the sunrise at Penanjakan hill posts 1, 2 and 3 which bustle with both domestic and foreign tourists on a daily basis, especially on holidays. Another advantage is the whispering sand tourism of Tengger

mountain or Mount Bromo, Bromo crater, Bromo savanna, and religious ritual ceremonies culminating in the Kasodo day. Cultural performances and the Kasodo dancing art are performed along with ‘*nglaorong*’ (offerings) in the volcanic crater of Mount Bromo. In terms of ecology, Tengger tribe is famous for the development terracing system for vegetable farming. Besides, Tengger tribe has a well preserved indigenous religion.

3. The Government of Indonesia via the Ministry of Tourism has proclaimed the Tengger tribe as a cultural heritage. The UNESCO is currently considering its world heritage status.

The Baduy tribe is recognised for the following reasons:

1. The tribe has specific characteristics associated with indigenous people, especially the Baduy Dalam tribe (the inner Baduy). They still maintain authenticity of culture and preservation of natural environment and are not exposed to technological influence such as telecommunications, electronics, transportation, electricity, etc. This is intentional so that the Baduy tribe can maintain the balance of life and the life of the universe. The Baduy people do not attend schools but are not left behind in terms of development and access to information.
2. Local Government of Banten Lebak had made Baduy and Baduy tribe as a leading tourism asset. The superiority

is in maintaining the universe and all the existing potential. The most unique thing about them is their belief in *Selam Wiwitan* or *Sunda Wiwitan*, a form of indigenous religion that prioritises the principle of helping one another, spreading love and instilling a sense of responsibility among tribe so that there are no theft, robbery, adultery, destruction of the environment and dispute among the people.

3. The Government of Indonesia via the Ministry of Tourism has made the inner Baduy tribe a cultural heritage. Currently, UNESCO is reviewing the Government's proposal for the tribe to have a world heritage status.

Concept of Native Autonomy of Villages

According to the Dutch literature, the term autonomy means self-government (*zelfregering*), which then is divided by Van Vollenhoven into *zelfwetgeving* (independently constructing law), *zelfuitvoering* (self-governing), *zelfrechtspraak* (self-judging), and *zelfpolitie* (self-acting) (Bagir, 2001). Autonomy is not only about distributing authorities of governmental management to local areas to achieve efficiency and effectiveness in governance, it also represents the constitutional law (*staatsrechtelijk*) and administrative management of the state (*administratiefrechtelijk*) (Bagir, 2001). Based on constitutional law, autonomy relates to state fundamentals and organisations (Bagir, 2001).

The term autonomy means freedom or independence (*zelfstandigheid*) but not liberty (*onafhankelijkheid*) (Ateng, 1983, p. 5). Limited freedom or independence demands responsibility. The responsibility delegated is assuring that the work is done as authorised by certain institutions, and the authority given allows considering and setting up of strategy to accomplish the work (Ateng, 1983).

The discourse on native autonomy is considered the most important issue in the policy, governmental practices, development and societies of villages. The village association and the Alliance of Nusantara Indigenous People (AMAN) have demanded for more village autonomy, together with the recovery of the indigenous rights of the people (Ateng, 1983). The AMAN confirmed that societies ought to be politically independent, economically self-sufficient, and culturally dignified. Village leaders have criticised the dominating model of Javanese culture while demanding for more diverse village management (Ateng, 1983). A demand for village autonomy has escalated among the members of this group who insisted on explanation about their position, more autonomy, and more village fund, recalling that villages have functioned as objects for politics, government, and development (Sutoro & Ari, 2010).

The Concept of Human Security

Galtung (2010), a pioneer in peace studies, explained in depth the insecurity concept. He stated that human insecurity

included ‘all forms of organised violence/ direct violence’: interstate armed conflict, persistence of warfare, and various kinds of military interventions. It also included: (a) ‘structural violence’, which is the slow death from hunger and preventable or curable diseases, caused not by intentional acts of commission, but by neglect, acts of omission, gross inequality, and an unjust structure of society; (b) ‘cultural violence’, which is the advocacy of direct and structural violence in education, media, literature, and art, in the form of nationalism, racism, sexism, and other forms of discrimination and prejudice; and (c) ecological security such as the stability, productivity, and resilience of environmental support structures.

Galtung’s theory of violence is consistent with the notion of human security. The seven categories of threat to human security as outlined by the UNDP in the 1994 Human Development Report belong to one of the three types of violence suggested by Galtung (Nishikawa, 2012, p. 26). The categories ‘economic security’, ‘food security’, ‘health security’, and ‘political security’ suggested by the UNDP are the same categories Galtung considered and included as part of his concept of ‘structural violence’. ‘Personal security’ as defined by the UNDP (UNDP 1994: 30–31) relates to what Galtung describes as ‘direct violence’. Galtung’s theory of ‘cultural violence’ includes some aspects of ‘community security’ as suggested by the UNDP. Although these terms are different, the seven categories of threats to

human security can be explained within the framework of Galtung’s theory of violence (Nishikawa, 2012).

It should be recognised that human security is a universal value, the same with ‘freedom’, equality’ and ‘justice’ among others. Human security is part of vital freedoms facilitating human development, not merely an instrument for keeping them safe. It correlates with human rights, quality of life, and the concept of human and state development (Sokov, 2012). Moreover, the question of human security is more than about people’s safety and their living conditions; it is about their dignity (Nishikawa, 2012). Human security concept, particularly cultural security and the inclusive museum, is manifested in “collective protection”; either by traditional leaders; traditional society, local government, guide, visitors, or the network of developing social media. This will be further discussed on the section related to cultural security.

Theory on Good Governance

Taking into account its functional aspects, governance can be defined by considering if a government effectively and efficiently functions in achieving the targeted goals, or *vice versa*. Bagir Manan (2001) states good governance is etymologically derived from two words: good and governance, whose meanings are mostly understandable.

However, the State Administrative Agency of Indonesia depicts good governance in a different perspective, where good is meant to involve values

that support the willingness and demands of societies and values that stimulate the capabilities of societies to achieve national independence, continuous development, and social justice (Bagir, 2001). Good governance is also defined as the functional aspects of effective and efficient governance in implementing its responsibilities to achieve the national targets (Bagir, 2001).

Good governance can be defined as having two components: good government governance and good corporate governance, where the former is seen from the perspective of government, while the latter is related to corporations or private companies (Meuthia, 2000).

RESULTS AND DISCUSSION

Alternative Model for the Inclusive Museum Developed in Tengger

Characteristics of the indigenous people of Tengger

Generally, indigenous people can be described as isolated societies. However, Tengger people are rather in line with changing times. Interestingly, in the globalising world and cultures, the people of Tengger tend to maintain their traditions, attributing them with unique characteristics. The Sodor dance, a native dance, is an example of a preserved form of culture. In addition, Tengger people are attached to other traditions. Through dance and chant, many cultures use singing as a means of spiritual transformation, reaching altered states of consciousness (Page, 2001).

Kasodo is a traditional ceremony held annually by the Tengger tribe. This traditional ceremony is performed during full moon of Kasada (the 12th month) of the Saka year. The ceremony is also recognised as the day of sacrifice, called *Yadnya Kasada*, which means sacred offering during the 12th month according to the calendar of the Tengger tribe. Five days before the ceremony of *Yadnya Kasada*, dance performances, horse racing along the sea of sand, leisure strolls, and traditional exhibitions are held. Priests who attend represent each village. During the festival the locals usually climb to reach the peak of the Bromo Mountain to throw away offerings into the crater of Bromo, initiated by the priests throwing away trays on which the offerings were initially placed; the locals follow suit. The main purpose of this ceremony is to appoint an indigenous shaman. The ceremony takes place in the temple of *Poten*, which is at the centre of the sea of sand. Besides *Kasodo*, there are other ceremonial traditions of the Tengger culture such as *Karo*, *Kapat*, *Kapitu*, *Kawulo*, *Kasanga* and *Unan-unan* (Tim KKN-PPM UGM, 2012).

Karo is the biggest celebration for the people of Tengger. The main purpose of this celebration is to worship *Sang Hyang Widi Wasa* and the ancestors and to represent holiness in human beings and abolition of insolence (Tim KKN-PPM UGM, 2012). The celebration usually takes up to two weeks, starting with the ritual of *tekaning ping pitu* (“Upacara *Karo* di Bromo”, 2011). The *Kapat* ceremony is held in the

fourth (*papat*) month according to the Saka year, which is commonly known as *pujan kapat*, to receive protection, blessing for the safety of qibla, which is a form of worship carried out facing the direction shown in the cardinal point (Yayuk, 2011; Geertz, 1960).

Pujan kapitu is held in the seventh (*pitu*) month according to the calendar of Tengger. The ceremony of *pujan kapitu* involves worshipping an ascetic who wrote an ancient almanac to which village shamans refer to (Yayuk, 2011). The ceremony of *Kawulu* is done in the eighth (*wolu*) month of the Saka year. This ceremony is a thanksgiving to Sang Hyang Widi for saving the shamans because of their efforts during *megengan* and *pati geni* (Yayuk, 2011).

The ceremony of *Kasanga* is held in the ninth (*sanga*) month of the Saka year. During this ceremony, villagers go around their village with a torch while making noise by repeatedly striking a *kentongan* (a small drum made of wood to sound an alarm). This ceremony is a form of worship of Sang Hyang Widi Wasa for saving the people of Tengger (Alpha, 2010). The ceremony of *Unan-unan* is held once in every five years; it is a homage to the spirits of the ancestors and *buta kala* (described as a giant creature representing a devil) to be safe from his anger and for salvation (Yayuk, 2011).

Condition of the inclusive museum in Tengger

The Tengger culture has been well preserved over many generations without

any significant changes. This is because of the participation of the local people and traditional leaders in preserving their culture as the legacy from their ancestors. This leads to the existence of a laboratory of cultures managed according to what is expected by the native people. Unfortunately, due to lack of attention from the government, this cultural identity as the cultural wealth of the nation is not promoted and mostly left unrecognised by either local or foreign tourists.

Inclusive museum is based on the paradigm of indigenous community. Inclusive museum has the typical characters suitable with the art, culture, culinary art, and herbal knowledge which grow and thrive in that community. This is essentially a concept of social education transfer agreed under certain conditions. At Tengger village, the *Sodor* dance is performed based on specific rituals but the dancers must besingle. The dancers are replaced after seven performances (seven years). The *Sodor* dance has a deep meaning and purpose, namely to discover and answer *sangkan paraning dumadi*, which illustrates where we come from, what kind of *darma* (duty or kindness) we do, and why we do that *darma*, and where we will return.

The government, therefore, is missing an opportunity to make Tengger not only a natural tourist resort but also as a natural education centre, which can contribute to society as well as receive global recognition.

Contributions given to implement good governance

Based on the field research, the author noted the contributions made the formal leader or headman:

1. Introducing and implementing rules in the village under the approval of the Village Representative Agency (BPD) established to facilitate village autonomy.
2. The headman serves as the leader who implements leadership concepts such as *Hasta Brata*. He is an elder member (*pamomong*) who is capable of leading the people and is exemplary in terms of showing good governance practices.

The contributions of the indigenous leader:

1. Most adat law in Indonesia are in the form of unwritten law (Nurjaya, 2012). According to Ter Haar norms of law within the adat can be identified through official decisions made by a person who delegated authority for making decisions in the process of traditional adat court (Hoebel, 1945). Indigenous leadership in Tengger is run by a shaman who performs spiritual and social functions. Spiritual function relates to the eligibility of a shaman in leading a traditional ceremony while social function is his role as a mediator between the people and the issues related to governance for stable social conditions.
2. The leader also manages grievances and problems of his people.

The inclusive museum has the following role:

1. Preserving cultural legacy from the ancestors by registering it in the Intellectual Property Rights (HAKI)
2. Regenerating cultures and custom through social education
3. Improving the welfare of the people
4. Attracting more visitors
5. Provide insights on the cultures of Tengger in a global scope
6. Registering it based on the regulation made by the government

Alternative Design for the Inclusive Museum Developed in Baduy

Alternative design for inclusive museum development in Baduy

The *angklung buhun* plays a role in the cultural development of the Baduy people. The *angklung* is a traditional musical instrument played during a dance performance that is well recognised and has significant values compared with other art performances (Zanten, 1995). This form of cultural identity is commonly known as the *angklung buhun* (old *angklung*), which is derived from the word *baheula* which means ancient (relic art). As its name says, the *angklung buhun* art performance has been around for 18 centuries and believed to possess supernatural powers. This musical instrument has been passed on through seven generations (Masduki, 2005).

The sound produced by *angklung buhun* represents an invitation, notification, warning, illumination, and prohibition for

peasants. It also sends a message of unity, togetherness, persistence in every step, and a move towards compassion and charitable acts. The *angklung buhun* is the first art form that came into existence for the Baduy people. The art of *angklung buhun* has been around as long as the people of Baduy. It plays a significant role for the future generations of Baduy. It is not known when the *angklung buhun* came to exist as there are no written records. This art cannot be performed whenever desired. In a year, there is only one chance to play this musical instrument, which is during the month of *kawjuh* in the calendar of Baduy (*kanekes* people), at the same time when the ceremony of *ngaseuk* is held. *Ngaseuk* is a ceremony that joins Nyi Pohaci Sang Hiang Asri (Dewi Sri/Dewi Pi) and the master of earth in a matrimonial unity (Masduki, 2005).

Art performance of *Angklung Buhun*

The *angklung buhun* art performance consists of three steps namely, before the performance, during the performance, and after the performance (Masduki, 2005).

1. Before the performance

Prior to the performance, an appointed diviner holds a special ritual by laying a set of *angklungs* and casting a spell on it. The *angklungs* are then distributed to the performers. They are later collected from the performers at the location where the performance is being held together with the offerings. The latter may involve *bakakak* chicken, *tumpang* (garnished yellow rice shaped like a cone), incense sticks, seven sorts of cake, seven-colour flowers, betel leaves, cigarettes, and a bowl of water with coins in it. When everything is set, the diviner, who fasts for three days and three nights, starts the ritual by burning the incense sticks.
2. During the performance

The performance starts with the performers forming a circle, showing a movement in the same direction to the right and left, jumping, and singing in a very low voice (*tetembangan*). The dance formation is monotonously performed as the performers move to both sides in a circular motion with the diviner sitting in the middle of the circle facing the incense sticks. The dance rhythm gradually gains greater pace and speed. At this moment, the dance is usually accompanied by another performance by two men showing their physical strength by striking their bodies against each other until one of them falls to the ground from exhaustion. Not until one of the fighters is beaten will the *angklung* performance end.
3. After the performance

When the show is over, the performers join the audience under the leadership of a diviner (*kuncen*) worshipping in one of the fields located at a hilltop. The musical rhythm coming from *angklung* is still heard, accompanied with the beats of *bedugs*, while the

diviner starts to dig the field, buries one of the offerings, and tells the audience that the planting season has begun. The diviner then informs the audience that rain will come soon, emphasising the belief that Sanghiang Batara Tunggal shares welfare to all people.

a. *Players and Angklung Buhun Art*

The angklung buhun must be played by male artists of buhun. The number of players must not be more than 12, with 9 angklung players and 3 *bedugs* (a large cylindrical or barrel-shaped drum usually made of wood) players. The musical instrument waditra comprises 3 *bedugs* with a dimension of 60 cm in length and 40 cm in diameters, *talingtung* with 50 cm in length and 30 cm in diameters, *ketug* with 50 cm in length and 25 cm in diameters, and 9 *angklungs-indung*, *ringkung*, *gimping*, *dongdong*, *engklok*, *indung leutik*, *trolak*, *reol 1*, and *reol 2*. All *angklungs* in the set are basically of the same size (1.20 m to 0.60m in width), but they are different in the diameter of bamboos, while their height only 10 cm to 15 cm difference among *angklungs*. the *Waditra* also represents its particular symbol. An *angklung*, for example, may represent the sound of toad, while *trolak* represents the sound of water; *reol 1* and *reol 2* produce pure tone. The sounds of forest and wind are represented by

ringkung and *gimping*, the sound of flowing water is symbolised by the *engklok* and the *leutik*, and the sound of poultry is symbolised by the *angklung dongdong*. The sound coming from the three *bedugs* is to give louder beats, thus highlighting the whole rhythm of the music. Interestingly, the whole musical unity seems to resemble singing toads in rainy seasons.

b. *Clothes worn during the performance of Angklung Buhun*

The players of *angklung buhun* commonly are dressed in black during the performance. The people of Baduy believe that black represents the colour of the earth and white represents the sky. The kind of clothes worn is quite simple, consisting of long-sleeve black clothes, pairs of black shorts, and a black headband. The performers perform barefooted. Sometimes, they complete the outfits with *sarong* and *koja*.

Realising Cultural Security

The concept of human security contended in inclusive museums is cultural human security. This is manifested by collective protection either by traditional leaders; traditional society, local government, guides, visitors, or the network of developing social media. In practice, local government has not paid full attention to the provisions of facilities and

infrastructure of art culture performances and the management of local culture preservation.

Indonesia is estimated to have over 300 ethnic groups (Mavridis, 2014). Within their diversity, they could work together in preserving their cultures from losing its local wisdom caused, from repressive national apparatus and uncontrolled crimes to natural disasters. (Mavridis, 2014). The idea of inclusive museum as a science of human culture (Galtung, 1990), which includes 'humanities' for higher civilisation and 'cultural anthropology' for lower ones, should be continuously developed and systematically researched. In addition, the prototype of inclusive museum is required to be patented and supported by political, legal, social, and educational pillars of the society. It is then expected that the Sodor dance, the angklung buhun, and the other forms of art be closely recognised by the societies so that their continuity is maintained.

The excellences of inclusive museums in protecting local art and culture are:

1. Keeping the originality of local culture indefinitely. This concept is realised through strict requirements related to who is allowed to perform the Sodor dance and use the angklung buhun, when can these be performed (only for specific cultural occasion) and also for specific purposes.
2. The typical process of transferring social knowledge. The teacher/trainer of this ritual is addressed only for particular person and he/she is appointed through ruwatan or selamatan rites.
3. The concept of inclusive museums preserves and protects a deep philosophical value in the form of human existence and identity.

CONCLUSION

The alternative model of inclusive museum being offered to the people of the Tengger tribe is the Sodor dance, which is performed during the day of Kasodo. To support this, human resources, indigenous leaders, indigenous people are channelled into preserving the culture through this dance performance, and the infrastructure should all be set. To the people of Baduy tribe, the angklung buhun art performance also serves as an alternative medium to support the existence of the inclusive museum.

Currently, the angklung buhun in the Baduy tribe is used only as a traditional musical instrument for ritual ceremonies, and this does not bring economic income for them. The Sodor dance in the Tegger tribe serves as a traditional dance with its uniqueness displaying adat ceremonies and the kasodo commemoration. The concept of inclusive museums for Baduy tribe with it's the angklung buhun is approached by taking a creative music to provide the development of other musical collaboration. For the Tengger tribe, the Sodor dance should be equipped with an open management to provide a creative dance performance that serves as rituals ceremonies, it can be learned by anyone, and it assists development to broaden dancing creativity. The author believes that inclusive museum for these two tribes will contribute to prosperity.

The benefits of inclusive museum to society:

1. Informal education to and from local society (*social education*).
2. Dances, music, culinary art, medicines, and creations that can be marketed through festival, competition, or art performance held routinely at national and international level. All creation, intention, and work will automatically provide added value to the local society.
3. The concept of inclusive museum does not revoke alienation from its cultural root because it continuously grows and thrives in the middle of the society.
4. The management of inclusive museums has hitherto been conducted by the community of traditional society themselves. The *angklung buhun* is preserved and played by the Inner Baduy tribe, while the Sodor dance is preserved and played by the community of traditional young adults chosen by traditional leaders.
5. In terms of religion, inclusive museum has facilitated the expression of freedom in religion for the traditional society because this concept promotes the *angklung buhun* and the Sodor dance not only as dance or music, but it makes the culture integrate with belief, so that this culture is sacred.

These five benefits are real examples of preservation and protection to society (cultural human security). If the concept of inclusive museum is well implemented, there is no doubt that prosperity and welfare

will be achieved. To achieve this goal, the Sodor dance and the *angklung buhun* ought to be developed, managed, promoted and assisted with its supporting infrastructure. Therefore, it would attract more visitors and investor to come and invest for the inclusive museum.

Policy makers and stake holders need to fight for and preserve:

1. Cultural education with curriculum and education system based on the cultural value of traditional society.
2. The development of inclusive museums along with the establishment of business/economy centres that sell creation, intention, and work with interesting packaging and promotion.
3. Making the Sodor dance, the *angklung buhun*, and other art creations as cultural icons (symbol of the culture). For example, the effort to obtain HaKI (copyrights for scientific work) and propose for it to be recognised as world heritage.
4. Facilitating infrastructure (building a studio), funding support, and promotion to foreign countries.
5. Balancing between art and cultural values through law protection.

Further studies on inclusive museums in Indonesia are required which should factor the number of samples of the population (over 300 ethnic groups and cultures in Indonesia). Supporting database and data mapping digitally and online is certainly needed on inclusive museum involving ethnic groups in Indonesia

to celebrate the nation's diversity. This museum functions as a travel map, opening tourists' perspective about the cultural richness of Indonesia digitally and online. It should also open the perspective of societies, observers of human security and other stakeholders. Studies such as this possess significant social utility in assuring human cultural security in Indonesia.

NOTE

1. This study is extracted from the a research by Jazim Hamidi titled, *Modifying the Development Model for the Laboratory of Cultures of Marginalised Tribes to Realise the Miniature of Good Village Governance: A Study on Indigenous People of Tengger and Baduy*, funded through DPP/SPP research, Faculty of Law, Directorate General of Higher Education, Republic of Indonesia, 2013.
2. K.R.M.H. Dr. JAZIM Hamidi Suryo Negoro, SH., MH., is a Vice Director of Centre of Civilisation Studies, University of Brawijaya.

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