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Ni Made Ruastiti

Royal Tourism As a Superior Culture-Based Creative Industry.
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1. Revitalization of *Wayang Wong* Dance Drama at *Buatu* Village to Motivate People’s Art Creativity and Growth of Creative Economy.
   I Kt. Suteja, I Gusi Ngurah Sneka, I Nyoman Laba .................................................. 247

   I Nyoman Suwija ........................................................................................................ 260

3. A Narrative Analysis of The Shifting Theater Space in Bali.
   Katherina Allo, Yasraf Amir Piliang, Imam Santosa .................................................. 269

   I Nengah Lestawi ......................................................................................................... 275

5. Royal Tourism As a Superior Culture-Based Creative Industry.
   Ni Made Ruastiti .......................................................................................................... 282

6. Pajoe Makkunrai in the Bugis People in South Sulawesi; The Origin and Development.
   Jamilah .......................................................................................................................... 288

   Ni Wayan Sunitri .......................................................................................................... 306

8. Interpretation Value’s of The Struggle Women in Tantri’s Fable.
   Sri Supriyatini ............................................................................................................ 315

   Yunita Sctyoningrung, Yasraf Amir Piliang, Imam Santosa, Deddy Wahjudi ................. 331

10. Shape of Expression Through Drawing by Children With Learning Disability and Factors Contributing to It.
    Arilesia Pandanwangi, Yasraf Amir Piliang ................................................................. 338

11. Academic Artisans to Deal With Globalization.
    I Wayan Suardana ....................................................................................................... 346

12. Subjectivity in Miracle Aesthetic Clinic Ambient Media Advertisement Case Study.
    Ambient Media in Communication Magisier Class, Trisakti University.
    Wegia Murwonugroho, Agung EBW .......................................................................... 353
Royal Tourism As a Superior Culture-Based Creative Industry

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Royal tourism refers to a product of tourism using a palace and its culture as a tourist attraction. Many tourists coming from different parts of the world are interested in such a popular tourist attraction. Therefore, many countries develop such a model of tourism. The Grand Palace in Bangkok, the Malacanang Palace in Manila, and so forth illustrate this. In Indonesia, the Surakarta Palace and the Mangkunegara Palace exemplify this, and in Bali this is illustrated by the Ubud Saren Agung Palace, the Mengwi Palace, the Kerambitan Palace, the Karangasem Palace, and so forth. Actually, in Bali the royal tourism more offers and presents great and superior cultural elements. Bali develops culture-based tourism as specified in the Regional Act ‘Perda’ No. 3 of 1974, which was then modified into the Regional Act No. 3 of 1991. The essence is that Bali is developed based on the culture-based vision of development. Therefore, every attempt to industrialize tourism should refer to the Balinese culture. In this way, tourism industry will appear to be adaptive and creative. In compliance with that, Bali has also developed a product of creative culture-based tourism referred to as “wisata puri” (royal tourism). The development of creative tourism which has adopted a local genius as an ecological adaptation means mutual symbiosis to the palaces, the community, the tourism industry, and the Balinese culture. A good collaboration between the palaces and the people living around them has led to the creation of the superior culture-based tourism which is welcome by all the community layers.

Keywords: Tourism, creative industry, and superior culture.
The development of tourism which has adopted a local genius is a creative and adaptive industry. Several requirements should be fulfilled in every aspect of tourism development; otherwise, it cannot be controlled. One of the requirements is that it should directly involve the local people; in other words, it should economically benefit the local people. The reason is that it is they who have the knowledge of the local resources. Such experience-based knowledge is inherited from generation to generation. Based on what they know and experience, they are aware that the tourism industry which should be developed should not contrast with the values of the Balinese culture.

ROYAL TOURISM AS A CREATIVE INDUSTRY

The development of tourism, as a creative industry, means that every tourism activity is purely original and natural. In addition, it should reflect the environmental history, culture, industry and livelihood of the people. The pattern how the culture-based tourism is developed should not, by all means, lead to imitative tourism. It should lead to the forms of behavior and activities done by the local people in their daily lives. In other words, it should lead to a harmonious relationship between tourists and the local people; it should not lead to any conflict which may cause tourists to feel suspicious and scared to visit the tourist attraction.

Tourism by all means results in positive and negative effects, as stated by the researchers who have investigated the effects of tourism on the development of the Balinese culture such as McKean (1973), Bagus (1979), Mantra (1990) and Erawan (1994). They all stated that tourism positively and negatively affected the local culture. However, to what extent tourism affects the local culture depends on how well the local people cope with it. As stated by Geriya and Erawan (1987) that the positive effect resulting from tourism is also a challenge to the Balinese culture.

It turns out that the existence of tourism is positively welcome by the Balinese people. Similarly, Atmaja and Santika (1987) state that tourism has encouraged the local culture to develop and to be creative. The existence of tourism industry may cause values to transform. To what extent cultural values can be maintained depends on the mental behavior of the people who supports the culture. Picard (1996) states that the Balinese culture contains: 1) the response provided by the Balinese community towards tourism; 2) the doctrine of culture-based tourism; and 3) the policies made to regulate tourism. In addition, it is also stated that the mechanism of the tourism in Bali is closely related to the Balinese cultural aspects.

The Balinese people turn out to be highly creative in developing tourism in Bali. Recently, the Balinese people have tried to prepare a relatively new tourist attraction referred to as the royal tourism. Such a model of royal tourism has been developed in several countries well-known as the ‘wisata puri’ (the royal tourism). The countries which have developed such a tourist attraction are Thailand with its Grand Palace Bangkok in Bangkok, and the Philippines with its Malacanang Palace in Manila. In Indonesia, it has been developed by the Yogyakarta Palace, the Surakarta Palace, and the Mangkunegara Palace. In Bali, the Pelihatan Palace, the Ubud Agung Saren Palace, the Kerambitan Palace and the Mengwi Palace have been developed as tourist attractions.

Palace in Bali refers to a residence where those who belong to ‘kesatria’ caste and govern reside. It is usually located in the north eastern part of the main crossroad at a village center (Gelebet, 1986). In addition, according to Alvin Toffler as quoted by Soedarsono (1999), a palace refers to a place where various items of cultural heritages which highly attract tourists or visitors are kept. Such a concept has become a fact that many palaces in Bali have been used as tourist attractions. Toffler states that many tourists are interested in palaces as they maintain many cultural activities commonly enjoyed by tourists. The Pelihatan Palace, the Ubud Agung Saren Palace and the Kerambitan Palace respectively have their own particular things. The Ubud Agung Saren Palace and the Kerambitan Palace, for example, keep many historical things related to the development of arts in Bali as tourist attractions. They are well-known for their performing arts such as Legong Dance, Barong and Kriss Dance, Cak Dance for tourist attractions. The Kerambitan Palace has a unique tourist attraction, by which tourists are invited to enjoy rural life which is
particularly concerned with how to make Balinese traditional foods. While the male tourists are offered to get involved in the foods-making process such as lawar, sate, jukut ares, the female ones are offered to get involved in the cakes-making process. Such programs are usually part of either lunch or dinner. As an alternate program, Tetekan Calongarang, a performing art is performed. As a performing art which is particularly performed by the Kerambitan Palace, it has recently attracted tourists. Although the Sekaa Tekenan Calonarang (the group which is in charge of it) is relatively new, it has been able to penetrate the international market. The fact that it has been frequently performed at the international hotels and restaurants which are located at Nusa Dua and Sanur has proved this. This indicates that the cultural aspect developed by the people living at Kerambitan village has been part of the tourist commodities in Bali.

The royal tourism developed by the Mengwi Palace was initiated by the visits made by the Dutch tourists to Mengwi in 1970s. Initially, they were interested in the archeological remains at Taman Ayun Temple. Then, at the initiative triggered by the palace, they were offered to have lunch at the Mengwi Palace. Since then, the foreign tourists visiting the Taman Ayun Temple have also visited the Mengwi Palace.

As the people living in the other villages in Bali, those who live at Mengwi are generally farmers and laborers. The people living in Badung Regency and Denpasar City well know that many skilled house builders and laborers come from Mengwi. Being highly skilled in housing construction, the people living at Mengwi have contributed a particular identity to the village. The people living in Badung Regency and Denpasar City well know that the house builders coming from Mengwi are so highly skilled that the former will do their best to have their houses constructed by the latter.

THE PEOPLE’S VISIONS OF TOURISM INDUSTRI

Social and economic changes have recently taken place; many people have shifted from the agricultural sector to the sectors of industry and services. The fastest developing sectors are the sectors of industry and tourism. Since the Taman Ayun Temple became a tourist destination, the economic life around it has developed. The tourism-related activities usually performed at the jaba tengah (the inner yard) of the temple have been directly managed by the Mengwi Palace and the people who belong to the Banjar Pande (banjar refers to the traditional neighborhood under a traditional village) since 1969. Economically, this has positively affected the people living at Mengwi Village. Since 1980 the Mengwi Palace has collaborated with several Travel Agency Bureaus ‘Biro Perjalanan Wisata (BPW)’, hotels and restaurants to offer dinner completed with performing arts. However, the performing arts performed within the context of tourism at the Taman Ayun Temple are different from those performed at the hotels.

The performing arts performed to complete the dinner program within the context of tourism at the Taman Ayun Temple have been particularly designed for the events of tourism using the holy place “the temple” as the background. Such performing arts have involved most of the people living at Mengwi Village. They have economically benefitted most of the people living at Mengwi village in general and those living at banjar pande in particular. They feel that the tourism developed at the Taman Ayun Temple have provided them with additional business opportunities resulting from the visits made by tourists to the temple. They have earned additional earnings from their direct involvement in the tourism-related activities: by making and carrying on the head what is called gebogan (fruits arranged in such a way on the tray), spreading flowers, carrying lances (tombak), banners (umbul-umbul), and torches (obor) and by playing the traditional music (gamelan) and dancing. In addition, such traditional activities have indirectly contributed to the banjar, as an organization, and to the youth organizations at Mengwi village as well. A small amount of the income earned from the tourism-related activities performed at Taman Ayun Temple should be obligatorily contributed to the banjar for constructing the banjar hall and buying costumes for its members.

The people living at Mengwi village also earn their living by running small shops where they sell handicrafts, foods and beverages, cigarettes and fruits. Such trading activities take place outside the
temple at one side of the street. Now, their businesses in front of the temple are not only undertaken for tourism activities but also for the public. The visitors and those who happen to pass by usually drop in to buy foods, beverages, and fruits. Dues are imposed upon them by those who are in charge of the temple. The dues collected are used for maintaining cleanliness and keeping security around the temple.

To most of the people living at Mengwi village, tourism has opened a new economic horizon. They have changed their livelihood and have left their old patterns of life (working as house builders and farmers); they have shifted to new patterns of life as providers of services in tourism industry to improve their family income. In this case, it seems that the local people do not only orient towards the quantity of labor but also to how to improve their human resources to achieve quality. This can be seen from the desire of every family head to send his child (ren) to a higher level of education depending on his economic ability. The people living in Bali are aware that Bali is a tourist destination; therefore, they have to have adequate skills needed by tourism; otherwise, they will not have the access to tourism to support their family economy.

The Taman Ayun Temple, as a tourist attraction, has been known to have its own power of attraction, depending on the knowledge and ability it has to make use of the opportunity made available by the tourism industry developed in the area where it is located. This appears from the attitude of the people who find it necessary to improve the qualities of the performing arts they have to comply with what is desired by tourists. The reason is that everyone who is involved in such performing arts will be appreciated in accordance with the qualities of what they perform. It is one of the things which has encouraged individuals to improve their human resources. Now many children living at Mengwi village go to the tourism-related vocational high schools, one of which is the performing arts vocational high school. It is possible that the art potential the Mengwi village has needs such professional and sharper refinements that they find it necessary to go to a formal school where they may learn performing arts and traditional music (seni tabuh). Sekaa kesenian (groups of arts) which are involved in tourism will generally become weaker if they do not have sufficient funds for funding their activities and the family needs of their members. However, this is different from the activities of arts done by the people at Mengwi village. They seem to perform arts for hobbies and amusements apart from for generating funds for maintaining their musical instruments and giving revenues to the group’s members. As a result, the sekaa-sekaa (groups of arts) at Mengwi village still exist.

Bali has developed numerous tourist attractions to make tourists willing to come and stay longer. This expectation seems to have come true. The fact that more and more tourists have visited Bali every year has proved this. In 1998, for example, the tourists coming to Bali totaled 1,178,441 and in 1999 they totaled 1,339,570. Such an increase in the visits made by tourists could not be separated from the hard work done by numerous related parties involved in tourism in Bali.

Tourists usually prefer the things which are unique and different from what has been watched, felt, and done in their own countries. Being aware that the market prefers the tourist attractions which have unique values, most of the tourism practitioners compete to design unique products. Therefore, many communities have created performing arts which are designed and presented, and are native in their areas. This has caused the comodification of cultural arts to take place. Such a comodification has touched almost all of the religious, cultural, historical and monumental values and aspects of life. One of the examples is the royal tourism which has provided tourists with the opportunity to break through the royal life of the kings in Bali which is still regarded as taboo by the public.

Such a phenomenon has developed so fast that it seems to have been a paradigm adhered to by the tourism practitioners as an anticipation to avoid tourists from being bored of commonly performed tourist attractions. The effectiveness of a paradigm is measured by an indicator to what extent tourists are interested in enjoying the tourist attractions which are interestingly packaged in accordance with what they desire. Many tourist agency bureaus have tried to package various activities of the Balinese people’s lives as tourist attractions; however, the package which appears to be the most interesting is
the one which presents the hybrid of environment, historical remains and values of cultural arts.

**ACTIVITY OF ARTS AS THE ELEMENT OF SUPERIOR CULTURE**

The Mengwi Palace with several tourism practitioners have created several breakthroughs utilizing the outer yard of the Taman Ayun Temple as a place where tourism activities such as the dinner program completed with several performing arts are performed. Generally, tourists feel highly satisfied and pleased after enjoying the dinner at the Taman Ayun Temple. The environment (the pool, the park, and the traditional residences around the temple) with the temple and shrine complex (the temple, the pagoda of Hindu temple and the shrines) as the background, various cultural attractions (the procession, the night market, and the performing arts performed for tourism) so highly impress tourists that they feel that they are within the Balinese cultural circle. Such a packaging pattern has caused the Taman Ayun Temple to be chosen by foreign tour leaders as a place where they may hold tourism-related parties. The use of the Taman Ayun Temple as the place where the dinner program is held has been approved by the big family of the Mengwi Palace, the people living around the palace and the temple.

Being aware that the Taman Ayun Temple has been an interesting tourist destination, the Government of the Badung Regency has arranged the environment around the temple so that tourists may view the temple panorama comfortably without disturbing the temple’s purification. This is a mixed concept applied by the Government of the Badung Regency and the Mengwi community to manage the Taman Ayun Temple as a tourist destination.

Now, a social structure has taken place at Mengwi village as a consequence of the fast development of tourism industry which always performs performing arts at the outer yard of the Taman Ayun Temple. It appears that beauty and cleanliness at and around the temple have been maintained. Before a tourist event is performed at the Taman Ayun Temple, the place where the event is performed and the decoration needed are set in such a way that they comply with what is desired by tourists. The temple decoration is one of the things which particularly indicates that a tourist attraction will be performed. The decoration made for any tourist attraction is slightly different from the decoration made for the temple festival. The former implicitly informs the public that a tourism-related event will be performed.

Although the event is performed in the temple area, not many offerings are used. This shows that what is performed in the temple area is only a non-religious event. This can also be seen in almost every performance of the performing arts performed for tourists in Bali. In other words, any performing art performed within the context of tourism does not contain sacred values which are truthfully prohibited by the Hindu followers in Bali. Similarly, the equipment used in the dinner program does not have sacred values either. Although several components used in this program are similar to those frequently used in the ceremonies performed at the Taman Ayun Temple, they are only the duplicates or the imitations which are never used in any actual ceremony.

It seems that both the domestic and foreign tourists who are involved in the dinner program held at the Taman Ayun Temple never demand for the originality of the performing arts performed there. As well, they seem not to comprehend the activities taking place but they enjoy them in such a way that they will be highly satisfied if what is performed complies with what has been approved. The performing arts presented should usually be in accordance with the concept previously approved between the tour leader and the other tourism practitioners. The reason is that the factors which determine whether tourists are satisfied or dissatisfied with the Mengwi Royal Dinner or whether it is successful or unsuccessful are whether it is performed on time or not and whether the program is in accordance with what has been approved or not.

**CONCLUSION**

From what has been described above, it can be concluded that the royal tourism developed by several palaces in Bali has presented the superior cultural elements which have been creatively packaged in such a way that they attract tourists. Not only the domestic tourists who are interested
in such products of tourism but also the domestic ones.

The palaces in Bali which have developed the model of tourism as a creative industry are the Ubud Saren Agung Palace, the Mengwi Palace, the Kerambitan Palace, and the Karangasem village.

The development of superior culture-based tourism industry means mutual symbiosis to the palaces, the community, the tourists and the Balinese culture. Although it is termed as the royal tourism, it does not only contribute to the palaces but also to those living around the palaces who may enjoy it. This means that the royal tourism developed as a creative industry has been acceptable to the Balinese people.

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Tabel 1. Wacana Estetika
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<tr>
<th>Wacana Estetika Posmoderna</th>
<th>Wacana Estetika Modern</th>
<th>Wacana Estetika Postmodern</th>
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<td>Etosentrisme</td>
<td>Lintas Budaya</td>
</tr>
<tr>
<td>Positivisme</td>
<td>Budaya Komoditas</td>
<td>Chaos</td>
</tr>
</tbody>
</table>

(sumber: Agus Soehari, 2002: 9)


either formats: {file name}.jpeg, {file name}.eps or {file name}.tiff. If the picture is a photograph, please attach one print. Pictures will be printed in black and white, unless there is a need to have them in colors. It is advisable that the fonts used in creating pictures or graphics are recognized by most word processors and operation systems, such as Symbols, Times New Roman, and Arial with minimum size of 9 pt. Picture files from applications such as Corel Draw, Adobe Illustrator and Aldus Freehands have better quality and can be reduced without changing the resolution.

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terbit dibubuhi huruf a, b, dan seterusnya agar tidak membingungkan pembaca tentang karya yang diacu, misalnya: Miner, J.B. (2004a), Miner, J.B. (2004b). Contoh penulisan daftar acuan adalah sebagai berikut:

Acuan dari buku dengan satu satu, dua, dan tiga pengarang
Reference from books with one, two and three authors


Acuan bab dalam buku
Reference from a book chapter

Buku Terjemahan
Translated Books


Beberapa buku dengan pengarang sama dalam tahun yang sama.
A couple of books with similar authors in the same year
Dalam hal ini nama pengarang untuk sumber kedua cukup diganti dengan garis bawah sepanjang namanya, dan pada tahun penerbitan ditambah huruf latin kecil sebagai penanda urutan penerbitan.


Artikel dalam Ensiklopedi dan Kamus
Articles from Encyclopedia and Dictionary


Acuan naskah dalam jurnal, koran, dan naskah seminar
Reference on a text in a journal, newspaper, and conference paper


Acuan dari dokumen online (website/internet)
Reference from online document

Acuan dari jurnal online
Reference from online journal

Naskah dari Database
Text from database

Acuan dari tugas akhir, skripsi, tesis dan disertasi
Reference from final projects, undergraduate final essay, thesis and dissertation

Acuan dari laporan penelitian
Reference from research report


Daftar Nara Sumber/Informan
Dalam hal ini yang harus disajikan adalah nama dan tahun kelahiran/usia, profesi, tempat dan tanggal diadakan wawancara. Susunan data narsumber diurutkan secara alfabetik menurut nama tokoh yang diwawancarai.
Lampiran
(kosong satu spasi tunggal, 11 pt)


2. Naskah Hasil Penciptaan

Judul Naskah
(all caps, 16 pt, bold, centered)
(kosong satu spasi tunggal, 16 pt)

Penulis Pertama1, Penulis Kedua2, dan Penulis Ketiga3 (10 pt)
(kosong satu spasi tunggal, 10 pt)

1. Nama Jurusan, Nama Fakultas, Nama Universitas, Alamat, Kota, Kode Pos, Negara (10 pt)
2. Kelompok Pencipta, Nama Lembaga, Alamat, Kota, Kode Pos, Negara (10 pt)
(kosong satu spasi tunggal, 10 pt)

E-mail: penulis@address.com (10 pt)
(kosong dua spasi tunggal, 10 pt)

Abstrak (10 pt)
(kosong satu spasi tunggal, 10 pt)

(kosong dua spasi tunggal, 10 pt)

Appendices
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Appendices are used when they are really needed to support the text, for example questionnaires, legal citations, manuscript transliterations, analyzed interview transcription, maps, pictures, tables containing results of calculations, or formulas. Appendices are put after the references and numbered using Arabic numbers.

2. Result of Creative Work

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First author1, Second author2, and Third author3 (10 pt)
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1. Department’s name, Faculty’s name, University’s name, Address, City, Postal Code, Country (10 pt)
2. Group of creator, Institution’s name, Address, City, Postal code, Country (10 pt)
(blank, one single space of 10 pt)

E-mail: author@address.com (10 pt, italic)
(blank, two single spaces of 10 pt)

Abstrak (10 pt, bold)
(blank, one single space of 10 pt)

Abstract should be written in Indonesian and English. An English abstract comes after an Indonesian abstract. The abstract is written in Times New Roman font, size 10 pt, single spacing. Please translate the abstract of manuscript written in English into Indonesian. The abstract should summarize the content including the aim of the research, research method, and the results in no more than 250 words.
(blank, one single space of 10 pt)
Keywords: maksimum 4 kata kunci ditulis dalam bahasa Inggris (10 pt, italic) (kosong tiga spasi tunggal, 10 pt)

PENDAHULUAN (11 pt, bold)
(satu spasi kosong, 11 pt)

Naskah ditulis dengan Times New Roman ukuran 11 pt. spasi tunggal, justified dan tidak ditulis bolak-balik pada satu halaman. Naskah ditulis pada kertas berukuran A4 (210 mm x 297 mm) dengan margin atas 3,5 cm, bawah 2,5 cm, kiri dan kanan masing-masing 2 cm. Panjang naskah hendaknya tidak melebihi 20 halaman termasuk gambar dan tabel.

Penulisan heading dan subheading diawali huruf besar dan diberi nomor dengan angka Arab. Sistematis penulisan sekrang-kurangnya mencakup pendahuluan, metode penciptaan, proses perjuangan, wujud karya, Kesimpulan, serta Daftar Rujukan. Ucapan Terima Kasih/Penghargaan (jika ada) diletakkan setelah Kesimpulan dan sebelum Daftar Acuan.

Lebih lanjut mengenai singkatan/istilah/notasi/simbol dan daftar rujukan sama dengan naskah dari hasil Penelitian.

Keywords: maximum of 4 words in English (10 pt, italics) (blank, three single spaces of 10 pt)

INTRODUCTION (11 pt, bold) (blank, one single space of 11 pt)

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The beginnings of headings and subheadings should be capitalized and given Arabic numbering. The parts of the manuscript should at least include an Introduction, Creative Method, Conclusion and References. When there is an acknowledgment, it should be put after the conclusion but before references. Usage of sub-subheadings should be avoided. When needed, use numbered outline using Arabic numbers. The distance between paragraphs is one single space.

The directions on abbreviations/terms/notations/symbols and references follow the directions for the research manuscript.
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I Nyoman Suwija

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