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Ni Made Ruastiti

Royal Tourism As a Superior Culture-Based Creative Industry



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Royal Tourism As a Superior Culture-Based Creative Industry

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Wisata puri merupakan produk wisata yang mempergunakan puri beserta kebudayaannya sebagai obyek wisata. Produk wisata yang populer disebut sebagai wisata istana ini banyak diminati wisatawan mancanegara. Oleh sebab itu banyak negara mengembangkan model wisata seperti ini. Beberapa di antaranya Grand Palace di Bangkok, Istana Malacanang di Manila, dan lain sebagainya. Sementara di Indonesia, wisata puri telah dikembangkan oleh istana Yogyakarta. Istana Surakarta, istana Mangkunegaran, dan di Bali antara lain Puri Saren Agung Ubud, Puri Mengwi, Puri Kerambitan, Puri Karangasem, dan lain-lainnya. Pengembangan wisata puri di Bali sesungguhnya lebih banyak menawarkan dan menyajikan unsur kebudayaan Bali yang unggul dan adiluhung. Daerah Bali mengembangkan pariwisata berdasarkan kebijakan Pariwisata Budaya yang dituangkan dalam Perda Nomor 3 Tahun 1974, kemudian direvisi menjadi Perda Nomor 3 Tahun 1991 yang intinya bahwa Bali mengembangkan daerahnya berdasarkan visi pembangunan berwawasan budaya dan oleh sebab itu setiap upaya industrialisasi pariwisatanya harus dilandasi oleh kebudayaan Bali sehingga akan nampak bahwa industri pariwisata tersebut adaptif dan kreatif. Sejalan dengan itu, masyarakat Bali pun mengembangkan sebuah produk wisata budaya yang kreatif yakni “wisata puri”. Pembangunan pariwisata yang kreatif mengangkat *local genius* sebagaimana adaptasi ekologis masyarakat yang bermakna simbiosis mutualistik bagi puri, masyarakat, pariwisata maupun kebudayaan Bali. Meskipun disebut wisata puri namun kontribusi yang dihasilkan oleh sektor pariwisata ini tidak hanya dinikmati oleh pihak puri saja, akan tetapi masyarakat di sekitar puri pun ikut menikmatinya. Dengan adanya kerjasama yang baik dan saling menguntungkan antara pihak puri dengan masyarakat di sekitarnya maka lahirlah bentuk pariwisata berbasis budaya unggul yang dapat diterima oleh seluruh lapisan masyarakat.

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 tourism developed in Bali is the culture-based tourism as specified in the Regional Act ‘Perda’ No. 3 of 1974 regarding Culture-based Tourism, which was then modified into the Regional Act No. 3 of 1971 regarding Culture-based Tourism. The essence

is that Bali, as a tourist destination, is developed with reference to the vision of culture-based development, meaning that every attempt to industrialize tourism should be based on the Balinese 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 Ubd 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, *Tetakan 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 commodification of cultural arts to take place. Such a commodification 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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(Profesor Sarbone University, France) *Sociologist of Art*

Paul Trinidad

(Western University, Australia) *Architecture*

I Wayan Suka Yasa

(Hindu Indonesia University Denpasar) *Letters*

Made Sutaba

(Denpasar Office of Archeology) *Archeolog*

Nyoman Dana

(Denpasar Office of Archeology) *Antropolog*

Agus Sachari

(Bandung Institute of Technology) *Visual Art*

Deny Tri Ardianto

(Sebelas Maret University (UNS) Surakarta) *Visual Art*

Martono
(Yogyakarta State University) *Visual Art*

La Taena
(Haluoleu University Kendari) *History*

Jurnal Seni Budaya MUDRA Volume 30 No. 1 Pebruari 2015, Jurnal Seni Budaya MUDRA Volume 30 No. Mei 2015, and MUDRA Journal of Art and Culture Volume 30 No. 3 September 2015 editor expressed their high appreciation for the help.

DIRECTIVES FOR MANUSCRIPT SUBMISSION TO MUDRA

Judul Naskah

(Capitalize each word, 16 pt, bold, centered)

(kosong satu spasi tunggal, 16 pt)

Penulis Pertama¹, Penulis Kedua², dan Penulis Ketiga³ (12 pt)

(kosong satu spasi tunggal, 12 pt)

1. Nama Jurusan, Nama Fakultas, Nama Universitas, Alamat, Kota,
Kode Pos, Negara (10 pt)

2. Kelompok Penelitian, Nama Lembaga, Alamat, Kota, Kode Pos,
Negara (10 pt)

(kosong satu spasi tunggal, 12 pt)

E-mail: penulis@ address. com (10 pt, italic)

(kosong dua spasi tunggal, 10 pt)

Title

(Capitalize each word, 14 pt, bold, centered)

(Blank, one single space of 14 pt)

First Author¹, Second Author², and Third Author³ (10 pt)

(Blank, one single space of 12 pt)

1. Department's Name, Faculty's Names, University's Name, Address, City, Postal Code, Country (10 pt)

2. Reseach Group, Institution's Name, Address, City, Postal Code,
Country (10 pt)

(Blank, one single space of 10 pt)

E-mail: writer@ address. com (10 pt, italic)

(Blank, two single spaces of 10 pt)

Abstrak (10 pt)

(kosong satu spasi tunggal, 10 pt)

Abstrak harus dibuat dalam bahasa Indonesia dan dalam bahasa Inggris. Abstrak bahasa Indonesia ditulis terlebih dahulu lalu diikuti abstrak dalam bahasa Inggris. Jenis huruf yang digunakan *Times New Roman*, ukuran 10 pt, spasi tunggal. Abstrak sebaiknya meringkas isi yang mencakup tujuan penelitian, metode penelitian, serta hasil analisis. Panjang abstrak tidak lebih dari 250 kata.

(kosong dua spasi tunggal, 12 pt)

Title in English (14 pt, bold)

(kosong satu spasi tunggal, 14 pt)

Abstrak¹ (10 pt)

(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: maximum of 4 words in English (10 pt, italics)

(blank, three single spaces of 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. Jika naskah jauh melebihi jumlah tersebut dianjurkan untuk menjadikannya dua naskah terpisah. Naskah ditulis dalam bahasa Indonesia atau bahasa Inggris. Jika ditulis dalam bahasa Inggris sebaiknya telah memenuhi standar tata bahasa Inggris baku. Judul naskah hendaknya singkat dan informatif serta tidak melebihi 20 kata. *Keywords* ditulis dalam bahasa Inggris diletakkan akhir abstrak.

Penulisan *heading* dan *subheading* diawali huruf besar dan diberi nomor dengan angka Arab. Sistematika penulisan sekurang-kurangnya mencakup Pendahuluan, Metode Penelitian, Analisis dan Interpretasi Data, Simpulan, serta Daftar Rujukan. Ucapan Terima Kasih/Penghargaan (jika ada) diletakkan setelah Simpulan dan sebelum Daftar Rujukan. *Headings* dalam bahasa Inggris disusun sebagai berikut: Introduction, Method, Results and/or Discussion, Conclusion. Acknowledgement (jika ada) diletakkan setelah Conclusion dan sebelum Reference. Sebaiknya, penggunaan *subsubheadings* dihindari. Jika diperlukan, gunakan *numbered outline* yang terdiri dari angka Arab. Jarak antara paragraf satu spasi tunggal.

Singkatan/Istilah/Notasi/Symbol

Penggunaan singkatan diperbolehkan, tetapi harus dituliskan secara lengkap pada saat pertama kali disebutkan, lalu dibubuhkan singkatannya dalam tanda kurung. Istilah/kata asing atau daerah ditulis dengan huruf *italic*. Notasi, sebaiknya, ringkas dan jelas serta konsisten dengan cara penulisan yang baku. Simbol/lambang ditulis dengan jelas dan dapat dibedakan, seperti penggunaan angka 1 dan huruf l (juga angka 0 dan huruf O).

Introduction (11 pt, *bold*)

(blank, one single space of 11 pt)

The manuscript should be printed with Times New Roman font, size 11 pt, single spaced, justified on each sides and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5cm from the top, 2.5 cm from below and 2 cm from each side. The manuscript must not exceed 20 pages including pictures and tables. When the manuscript go far beyond that limit the contributors are advised to make it into two separate papers. The manuscript is written in Indonesian or English. When English is used strict adherence to English grammatical rules must be applied. The title should be short and informative, and does not go over 20 words. Keywords are in English and presented at the end of the abstract.

The beginnings of headings and subheadings should be capitalized and given Arabic numbering. The parts of the manuscript should at least include an Introduction, Method, Results and/or Discussion, 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 one paragraph to the next is one single space.

Abbreviations/Terms/Symbols

Abbreviations are allowed, but they should be written in full when mentioned for the first time, followed by the abbreviations inside the brackets. Foreign and ethnic terms should be italicized. Notation must be compact and clear, and consistently follows the accepted standard. Symbols are written clearly and easily distinguished, such as number 1 and the letter l (or number 0 and the letter O).

Tabel ditulis dengan *Times New Roman* berukuran 10 pt dan diletakkan berjarak satu spasi tunggal di bawah judul tabel. Judul tabel ditulis dengan huruf berukuran 9 pt (*bold*) dan ditempatkan di atas tabel dengan format seperti terlihat pada contoh. Penomoran tabel menggunakan angka Arab. Jarak tabel dengan paragraf adalah satu spasi tunggal. Tabel diletakkan segera setelah perujukannya dalam teks. Kerangka tabel menggunakan garis setebal 1 pt. Jika judul pada setiap kolom tabel cukup panjang dan rumit, maka kolom diberi nomor dan keterangannya diberikan di bagian bawah tabel.

Tables are written with Times New Roman size 10pt and put one single space down below the tables' titles. The titles are printed bold in the size of 9 pt as they are shown in the example. The tables are numbered with Arabic numbers. The distance of a table with the preceding paragraph is one single space. The tables are presented after they are being referred to in the text. 1 pt thick lines should be used to outline the tables. If the titles for the columns are long and complicated, the columns should be numbered and the explanation of each number should be put below the table.

(kosong satu spasi, 10 pt)

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Tabel 1. Wacana Estetika
(Two single spaces of 10 pt)

| Wacana Estetika Posmodern | Wacana Estetika Modern | Wacana Estetika Postmodern |
|--------------------------------------|-----------------------------------|---------------------------------------|
| Idealisme | Rasionalisme | Poststrukturalisme |
| Mitologi | Realisme | Global-Lokal |
| Mimesis | Humanisme Universal | Intertekstual |
| Imitasi | Simbolisme | Postpositivisme |
| Katarsis | Strukturalisme | Hiperrealita |
| Transeden | Semiotik | Postkolonial |
| Estetika Pencerahan | Fenomenologi | Oposisi biner |
| Teologisme | Ekoestetik | Dekonstruksi |
| Relativisme | Kompleksitas | Pluralisme |
| Subjektivisme | Etnosentris | Lintas Budaya |
| Positivisme | Budaya Komoditas | Chaos |

(sumber: Agus Sochari, 2002: 9)

Gambar diletakkan simetris dalam kolom halaman, berjarak satu spasi tunggal dari paragraf. Gambar diletakkan segera setelah penunjukannya dalam teks. Gambar diberi nomor urut dengan angka Arab. Keterangan gambar diletakkan di bawah gambar dan berjarak satu spasi tunggal dari gambar.

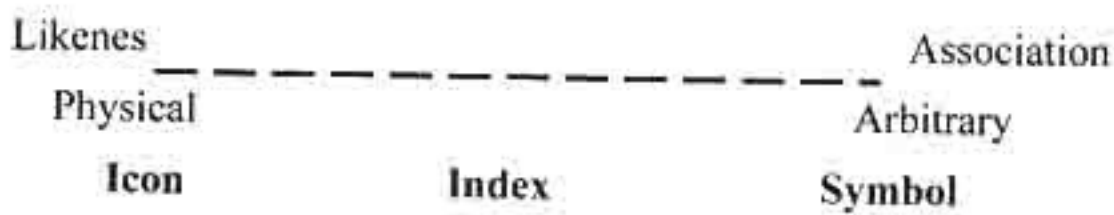
Pictures are put in the center of page, one single space from the preceding paragraph. A picture is presented after it is pointed out in the text. Pictures are numbered using Arabic numbers. Information on the picture is put one single space down below the picture.

Penulisan keterangan gambar menggunakan huruf berukuran 9 pt, *bold* dan diletakkan seperti pada contoh. Jarak keterangan gambar dengan paragraf adalah dua spasi tunggal. Gambar yang telah dipublikasikan oleh penulis lain harus mendapat ijin tertulis penulis dan penerbitnya. Sertakan satu gambar yang dicetak dengan kualitas baik berukuran satu

The information should be written with the size of 9 pt and in bold according to the example. The information is two single spaces of 10 pt above the following paragraph. Permissions should be obtained from the authors and publishers for previously published pictures. Attached a full page of the picture with a good printing quality, or electronic file with

halaman penuh atau hasil scan dengan resolusi baik dalam format {nama file}.eps, {nama file}.jpeg atau {nama file}.tiff. Jika gambar dalam format foto, sertakan satu foto asli. Gambar akan dicetak hitam-putih, kecuali jika memang perlu ditampilkan berwarna. Font yang digunakan dalam pembuatan gambar atau grafik, sebaiknya, yang umum dimiliki setiap pengolah kata dan sistem operasi seperti Simbol, Times New Romans dan Arial dengan ukuran tidak kurang dari 9 pt. File gambar dari aplikasi seperti Corel Draw, Adobe Illustrator dan Aldus Freehand dapat memberikan hasil yang lebih baik dan dapat diperkecil tanpa mengubah resolusinya.

either formats: {file name}.jpeg, {file name}.esp 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 Romans, 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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Gambar 1. Hubungan antara Icon, Index dan Symbol (sumber: Sign, Symbol and Architecture).



Gambar 2. Motif ornamen hias topeng Malang



Gambar 3. Karang hasti tanpa daun telinga (sumber: survey, 2009)



Gambar 4. Karang hasti dengan belalai diangkat (sumber: survey, 2009)



Gambar 5. Berbagai contoh perempuan sebagai objek tunda dalam iklan dalam berbagai produk (sumber: Femina, Edisi Januari 2005-Januari 2006)

Kutipan dalam naskah menggunakan sistem kutipan langsung. Penggunaan catatan kaki (footnote) sedapat mungkin dihindari. Kutipan yang tidak lebih dari 4 (empat) baris diintegrasikan dalam teks, diapit tanda kutip, sedangkan kutipan yang lebih dari 4 (empat) baris diletakkan terpisah dari teks dengan jarak 1,5 spasi tunggal, berukuran 10 pt, serta diapit oleh tanda kutip.

Setiap kutipan harus disertai dengan nama keluarga/nama belakang penulis. Jika penulis lebih dari satu orang, yang dicantumkan hanya nama keluarga penulis pertama diikuti dengan dkk. Nama keluarga atau nama belakang penulis dapat ditulis sebelum atau setelah kutipan. Ada beberapa cara penulisan kutipan. Kutipan langsung dari halaman tertentu ditulis sebagai berikut (Grimes, 2001: 157). Jika yang diacu adalah pokok pikiran dari beberapa halaman, cara penulisannya adalah sebagai berikut (Grimes, 2001: 98-157), atau jika yang diacu adalah pokok pikiran dari keseluruhan naskah, cara penulisannya sebagai berikut (Grimes, 2001).

Daftar Rujukan

(kosong satu spasi tunggal, 11 pt)

Penulisan daftar acuan mengikuti format *APA (American Psychological Association)*. Daftar acuan harus menggunakan sumber primer (jurnal atau buku). Sebaiknya, acuan juga menggunakan naskah yang diterbitkan dalam jurnal MUDRA edisi sebelumnya. Daftar acuan diurutkan secara alfabetis berdasarkan nama keluarga/nama belakang penulis. Secara umum, urutan penulisan acuan adalah nama penulis, tanda titik, tahun terbit yang ditulis dalam dalam kurung, tanda titik, judul acuan, tempat terbit, tanda titik dua, nama penerbit. Nama penulis yang dicantumkan paling banyak tiga orang. Jika lebih dari empat orang, tuliskan nama penulis utama dilanjutkan dengan dkk. Nama keluarga Tionghoa dan Korea tidak perlu dibalik karena nama keluarga telah terletak di awal. Tahun terbit langsung diterakan setelah nama penulis agar memudahkan penelusuran kemutakhiran bahan acuan. Judul buku ditulis dengan huruf *italic*. Judul naskah jurnal atau majalah ditulis dengan huruf *regular*, diikuti dengan nama jurnal atau majalah dengan huruf *italic*. Jika penulis yang diacu menulis dua atau lebih karya dalam setahun, penulisan tahun

The journal prefers direct quotation. The usages of footnotes should be avoided wherever possible. Quotations of no more than 4 lines should be integrated in the text and in between quotation marks. When the citation exceeds 4 lines, it should be put separately 1.5 single spaces away of 10 pt from the main text and put between quotation marks.

Every quotation must be followed by the family name of its author. When there is more than one author, only the first author's family name is printed followed by *et alia*. The name or family name of the author can be mentioned before or after the quotation. There are some ways of writing quotations. Direct citation from a specific page is written as follows: (Grimes, 2001:15). When a reference is made to the main idea of a couple of pages, the following should be used: (Grimes, 2001: 98-157). When a reference is made to a text in general, the following should be used (Grimes, 2001).

List of References

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The journal adheres to the APA format when it comes to list of references. Primary sources should be used (journals and books). It is wise to include previous works published in MUDRA. The references are listed alphabetically according to the authors' family names. In general, the order of writing is the following: author's name, period, title, place of publication, colon, publisher. The maximum number of authors mentioned for each reference is 3. When there are 4 authors, mention the main author followed by *et.al*. Chinese and Korean names do not need to be reversed because the family names are at the beginning. Year of publication should be printed right after the author to make it easier to note how up-to-date the sources are. Titles are written in italics. Journal and magazine articles' titles are written in regular letters, followed by the names of the journal or magazine in italics. If two or more cited works of the same author were published in the same year, the publishing years are followed by the letters a, b etc. For example: Miner, JB. (2004a), Miner, J.B. (2004b).

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

Anderson, Benedict R.O.G. (1965), *Mythology and the Tolerance of the Javanese*, Southeast Asia Program, Department of Studies, Cornell University, Ithaca, New York.

Bandem, I Made & Frederik Eugene DeBoer. (1995), *Balinese Dance in Transition, Kaja and Kelod*, Oxford University Press, Kuala Lumpur.

Kartodirjo, Sartono, Mawarti Djoened Poesponegoro & Nugroho Notosusanto. (1997), *Sejarah Nasional Indonesia, Jilid I*, Balai Pustaka, Jakarta.

Acuan bab dalam buku

Reference from a book chapter

Markus, H.R., Kitayama, S., & Heiman, R.J. (1996). Culture and basic psychological principles. Dalam E.T. Higgins & A.W. Kruglanski (Eds.); *Social psychology: Handbook of basic principles*. The Guilford Press, New York.

Buku Terjemahan

Translated Books

Holt, Claire. (1967), *Art in Indonesia: Continuities and Change* atau *Melacak Jejak Perkembangan Seni di Indonesia*, terjemahan R.M. Soedarsono. (2000), MSPI, Bandung.

Read, Herber. (1959), *The Meaning of Art* atau *Seni Rupa Arti dan Problematikanya*, terjemahan Soedarso Sp. (2000), Duta Wacana Press, Yogyakarta.

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.

Greenberg, Joseph H. (1957), *Essays in Linguistics*, University of Chicago Press, Chicago

_____. (1966a), *Language of Africa*, Indiana University Press, Bloomington.

_____. (1966b), "Language Universals", *Current Trends in Linguistics* (Thomas A. Sebeok, ed.), Mouton, The Hague,

Artikel dalam Ensiklopedi dan Kamus

Articles from Encyclopedia and Dictionary

Milton, Rugoff. (tt), "Pop Art", *The Britannica Encyclopedia of American Art*, Encyclopedia Britannica Educational Corporation, Chicago.

Hamer, Frank & Janet Hamer. (1991), "Terracotta", *The potter's Dictionary of Material and Technique*, 3 Edition, A & B Black, London.

Acuan naskah dalam jurnal, koran, dan naskah seminar

Reference on a text in a journal, newspaper, and conference paper

Hotomo, Suripan Sandi. (April 1994), "Transformasi Seni Kendrung ke Wayang Krucil", dalam *SENI, Jurnal Pengetahuan dan Penciptaan Seni*, IV/02, BP ISI Yogyakarta, Yogyakarta.

Kwi Kian Gie. (4 Agustus 2004), "KKN Akar Semua Permasalahan Bangsa" *Kompas*.

Buchori Z., Imam. (2-3 Mei 1990), "Aspek Desain dalam Produk Kriya", dalam *Seminar Kriya 1990 ISI Yogyakarta*, di Hotel Ambarukmo Yogyakarta.

Acuan dari dokumen online (website/internet)

Reference from online document

Goltz, Pat. (1 Mei 2004), *Sinichi Suzuki had a Good Idea*, But... <http://www.Seghea.com/homeschool/Suzuki.html>

Wood, Enid. (1 Mei 2004), *Sinichi Suzuki 1889-1998: Violinist, Educator, Philosopher and Humanitarian, Founder of the Suzuki Method*, Sinichi Suzuki Association. <http://www.Internationalsuzuki.html>

Acuan dari jurnal online**Reference from online journal**

Jenet, B.L. (2006). A meta-analysis on Online Social Behavior. *Journal of Internet Psychology*, 4. Diunduh 16 November 2006 dari <http://www.journalofinternetpsychology.com/archives/volume4/3924.html>

Naskah dari Database**Text from database**

Henriques, J.B., & Davidson, R.J. (1991) Left frontal Hypoactivation in Depression, *Journal of Abnormal Psychology*, 100, 535-545. Diunduh 16 November 2006 dari PsychINFO database

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

Santoso, G.A. (1993). *Faktor-faktor Sosial Psikologis yang Berpengaruh Terhadap Tindakan Orang Tua untuk Melanjutkan Pendidikan Anak ke Sekolah Lanjutan Tingkat Pertama (Studi Lapangan di Pedesaan Jawa Barat dengan Analisis Model Persamaan Struktural)*. Disertasi Doktor Program Pascasarjana Universitas Indonesia, Jakarta.

Acuan dari laporan penelitian**Reference from research report**

Villegas, M., & Tinsley, J. (2003). *Does Education Play a Role in Body Image Dissatisfaction?*, (Laporan Penelitian), Buena Vista University.

Pusat Penelitian Kesehatan Universitas Indonesia. (2006). *Survei Nasional Penyalahgunaan dan Peredaran Gelap Narkoba pada Kelompok Rumah Tangga di Indonesia*, Pusat Penelitian UI dan Badan Narkotika Nasional, Depok.

Daftar Nara Sumber/Informan

Dalam hal ini yang harus disajikan adalah nama dan tahun kelahiran/usia, profesi, tempat dan tanggal diadakan wawancara. Susunan data narasumber diurutkan secara alfabetik menurut nama tokoh yang diwawancarai.

Erawan, I Nyoman (56th.), Pelukis, wawancara tanggal 21 Juni 2008 di rumahnya, Banjar Babakan, Sukawati, Gianyar, Bali.

Rudana, I Nyoman (60 th.), pemilik Museum Rudana, wawancara tanggal 30 Juni 2008 di Museum Rudana, Ubud, Bali.

Lampiran

(kosong satu spasi tunggal, 11 pt)

Lampiran hanya digunakan jika benar-benar sangat diperlukan untuk mendukung naskah, misalnya kuesioner, kutipan undang-undang, transliterasi naskah, transkripsi rekaman yang dianalisis, peta, gambar, tabel/bagian hasil perhitungan analisis, atau rumus-rumus perhitungan. Lampiran diletakkan setelah Daftar *Acuan/Reference*. Apabila memerlukan lebih dari satu lampiran, hendaknya diberi nomor urut dengan angka Arab.

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)

Abstrak harus dibuat dalam bahasa Indonesia dan dalam bahasa Inggris. Abstrak bahasa Indonesia ditulis terlebih dahulu lalu diikuti abstrak dalam bahasa Inggris. Jenis huruf yang digunakan *Times New Roman*, ukuran 10 pt, spasi tunggal. Abstrak sebaiknya meringkas isi yang mencakup tujuan penciptaan, metode penciptaan, serta wujud karya. Panjang abstrak tidak lebih dari 250 kata.

(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**Title**

(all caps, 16 pt, *bold, centered*)
(blank, one single space of 16 pt)

First author¹, Second author², and Third author³ (10 pt)
(blank, one single space of 10 pt)

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. Sistematika penulisan sekurang-kurangnya mencakup pendahuluan, metode penciptaan, proses perwujudan, 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/symbol 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)

The manuscript should be printed with Times New Roman font, size 11 pt, single spaced, justified on each sides and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5cm from the top, 2.5 cm from below and 2 cm from each side. The manuscript must not exceed 20 pages including pictures and tables.

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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