

The Establishment of Rural Tourism Based Creative Economy in Kendran Village, Gianyar

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Abstract The aim of the research is to find the identification of the potential of nature tourism, cultural tourism, and creativity of local communities of Kendran Village and determine the condition of the internal environment (as seen from the strengths and weaknesses) and external environment (as seen from the opportunities and threats) of Kendran Village. Since the development of creative economy based rural tourism is one of the attempts to open up the market share (market niche) that had not done yet. SWOT analysis method used in this research to explore the potential of the internal environment, such as Strengths, namely rice field scenery with jogging tracks, the preserved traditional culture as traditional Balinese architecture, sacred places, historical relics in the village area, the activities of the Balinese-Hinduism ceremonies, arts and cultures, as well as the hospitality of communities, and accessible areas. We found the Weaknesses on infrastructure, public facilities, lack of tourism programs along with its management, and lack of foreign languages including English. Likewise, on the external environment, they have the opportunities in location of Kendran Village, the popularity of rural tourism, increasing of tourists arrival who interested in culture & nature tourism, information and technological advances that supports the promotion of Kendran Village, the support of the Gianyar Government, the development of creative economy based tourism, and the Threats such as increased competition in tourism industry, lack of passion of rural life in young generations, the culture commercialization, and also the stability of political and security situation in Indonesia.

Keyword: *natural potentials, cultural potentials, creative of local community, creative economy*

I. INTRODUCTION

The Government through the Ministry of Culture and Tourism is currently being intensively developing rural tourism across Indonesia through the National Program for Community Empowerment (PNPM) Tourism Program. PNPM Tourism Program seeks to help people who live in the area of tourism destinations. The villages that were targeted PNPM is the villages which have the potential for development of tourism activities, nearest to Tourist Destination, and tourism support facilities (Budpar, 2010).

Kendran village is a village in Gianyar regency which has the potential of rural tourism development based creative economy. The Kendran village should be developed as a rural tourism because of 1) a very strategic location (nearest to the tourist area of Ubud), 2) it has the capital tradition of local genius and religious who strengthen maintained 3) The local communities have high creativity in the field of art craft carving and sculpture as one of the locally developed products as souvenirs for tourists. In addition, the village is famous with thousand art shop.

Based on description above, ideally the development of rural tourism in the Kendran village has high sales value to be used as a tourist attraction featured, but in reality, says differently, it has not been able to be developed and maintained as a professional rural tourism, both from the aspect of management, human resources, and the potential utilization of the village. For this reason, this study is very important, so the development of the village as a rural tourism based on the creative economy can be used as a model of development of other rural tourism in Bali.

II. LITERATURE REVIEW

2.1 The concept of Creative Economy

The concept of the creative economy is an economic concept in the new economic era that intensifies information and creativity by relying on the ideas and stock of knowledge from the Human Resources (HR) as the main production factor in their economic activities. The structure of the world economy undergoes a transformation rapidly along with economic growth, from which was based Natural Resources nowadays it bases human resources from

the agricultural era to the industrial and the information era.

The definition of the creative economy to this day is still can not be formulated clearly. Creativity, which became a vital element in the creative economy itself is still difficult to distinguish whether a process or human innate character. Ministry of Commerce of the Republic of Indonesia (2008) formulated the creative economy as an effort to sustainable economic development through creativity and competitive economic climate and has reserves of renewable resources. A clearer definition submitted by UNDP (2008), which formulated that the creative economy is an integrative part of the knowledge that is innovative, creative use of technology, and culture. This bias is described in the chart as shown in Figure 2.1 below.

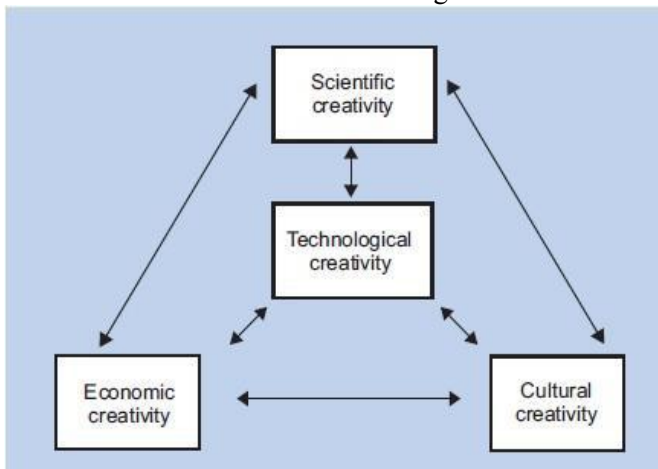


Figure 2.1
Scope of the Creative Economy
Source: UNDP, 2008

The scope of activities of the creative economy can cover many aspects. Department of Commerce (2008) identified at least 14 sectors included in the creative economy, namely

1. Advertising
2. Architecture
3. Market art
4. Crafts (handicraft)
5. Design
6. Fashion
7. Film, video, and photography
8. The interactive games
9. Music
10. Performing Arts
11. Publishing and printing
12. The computer services and software
13. Radio and television
14. Research and development

2.2 Creative Economy and Tourism Development

Creative economy and the tourism sector are the two things that affect each other and can synergize if managed properly (Ooi, 2006). The concept of tourism activities can be defined by three factors, ie there must be something to see, something to do, and something to buy (Yoeti, 1985). Something to see related attractions in the area a tourist destination, something to do related to the tourist activity in the area of destination, while something to buy associated with typical souvenirs purchased in tourist areas as personal memorabilia travelers. In three of these components, the creative economy related to something to buy by creating innovative products typical of the region.

In the development of the creative economy through the tourism sector which is explained further by Yozcu and İçöz (2010), creativity will stimulate tourist destination to create innovative products that will add value and higher competitiveness compared with other tourist destinations. In tourists point of view, they will feel more interested in visiting tourist areas that have a distinctive product to then take home as a souvenir. On the other hand, creative products indirectly will involve individual and enterprise employers in touch with the cultural sector. The contiguity will bring a positive impact on efforts to preserve the cultural and economic as well as aesthetic and bolster the tourist sites.

The tourism potential can be developed through the creative economy. The creative economy here does not only involve the community or the community as a quality resource but also involves an element of bureaucracy with the pattern of entrepreneurship. The concept of bureaucratic involvement in the creative economy is that the bureaucracy is not only spending but also generate (income generating) in a positive sense (Barringer, 1994).

Further Barringer (1994) revealed that the strategy of development of the creative economy as a driver of the tourism sector is formulated as follows:

1. Enhancing the role of arts and culture tourism
2. Strengthen the presence of clusters of creative industries
3. Prepare creative human resources
4. Mapping the assets to support the emergence of the creative economy.
5. Develop a regional approach, building networks of inter-clusters of creative industries.
6. Identify leadership to maintain the continuity of the creative economy, including with the involvement

of elements of the bureaucracy as part of the leadership and facilitator.

7. Build and expand the network across sectors
8. Develop and implement strategies, including promoting policies related to the development of the creative economy and tourism development to the craftsman. Craftsman must know whether there is an incentive for the development of the creative economy, or an export tax if necessary.

2.3 Creative Economy Development Model For The Movement of Tourism Sector

The development of the creative economy as a driver of tourism sector requires a synergy among the stakeholders involved, ie the government, scholars, and the private sector (business). Model development of the creative economy as a driver of tourism sector can be adapted from models of creative village or town. Village or creative city rests on the quality of human resources to form (can be in the form of design or redesign) creative spaces (UNDP, 2008). Formation of the creative space necessary to be able to stimulate the emergence of creative ideas, because people who are placed in a conducive environment will be able to produce creative products of economic value. The Cultural festival is one of the successful creation of the creative space to bring tourists. Further explanations contained in the Model Chart Sinigitas Stakeholders Sub-Sector Creative Economy Crafts can be seen in Figure 2.2 below.

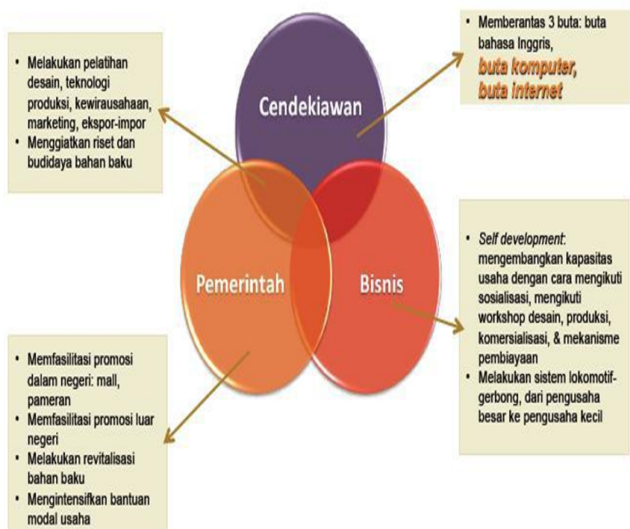
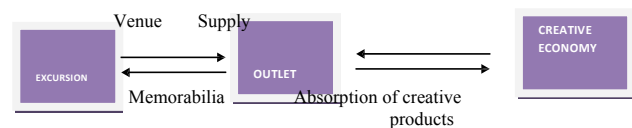


Figure 2.2. The Model of Synergy Stakeholders Creative Economy Sub-Sector Crafts (source: Department of Trade Rep. Indonesia, 2008)

In the context of tourism, it required creative spaces for the craftsman to produce products typically of tourist area that can not be found in other areas. One of the most important for a craftsman to be able to produce work is a workshop or studio. Workshop or studio as a creative space to be connected to the tourist area so as to create linkage or connectivity. The connectivity needed to simplify the production chain (Evans, 2009). From an economic point of creative, craft products in the form of souvenirs can be sold as from the tourism sector, visitors gain a memorabilia about these tourist areas. Connectivity or linkage between creative economy and tourism can be formed like sales outlets which is located in a tourist area. In other words, tourism became the venue for the creative economy for the manufacturing, distribution, as well as marketing. As described in Figure 2.3 The charts linkage between creative economy and tourism sector

Figure 2.3

The linkage between creative economy and tourism sector



Another thing to consider in implementing the linkage models is the determination of the location outlet is to be undertaken in strategic places and close to tourist attractions.

2.4 Community Empowerment

Community participation is essential in the implementation of sustainable development. Tourism development that uninvolving the community often lead to a sense of marginalized among local communities. The further result is a confrontation between local communities and industry, which in turn threatens the sustainability of tourism development itself.

In order to increase public participation, it is necessary for development programs or innovations developed containing the following elements:

- 1). Provide benefits in relative terms, economically affordable and economically considered the cost is smaller than the results obtained (relative advantage).
- 2). The elements of innovation are considered not

contrary to the values and beliefs of local (compatibility).

- 3). New ideas and practices are communicated can be easily understood and practiced (complexity and practicability).
- 4). Elements such innovations it easier to observe the results through demonstrations or practical demonstration (observability).

Public participation is a must in every development so that development be sustainable. This is particularly true in the multidimensional development. Woodly (in Pitana, 2006) states that "Local people participation is a prerequisite for sustainable tourism".

In the concept of empowerment, there are three components that must exist, namely:

- 1). Enabling settings is strengthening the situation of the local level conditions to be good there for that local communities can creativity.
- 2). Empowering local community is the prepared local setting then local communities must be given the knowledge and skills, to take good advantage of the setting. This is partly done through education, training, and various other forms of human resource development.
- 3). Socio-political support, the necessary social support, political support, networking, and so on.

While recognizing that there are a lot of positive things on the construction of a large-scale, and there is some disadvantages small-scale development, many experts have suggested that tourism is developed is small scale tourism. Because only on a small scale community participation can be improved.

2.5 Development of Rural Tourism

Rural tourism is a rural area which offers a whole atmosphere that reflects the authenticity of countryside, viewed in terms of social life culture, daily life customs, architecture and the spatial structure of the village, as well as having the potential to develop the various components of tourism, such as attractions, food and beverage, souvenirs, and other travel needs. According to Edward Inskeep (1999: 166) Rural Tourism is small groups of tourist stay in or near traditional, Often remote villages and learn about rural life and the local environment

The development of Rural tourism should be planned carefully there for the effects can be controlled. In principle, the development of rural tourism should be done by the following aspect such as:

1. Development of tourism facilities in small scale and its services within or close to the village.
2. The facilities and services are owned and operated by the villagers, one could work together or individuals who have.
3. Development of rural tourism based on "the character" of traditional culture that is close to nature with the development of the village as a service center for tourists who visit the attraction.

III. RESEARCH METHODS

This type of research is a research collaboration between qualitative and quantitative approaches to data collection through direct observation, in-depth interviews, distributing questionnaires. the results presentation of data analysis is done by formally (in tabular form) or informal (in narrative form). The research tools used to construct the factors strategy is the SWOT matrix (Strengths Weaknesses Opportunities Threats).

3.1 Operational Definition of Variables

To limit this study, the research variables is using internal and external variables. Internal variables are strength and weakness of Kendran village tourism potential. The identification of internal environment variables are tourism potential, objects and attractions, accessibility, tourism facilities, and human resources. While external variables are external factors such as opportunities and threats of Kendran village tourism potential meanwhile the identification of external environment variables are economic, social, cultural, government policy, security, politics, and technology.

Data analysis

The study used multiple methods of data analysis, namely: 1) Analysis of IFAS and EFAS matrix that is produce a common strategy (grand strategy); 2) The SWOT analysis using charts to generate alternative strategies; 3) Analysis of QSPM that generate a sequence of strategies ranging from the most priority until in priority. Each method of analysis can be

explained as follows: Matrix Analysis of IFAS and EFAS/IFAS matrix analysis (Internal Strategic Factors Analysis Summary) and EFAS (External Strategic Factors Analysis Summary), is the method of analysis to determine how much the internal factors and external analysis influence the condition of rural tourism management. Based on the result of total value internal and external factors then it is plotting to the internal-external matrix of nine cells in the form of diagrams (Rangkuti, Freddy.2002).

IV. DISCUSSIONS

Kendran village is located in District Tegallalang, Gianyar This is a village that has the potential of natural, cultural, spiritual and creativity of the community that can be managed and developed to support Kendran village as tourism village-based creative economy. The village is located at the crossroads of several tourist attractions which are visited by tourists, such as Ubud, Tampak Siring, Goa Gajah, and others. Toward the potential of Village Kendran in supporting the rural tourism-based on creative economy are:

1. The potential of Kendran

a) The potential of nature tourism

Kendran village has an atmosphere of natural scenery in the form of rice fields and hills view. This is the main attraction of this village. According to the observations and interviews with Mr. Eka Suparta, tourism attractions can be offered to tourists such as tracking, cycling tour, and seightseeing. Trakking in Kendran is an activity by tracking down a village rice fields, the activities are jogging or walking along the side of rice fields. Then cycling tour is cycling around the area of this village. Kendran Villagers has made off road cycling trails type but unfortunately, the location has not decided yet and needs to be surveyed into the suitable location. it also has planning to create a bike rental place so there is an income for rural communities merely the villagers have no funds to provide the bicycles to be rented to tourists or visitors. The other activity is sightseeing there is one point which can be used as a stop over for tourists to enjoy the scenery of rice fields merely it has not been managed properly, there is no facility that can be used to tourists.

b) The building traditional houses

Like the other village in Bali, Kendran village also offers a traditional Balinese house building architecture as one of its physical potential. Traditional home architecture will be retained by the gate in front of the house as one of the characteristics Kendran village.

c) Historical evidence

The development of archaeological tourist attraction is an attraction where the discoveries of archaeological sites will be the object of tourist attraction. Based on field observations in Kendran village there were found the ancient relics such as tool to create nekara (bronze drums) and twins sorcafagus that has historical value that must be preserved and can be utilized as a tourist attraction.

Nekara press tool is estimated similar to those found in Pejeng. the belief of ancient people define Nekara as a tool that has supernatural powers and it used only in a religious ceremony. Moreover the nekara found in Pejeng is regarded as the month that falls from the sky. its founding indicates that Nekara is part of the local metal industry in ancient times that has developed well. This can be privillage of tourism attraction in kendran Village. As well as the sarcophagus that found in Kendran that belief in past time used to store the corpses in megalitic era Because of its function to store corpse, the sarcophagus is also considered as objects that has spiritual power. Nowadays it sarcofagus is placed in Lusu Batu Temple.

d) Temple

There are several temples in the village of Pura Desa Adat Kendran where a press tool nekara saved and Pura Batu Lusu where the sarcophagus saved. Pura Desa Griya Sakti Manuaba in

Manuaba worshiped by brahmins, not only in the villages but also outside the village, close with it there is a bathing place namely Damakeling. Besides that there is also the unique Pura Sira, it is place fo Bathing too especially fo Godded. it is located surround by cliff.

1. Socio-Cultural Potential

Kendran village has some social-cultural potential that can be used as an attraction to tourists. There are people ways of life and religious activities of Kendran

village. Begin with, their daily activities going to the rice fields, planting paddy's, farming, and even traditional games, it can be an interesting attraction if properly packaged.

In addition to people's lives, the religious ceremony is one of the social-cultural potential in the village Kendran. Kendran village has many holy days so that people's lives are full of religious activities. Starting from mejeahatan (creates offering by coconut leaves), worship every full moon, tilem or kajeng kliwon, so also with the ceremonies of other holidays like Galungan, Kuningan, and Nyepi.

There is one unique tradition performed by manuaba's villagers every ceremony at Temple Griya Sakti Manuaba. This tradition is generally known as a tradition Ngaturang Toya Ning (offering worship). The uniqueness of this tradition is the delivery process of the holy water to the temple Griya Sakti Manuaba. The holy water which will be offred taken from Damakeling which also serves as beji (holy water resource) of Pura Giya Manuaba Sakti.

1. The Potential of Rural Community Creativity

The Kendran village is geographically located tourist area of Ubud, in line of Ceking attraction (tegalalang) and kintamani. It is the center of mauun wood art crafts (concrete carft) of Ubud. This is an inportant potential toward the development of concrete, wood craft and art activities. Kendran village is located between village which is the center of tourist activities such as Ubud, Tegalalang and Kintamani that has rapid development rather that other village in gianyar regency. This situation creates possibilities in interaction that influence the product development.

The existences of wood and concrete in the middle of the village community of Kendran, initially is an additional activity. Along with population growth and development of the era, the effort craft wood and concrete in the village Kendran is one potential be reliable and developed.

The growing activity of craft wood and concrete is the creativity of the community in anticipation of the social and economic conditions. According to the local artisans, this activity is a form of business to meet the necessities of life for the community. Craft wood and concrete as one business, specifically in the village community Kendran has involved almost all of society, so that all the daily activities in dominated and concentrated by the manufacture of wood and concrete craft as a home industry activities.

According to the statements of the local artisans the entry of the buyer or to the center of craft wood and concrete, not just buy stuff that has been finished but they also carry goods model or design of various forms and functions. The introduction of new models and designs are carried by the buyer, has improved the variety of products that can be adopted and carried out by craftsmen in the Kendran Village.

The lack of education and simplicity mindset among craftsmen, made them consider to thing that practical, and sooner enjoy the results. Theincreasingly profitable business makes the artisans easily motivated to act, do and take the advantage of these opportunities. That is happened also in the center of the art of woodcraft and concrete in the Kendran village, the artisans especially the group leader or business owner, after know and realize that pioneered and championed it was much in demand and have a good prospect. They do creative and innovative action with the various manifestations which are generally reflected in efforts to improve the skills of human resources, strengthen capital, the continuity of procurement of raw materials, machinery appropriate equipment, network expansion, upgrading business management arrangement.

At this time, the daily life of community Kendran village are always overwhelmed by the bustles of villagers by engage in economic activities, especially in the field of art craft of wood and concrete. Parents, teens, and children either still in school or who have completed school, day-to-day is always preoccupied by economic activity in both business groups belonging to a neighbor or one's own. They can choose a job in accordance with the interests and talents, from an easy job until the difficult job, for example, make a de sign orsketch statue to soften until the goods are ready to be sale.

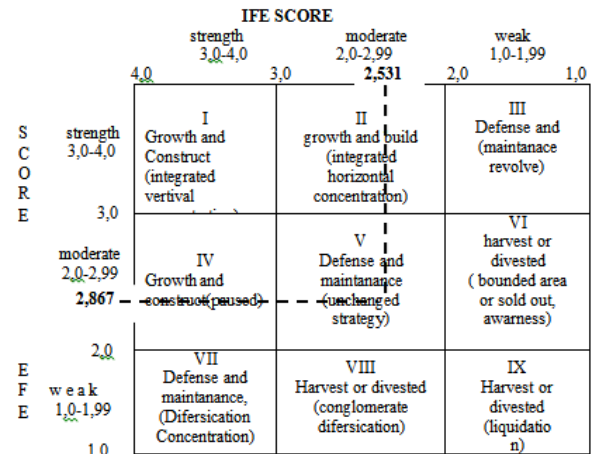
The production demands in economic activity of making art craft wood and concrete requires a lot of workers, especially when working on an order or orders. Therefore, almost all workers in the village of Kenderan absorbed in economic activity centered on the art of making wooden handicrafts and concrete, with an income of between Rp 10,000 to Rp 100,000 - per day.

Grand Strategy of development object and attractiveness The Kendran Village as Rural tourism based Creative economy

Based on an analysis of factors internal and external environment of objects and tourist attraction Kendran Village, then the position of the internal

<p>IFAS</p> <p>EFAS</p>	<p>STRENGTH (S)</p>	<p>WEAKNESS(W)</p>
	<ol style="list-style-type: none"> 1) Diversity objects and attractions 2) Diversity Creativity art community 3) Natural Attractions 4) Easily Accessibility to the attractions 5) Unique Attractions and customs in Kendran Village 6) The strategic position of Rural area 7) Hospitality of community 	<ol style="list-style-type: none"> 1) Attractions not arranged properly 2) There is no management Institutional Attraction 3) Less in Promotion 4) Less in cleanliness Attractions 5) The lower quality of human resources in tourism 6) The increased of local population and land sales 7) Less in Facilities and Infrastructure to supporting tourism 8) Negative public perception towards tourism 9) Unauthorized used of land and spatial
	<p>OPPORTUNITY (O)</p>	<p>STRATEGY SO</p>
<ol style="list-style-type: none"> 1) Global economic growth 2) Implementation of the environmentally sustainable development and culture principles 3) Advances in technology, transportation and telecommunications 4) Regional autonomy 5) The world's population tended to travel 6) Political developments in the country more conducive 7) The recovery of safety in Bali 	<p>Create a strategy that uses the authority to take the advantage of opportunities</p> <p>Development Strategy of objects and tourist attraction Kendran Village (S1,2,3,4,5,6,7; O1,2,3,4,5,6,7)</p>	<p>Create a strategy that minimizes weaknesses to exploit the opportunities</p> <p>1)The Strategic development of infrastructure and facilities as well as supporting tourism on objects and tourist attraction (W1,4,7,9; O1,2,3,4,5,6,7)</p> <p>2)The penetration strategic of tourism market, object and attraction Kendran Village (W3,8; O1,2,3,4,5,6,7)</p>
<p>THREAT(T)</p>	<p>STRATEGY ST</p>	<p>STRATEGY WT</p>
<ol style="list-style-type: none"> 1) The threat of global terrorism 2) Revocation BVKS by the Indonesian government 3) Increased criminality in Bali 4) Enforcement of travel warning by some countries 5) The spread of issues specific to various diseases in Bali 6) Competition among tourist destinations 7) "Head Sales" between BPW travelers and 	<p>Create a strategy to address the threat by strength</p> <p>The strategy for improving the objects and tourist attraction safety in Kendran Village (S1,2,3,4,5,6,7; T1,2,3,4,5,6,7)</p>	<p>Create a strategy that minimizes the weaknesses to avoid threats</p> <p>The institutional development strategy and human resources in the tourism objects and tourist attraction Kendran village (W1,2,3,4,5,6,7,8,9; T1,2,3,4,5,6,7)</p> <p>Socialization and education tourism strategy (W1,2,3,4,5,6,8,9; T1,2,3,5,6,7)</p>

Kendran are in the position being with the values obtained 2,531 and the position of the external environment of objects and tourist attraction village Kendran in the position with the values obtained 2,531 2,867. From the second matrix IFAS and EFAS combined will produce a grand strategy development of object and tourist attraction that will be in plotting into Internal-external form of a matrix diagram Nine cells, as shown in the following figure.



Descriptions:
 IFE : Internal Factors Evaluation
 EFE : Eksternal Factors Evaluation

Alternative development strategies Objects and Attractions Village Kendran

SWOT Analysis Objects and attractions Kendran village as tourism village-based creative economy

The SWOT matrix can produce four sets of alternative possibilities in accordance with the strategic development potential as well as internal and external environmental conditions possessed object and appeal Kendran village to be developed as tourist villages based creative economy. Of each strategy can be translated or reduced a variety of programs that support the development of objects and tourist attraction Kendran Village. The SWOT analysis matrix can be seen in Figure 5.2 below.

Based on the SWOT analysis matrix, then analyzed with analytics QSPM which will generate a sequence of strategies ranging from the most priority until not a priority. From the following picture appears that environmental factors internal and external objects and tourist attraction Kendran Village produce four sets of

environment of objects and tourist attraction village

possibilities of alternative development strategy in accordance with the potential and internal and external environmental conditions owned objects and attractions Kendran Village.

Every strategy derived from a variety of programs that support the development of the Kendran village as a rural tourism based economy creative and each of these strategies include:

1. Strategy SO

A strategy that uses the power to take advantage of opportunities, generating: object development strategy and attraction Kendran Village (S1,2,3,4,5,6,7; O1,2,3,4,5,6,7) with program include:

- a. Develop the diversification of tourism products
- b. Preserve the natural beauty and the creativity of the arts community
- c. Maintaining the authenticity of the natural beauty that still looks natural

2. Strategy ST

This strategy to address the threat, to produce: a strategy to increase the objects and tourist attraction Kendran village safety (S1,2,3,4,5,6,7; T1,2,3,4,5,6,7), with the program include:

- a. In cooperation with the local police in maintaining security environment
- b. Improve safety by involving the community

3. Strategy WO

A strategy that minimizes weaknesses to exploit opportunities, generate: strategy development as well as infrastructure and the principal means of supporting tourism on the object and tourist attraction Kendran Village (W1,2,3,4,5,6,7; O1,2,3,4, 5,6,7), with the program include:

- a. Repair of roads and transportation facility
- b. Provide an entrance gate
- c. Provide an environmentally friendly accommodation
- d. Provide a restaurant
- e. Provide a toilet facilities or public bathroom
- f. Provide a parking areas

Travel market penetration strategies and promotional objects and tourist attraction Kendran village (W3,8; O1,2,3,4,5,6,7) with the program include:

- a. Expanding market share
- b. Promotion through Travel Bureau
- c. Promotion through hotel
- d. Establish TIC (Tourism Information Centre)
- e. Promotion via the Internet

3. Strategy WT

A strategy that minimizes the weaknesses to avoid the threat, resulting in: Strategy development of institutional and human resources in the tourism object and attraction as a Rural Tourism based creative economy (W1,2,3,4,5,6,7,8,9; T1,2,3,4,5,6,7) and dissemination strategy and extension of tourism (W1,2,3,4,5,6,8,9; T1,2,3,5,6,7) with the program include:

- a. Establish a special institution in charge of managing the object and tourist attraction Village Tourism Kendran Village based creative economy
- b. Improving the quality of Human Resources (HR) thus has the ability to manage the potential of Kendran Villlage
- c. Entered into a collaboration with tourism education institutions
- d. Providing tourism awareness program
- e. Nurture and develop the domestic industry (home industry)

V. CONCLUSION

Based on the results of the research achievements in this first year, while the conclusion is:

1. The tourism potential of Kendran Village divided into three, there are natural tourism potential (natural scenery of rice fields), the potential of cultural tourism (social and cultural life of the community, traditional Balinese architecture, historical remains in the form of archaeological findings, as well as religious social local communities), as well as creativity local community (the tremendous potential in terms of both sculpture made of wood or concrete).
2. The general strategy to be implemented in developing attractions and tourist attraction Kendran village as Rural Tourism based creative economy is unchanged strategy, which is to preserve and develop the potential and develop the innovation also maintainance the sustainability of Kendran Village

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