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Balinese Art and Tourism Promotion: From the 1931 'Paris Colonial Exposition' to the Contemporary 'Paris Tropical Carnival'

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Abstract

The development of tourism in Bali cannot be separated from the role of artists and the community in preserving Balinese culture and tradition. This paper aims to analyze the role of artists in the preservation of Balinese culture that is associated with the promotion of Bali tourism in overseas through cultural performances which is currently known as marketing 3.0 models. Through research literatures, interviews to sample of participants and qualitative descriptive approach, this paper suggests that artists and society since the colonial era to the present day have taken an important role as tourism promotion ambassador of Bali and Indonesia, where the artists and the community have successfully presented the emotion or the spirit of Bali's tourism attractions.

Keyword: Balinese arts, tourism promotion, cultural tourism, marketing 3.0

Abstrak

Perkembangan pariwisata di Bali tidak dapat dipisahkan dari peran para seniman dan masyarakat lokal dalam melestarikan budaya dan tradisi masyarakat Bali. Tulisan ini bertujuan untuk menganalisis peran seniman dalam usaha pelestarian kebudayaan Bali yang dikaitkan dengan promosi pariwisata Bali di luar negeri melalui pertunjukan kebudayaan yang saat ini kegiatan tersebut juga dikenal dengan konsep model marketing 3.0. Melalui kajian literasi, wawancara kepada sampel peserta carnival dan pendekatan deskriptif tulisan ini menyimpulkan bahwa para seniman dan masyarakat sejak zaman kolonial hingga saat ini memiliki peran penting sebagai duta promosi pariwisata

Bali dan Indonesia, di mana para seniman dan masyarakat telah berhasil menghadirkan emosi, nilai dan spirit dari daya tarik pariwisata Bali.

Kata kunci: kesenian Bali, promosi pariwisata, pariwisata budaya, marketing 3.0

1. Introduction

Cultural richness and the unique Eastern civilization of the Nusantara archipelago have been attracting much of the world's attention since the Dutch colonial period. Many artists, painters, writers also have poured their memories and impressions into a monumental art works, especially their deep impression to Bali which also popularly known as the Island of Gods. In addition to its captivating natural beauty, the uniqueness of Balinese tradition has also become a pull factor of European at that time to come or stay in the island (Picard, 2006; Hitchcock and Putra, 2007; Vickers, 2011).

Inevitable, that stories documentations and artworks created by local or international artists have promoted the image of Bali as an exotic destination with its friendly people and unique culture which worth visiting. With so many positive impressions awarded to Bali, the colonial government had started paying serious attention and foresee to its tourism potency as an industry. Gradually, the colonial government built the infrastructures to encourage and develop the tourism such as paved road, hotels and other tourist facilities (Cohen, 2010). This period can be said was the embryo of tourism development in Bali.

Most of tourists and visitors who came to Bali at that era were pulled and motivated by cultural interest (Picard, 2006). Varied cultural activities such as sacred dances have been modified into an entertainment purpose in several hotels in the city, especially in Denpasar hotels (the capital city of Bali). However, the debates over the modification of art, culture and tradition, as a kind of tourism product are still remain but one thing is for sure, the captivating of Bali as a tourist destination since the colonial era cannot be

separated with those elements as the part of the Balinese life. In other words, artists and society have played an important role since the colonial era in shaping and branding the image of Bali as cultural destination for foreigner, which indirectly promoting Bali as a tourist destination with its captivating nature, exotic culture and tradition.

Since the colonial era to the independence both governments, the colonial government and the Indonesian government, had made many efforts in promoting Bali in accordance to their own goals. This paper intends to explore cultural activities by Balinese artists and society in promoting Balinese culture and its tourism potency through cultural activities overseas. It discusses two international events of Bali promotion in Europe which are Paris Colonial Exposition in 1931 and the annual Paris Carnival.

2. The presence of Balinese Dancers in Colonial Exposition International in 1931

The promotion of Bali as tourism destination started by the Dutch colonial government in the 1910s, soon after they took a full control over the island that marked by the fall of Badung and Klungkung Kingdoms in 1906 and 1908 respectively (Picard, 1992). In this era also began the era of tourism development by the Dutch colonial government that can be seen through the establishment of the Association of Traffic Netherlands East Indies or *Vereeniging Toeristinverkeer in Nederlandsch Indie* in 1914. For the first time also they printed tourism brochures of Bali that had been officially circulated with the theme "*Mutiara Kepulauan Nusa Tenggara*" or Picturesque Dutch East Indies. According to Cohen (2010), in 1910's the Dutch colonial government, private sectors and Dutch shipping line *Koninklijke Paketvaart Maatschappij* (KPM) had eagerly promoted Bali as a tropical paradise destination, named it as the new Tahiti.

In the terms of promotion, one of the biggest milestones of Bali cultural spectacle was the Paris Colonial Exposition or also known as "*L'exposition Coloniale de Paris*" which was held in Paris in 1931. Information and stories of Balinese performances on the event in



Photo 1. The Dutch pavilion at the ECI, Paris 1931 (Photo Courtesy of Puri Ubud)

Paris are well documented in many European literatures by western authors. Bloembergen (2006), for example, mentioned the expo that was held from 6th May to 6th November 1931 in Bois de Vincennes, Paris as *Modern Colonial Fairytales Paris*, which has presented the fusion between western technology and eastern aesthetic as a flawless, rich and colorful that will never fade from mind. In this opportunity also presented 6 other European countries such as France, Denmark, Belgium, Netherland, Italy, and Portugal.

In this political occasion, each country created a national colonial pavilion that exhibited art, culture, and civilization from the respective colonies of the each country. Bloembergen (2006) claimed the purpose of this exhibition was to deliver a picture of colonial civilization of western countries in the colonial country. People said that the Dutch East Indies pavilion was one of the most interesting pavilions, grace of the artificial traditional building combined with the modern and traditional architecture from various regions in the archipelago such as Borneo, Minangkabau and *Meru* of Bali.

Some Balinese dances were performed on this exposition like *Janger*, *Baris*, *Legong*, and *Barong* dance. From the various dancers who have performed, people said that the star of the exhibition was I Ketut Mario who performed the *Kebyar duduk* dance. For sure the excitement of exhibition in the Dutch East Indies pavilion cannot be separated from the presence of 50 Balinese dancers and musicians that gained an outstanding success in Paris. Ageron (1984) stated that the exhibition was held to create the visitor's illusion of a voyage overseas.

Although the exposition raised critics and controversies in over the world, especially for those who against the colonialism, it seems the occasion has also left a positive impact on the existence of Balinese culture in the world. This opportunity indirectly became a step forward of tourism promotion through an exhibition and festival that successfully introduced the culture of Nusantara (Indonesia today) especially have open the insight of European to a remote destination with a wealth of cultures and civilizations which worth to be visited and conserved.

3. Trend of Tourism after the Independence

After gaining the independence from the Dutch colonial in 1945 and passed the struggled era in the early years of independence, the new Indonesian government began to pioneer various strategic industries to boost the national economic including developing tourism sectors. Tourism is part of the development process launched by the new order government (Vickers, 2013). According to Vickers (2013) there are four related to tourism moments between the years 1950 – 1971. In 1946 – 1949, the Dutch sought to rebuild the tourism in Bali. This also an effort to restore the imperial image from the world society after the crisis caused of Dutch military aggression. While in 1954 – 1957, Indonesians began seriously rebuilt the tourism by producing tourist guides and establishing tourism organizations (private and public) to get own benefit from tourism activities. This is in line with Wall's opinion that Bali is re-glimpsed as a tourist destination with new governments and nations since the early 1960's (Wall, 1996).

Table 1. Number of Foreign Visitor to Bali

No.	Year	Number of Visitors
1.	1966	2.150
3.	1969	10.000
4.	1970	23.000
5.	1978	133.000
6.	1981	158.000
7.	2001	1.356.774*
8.	2002	1.285.842*
7.	2003	993.185*
9.	2004	1.457.565*
10	2005	1.388.984*
11.	2014	3.766.638*
12.	2015	4.001.835*
13.	2016	4.927.937*

Source: Wall (1996) and *BPS Province Bali

Currently tourism industry in Indonesia has been transformed into one of the largest industries in the country. In 2016, recorded, tourists visiting Indonesia were 11.519.285 and Bali keep remaining as the most visited island. Moreover, the Indonesian government through the Ministry of Tourism targeted 20 million foreign tourists in 2020.

To achieve that target, various policies and marketing strategies have been made from advertising through various media, sales promotion for bridging business-to-business and also presenting a successful branding wonderful Indonesia in overseas. One important policy taken by Indonesian government was to give free visitor visa for most countries. Previous visa policy where tourists have to pay 'Visa on Arrival' was revoked and tourist could come without paying any visa fee. In 2016, Ministry of Tourism has allocated a fund amounting 2.950 billion rupiah for Indonesian tourism marketing activities (see Dirjen Anggaran Kemenkeu,

2016). Marketing activities indeed requires a considerable costs. Certainly, with a large amount of budget, it is expected to bring positive impact on the promotion of tourism in Indonesia, especially in increasing the number of foreign tourists visiting Indonesia.

4. Era of Globalization, Open World Society and Diaspora

Globalization has changed the face of the world. The mobility of world community, information dissemination, and economic transactions have become easier. Globalization includes many elements, they are, politics, culture, and social relations (Vizjak & Vizjak, 2015). It is more than just a global economy. As a part of the international community, Indonesia has appeared and played certain roles to support peace and prosperity in the world. This is marked by the increasing number of Indonesian youth who are actively involved in bilateral or multilateral world organization.

Among the major indicators of globalization, Burn and Novelli (2008) argues that the increasing spatial mobility of people to foreign travel, as one sign of globalization. Another phenomenon, globalization of ideas brings about improvement of environmental awareness and popularization of sustainable development (Hall and Lew, 1998). Curiosity about the customs and habits of others is a strong impetus for people to travel long distances (Spillane, 1994).

In global community, the younger generation who came from an independent country after the Second World War, must be have different understanding of colonialism compared to the generation of its predecessor. The pieces of nightmares of war during the world war and colonialism have gradually faded and turned into a historical record that has been maturely accepted and understood by a new democratic society.

There are many Indonesian who are currently living permanently or temporarily in western countries. Some of them married with Westerners, working in formal or informal sector, or studying in higher education. In many literatures studies, those who settled and married are called Diasporas. The relationship of diaspora and tourism has been widely discussed in scholarly articles. Most of the articles link the potency of diaspora to become tourists

when they return for holiday to their ancestor's origin country. While in this study, more likely to link the activities of diaspora and artists who settled temporarily or permanently in European countries in promoting the culture of Indonesia, especially Bali.

Not little numbers of the Diasporas created an association that aims to preserve and promote Indonesian culture and traditions. Some of them are Paris based organization called *Sekar Jagat Indonesia* (SJI), *Nyama Braye Bali* Berlin in Berlin, Frankfurt, and many other individual Indonesian activities and students who are actively in introducing cultural diplomacy in major cities in Europe and the world.

This fact certainly could be regarded as a positive thing by considering the current trend of tourism not only pursues to leisure activities but also towards knowledge-based (Jafari, 2000). According to UNWTO (2012) argued that the global wealth of traditions is one of the principal motivations for travel, with tourists seeking to engage with new cultures and to experience the global variety of performing arts handicrafts, rituals and cuisines. This simply proves that globalization potentially contribute positively to the preservation and the existence of Indonesian culture especially Bali which is becoming more and more popular thanks to the role of artists and Indonesian diaspora. In a broader scope, globalization and democracy has also changed the ways of view of situations. In the past, artists were brought to France to serve as a political commodity on Colonial Exposition activities under the colonial government, whereas today artists are voluntarily engaged to promote their indigenous cultures in overseas.

5. Paris Tropical Carnival as a Voluntary Space in World Cultural Tourism Window

Paris is one of the world's most visited cities in the world. As a modern city with the great history, art and culture, Paris is consistently committed to conserve their national heritage site (e.g old buildings, churches, and castle). *Parisien* or the citizens of Paris are also put a lot of interest in art, culture and performances. Every Saturday in early of July, Paris organizes a *Carnaval Tropical de Paris*

or Paris Tropical Carnival by inviting other Country to participate such as Guadalupe, Martinique, Guyana, Haiti, Brazil, Colombia, Indonesia, and India.

Titus and Anim (2012) said carnival is a street festival which brings communities together in celebration, largely on the voluntary participation – the archetypal big society showcase. In many Countries festivals are used to cultivate public awareness and express the relationship between identity as well as place (Raj and Vignali, 2010). From a cultural perspective, festivals that engage in cultural-based activities can enhance local people's pride in their culture, stimulate the arrival of international tourists and lead to an increase in the local economy (Long and Perdue, 1990).

The same thing was also conveyed by Felsentein and Fleischer (2003), they noted that festivals are increasingly viewed as a media of tourism promotion and improvement of the local economy. According to Report of Paris Mayor (*Maire de Paris*) Paris Tropical Carnival was held back in response to the expectations of many people to show and express the diversity in the city of Paris and followed by many tropical countries outside of France. Cited from press document *Carnaval Tropical de Paris 6 et 7 Juillet 2013*, Richard (2013) stated:

Le Carnavales un grand moment d'union et de representation culturelle et sociale de la riche diversite ultra marine de la France; diversitedans la creation, diversite des langues, diversite des modes qu'ilappartient a la Republique de reconnaitre et de partager, pour rendre encore plus possible notre vivre ensemble.

The Carnival is a great moment of cultural social representation of the rich ultra-marine diversity of France; Diversity in the creation, diversity of languages, diversity of the modes that it is up to the Republic to recognize and share, to make even more possible our living together. According to Ducloux (2013).

"C'est devenu desormais une tradition, depuis 2001, le premiere samedi du moisjuillet, Paris a rendez-vous avec les tropiques. Ilpermet aux parisienneset aux parisiens de devouvrir le patrimoineculturel des territoiresd'Outre-Mer.

It has become a tradition, since 2001, the first Saturday of July, Paris has appointment with the tropics. It allows Parisians to discover the cultural heritage of overseas territories. According to Apocale (2013).

Grande fête populaire, le Carnaval Tropical de Paris accueille des groupes de l’Outre-Mer y compris ceux des territoires ne possédant pas de tradition carnavalesque, les groupes de Province et d’Ile-de-France, auxquels se mêlent dans une parade colorée et sans frontière le Viêt-Nam, l’Indonésie, la Bolivie, le Brésil, l’île Maurice et la Colombie.

A popular festival, the Paris Tropical Carnival welcomes overseas groups, including those from territories without a carnival tradition, groups from the provinces of Ile-de-France, who are involved in a colorful parade and without borders Vietnam, Indonesia, Bolivia, Brazil, Mauritius, and Columbia.



Photo 2. Indonesian participant in the 2012 Paris Carnival (Photo taken by Iyan Xavier)

From year to year, the Paris Tropical Carnival is growing and receives more and more spectators, in 2009 recorded more than 100.000 spectators. In 2017, was projected no less than 200,000 spectators who were expected to celebrate the beautiful days in the joy and good-heartedness with this event now impossible to

circumvent Parisian life (see *Sortir a Paris*, 2017). The Indonesia Embassy for France and Anggora through Gustaf Sirait (2009) said the embassy would make the carnival as the annual cultural agenda as it is an event to introduce the culture and also enhance the promotion of Indonesian tourism (see Website Kementerian Luar Negeri, 2009)

Thanks to the Indonesian diaspora in Europe, Indonesian students and other Indonesian who live and work in Europe so that the annual event is always followed by Indonesian contingent featuring Indonesian traditional costumes, dance and other performing arts (see Photo 2).

Table 2. The Participant of Paris Tropical Carnival from Indonesia Contingent

No	Name	Country of Residence	Occupation
1.	Putu Aggawati	France	Entrepreneur and founder of Sekar Jakat Indonesia in Paris (SJI)
2.	Made Agus Wardana	Belgium	Employee of Indonesian Embassy for Belgium/ gamelan instructor
3.	Wayan Yuadiani Wardana	Belgium	House wife/entrepreneur
4.	Werdhi Agung	Netherland	Private employees/gamelan instructor
5.	Nyoman Suyadni Mindhoff	Germany	House wife/entrepreneur
6.	Pande Gede Sasmita	Belgium	Ph.D student
7.	Putu Hari Gunawan	France	Ph.D student
8.	I Wayan Sukma Winarya Prabawa	France	Student
9.	Adrian Sattelet	France	Student

10.	Ayu Troadec	France	House wife/member of SJI
11.	Ovi Ranteg	France	House wife/member of SJI
12.	Ayu Petite	France	House wife/member of SJI
13.	Eliza Kurnia	France	House wife/member of SJI
14.	Kadek Puspasari Moure	France	House wife/member of SJI
15.	Agustina Goussard	France	House wife/member of SJI

Source: Author

Locally, festival, carnival or similar activities have been widely held in Indonesia, especially in Bali with the aim to increase the level of direct visits of tourists to rural areas in Bali such as Tanah Lot Festivals, Kedonganan Festival, etc. The Paris Carnival and the local festiviteis certainly have different purposes indeed. Performing the Indonesian delegation or group of diaspora in in Paris Carnival needs to be planned seriously as well, considering the potencies of tourism promotion abroad that can be taken at a fairly low cost. Although this event does not directly affect the level of tourist visit in a destination, but through the event which located in the middle of the world’s tourist market is certainly contribute to the promotion of Indonesian tourism, especially introducing the culture and tourism of Indonesia.

To gain the opinions of the participants, online-interviews to purposive samples were also conducted. Author sent the questions through online media to five potential respondents but only three of them who able to answers.

Table 3. Questions to Participants

Question 1	What is your motivation in participating voluntarily in Paris Tropical Carnival?
Question 2	According to your opinion, the participations of artists/diaspora/students of Indonesia in Europe on Paris Tropical Carnival would influence the promotion of tourism of Indonesia in France? If yes, please describe how it works?

Question 3 In your opinion, have the Indonesian Government through Indonesian Embassy in Paris, Tourism Ministry given an intensive support to this event? If yes, how? If no, how it should be?

Question 4 Will you recommend collaborating the participation of artists/diaspora/students of Indonesia in Europe in other tourism promotional occasion in overseas? If yes, why? If no, why?

Source: Compiled by Author

Table 4. Answer of Participants

No	Name	Answer 1	Answer 2	Answer 3	Answer 4
1	Putu Angga-wati	Value: Motive to express personal or a group values	Yes. By participating the Tropical Carnival we (artist/diaspora/students of Indonesia in Europe) can show the beauty of Indonesian culture as a sample/showcase of Indonesian tourism potencies. Therefore the future tourists will be intrigued to visit Indonesia.	Yes, we have been invited to join the Tropical Carnival.	Yes. The more participants the better promotion.
2	Werdhi Agung	Social: Motive of finding social relationship	Yes, through Carnival Tropical, people in Paris will know the culture of Indonesia.	Yes, through Carnival Tropical people in Paris will know the culture of Indonesia.	Yes, by collaborating we will get to know other cultures in the world.

3	Putu Hari Gu-nawan	Value: Motive to express personal or a group values	Yes, indeed, since several countries participate in the Carnival, thus the promotion of tourism of Indonesia will directly known by local or foreign tourist.	Yes, the governments should provide and support the artists to present their culture in every chance of Carnival in Paris.	Yes, indeed, sometimes we need invite the professional artist from Indonesia to help embassy to promote Indonesia.
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Source: Compiled by Author

Summarizing the opinions of the selected participants, they collectively agreed that art and culture of Indonesia are potentially could be an effective tool of Indonesia tourism promotion abroad especially, in this case in Paris, France.

6. Promotion of Cultural Tourism and Implementation of Marketing 3.0

The current marketing paradigm shift has spawned marketing 3.0. Kotler, Kertajaya, and Setiawan (2010) said that Marketing 3.0 promotes the marketing aspect to human spirit by selling “value behind the value”. It more emphasis on human-centric or cultivate the consumer’s emotional/spiritual awareness of a product. In other words marketing 3.0 has appeared and transformed the marketing pattern which previously focus on product-driven (marketing 1.0) and consumers-centric (marketing 2.0).

In relation to the promotion of tourism in Bali, lately a lot of news talks about the role of Tjokorda Gede Agung Sukawati and his brother Tjokorda Gede Raka Sukawati who built tourism in Ubud since the colonial era until the present day and ultimately known as the art and cultural village. Beside their successful achievement at that era which had brought the Balinese artists to perform at the

Paris in 1931, Tjokorda Gede Agung Sukawati and his brother had opened the village to be visited by artists from abroad like Walter Spies and Rudolf Bonnet and formed the Pita Maha artist association in 1936. Tjokorda Gede Agung Sukawati's style of hospitality based on human spirit and his effort to promote arts and culture of Ubud not only made westerners felt at home in Ubud but also nurture the life of arts, culture, and tradition of the village.

What Tjokorda Gede Agung Sukawati, often known as the last king of Ubud, had done at that time is currently known as the concept of marketing 3.0. According to Suarsa (see Elinkbalinews, 2016) Tjokorda Gede Agung Sukawati was named the initiator of marketing 3.0 although the marketing theory just emerged in the 1950's. Current evidences of the marketing activities of the king are kept in Museum Marketing 3.0 in Ubud. In other words, apparently Tjokorda Gede Agung Sukawati had implemented the concept of Marketing 3.0 in 1930's. This indicates that the marketing concept used by the king in the 1930's by involving human spirit of foreigner with cultural activities have proven successful in bringing Ubud as a popular cultural village in the world.

Followed by the current generations who actively involved in Paris Tropical Carnival, it seems that the group of Indonesian who live permanently or temporarily in overseas has also taken the same action as the King had done earlier. Can be assumed, without really knowing the theoretical basis of marketing 3.0, we can say that all of the artists have formulated the new ways of tourism promotion by presenting the emotion and the spirit inside the actions.

7. Conclusion

Tourism and culture in Bali is an inseparable unity. From the colonial to the present era, art, tradition and culture are still considered as the main commodities of Bali's tourism products. This indicates that the society with the culture and traditions inherent in the individual have indirectly been the agent of the cultural preservation. This becomes noteworthy when art and culture are associated with cultural tourism, which predominantly become the tourism doctrine in Bali to date.

As part of a society whose the culture attracts much of the world's attention, the Balinese and Indonesian who live in abroad with full confidence shows its role to keep the existence, uniqueness and cultural traditions of Bali, especially in Europe. This phenomenon would need to be responded positively by the policyholder considering tourism became one of the major agenda of the current Indonesian government, and culture as well as tradition becomes one of the main products for Indonesia to attract tourists to Indonesia.

As a country that also relies on the tourism sector, it is time for the government begin to look at the potencies of diaspora or Indonesian who live abroad to take its role in promoting the tourism of Indonesia. There are numerous benefits that potentially could be obtained by this collaboration, such as maintaining positively the image of cultural tourism of Indonesia through cultural events and last but not least, cost efficiency for overseas promotion. Moreover, to maximize the advantage of these cultural occasions, Indonesia government through the Embassy also need to provide materials and non-materials support such as arranging cultural programs, prepare the tourism brochures, which necessarily require coordination between various actors such as artists, diasporas, Indonesian student, Embassies and Ministry of Tourism.

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