
CULTURE AND SYMBOLIC CAPITAL IN CREATIVE INDUSTRIES: As A Strength to Maintain Traditional Balinese Architecture

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ABSTRACT

Creative Industries come from the use of creativity, skills and individual talents to create prosperity and employment by empowering the creative power and creativity of the individual. Creative Industries whose main elements are creativity, expertise and talents that have the potential to improve welfare through the intellectual creation of individuals whose results can affect the economy and public welfare. The value of local traditions of Traditional Balinese Architecture becomes important as cultural capital and symbolic capital in the creative industry as a process of innovation in the creation of creative works of building materials so that Traditional Balinese Architecture principles are well maintained. Having cultural and technological knowledge will produce designs and building material products that are developed through a research process so as to produce works that have added value to the people of Bali. This study tries to reveal the power of cultural capital and symbolic capital in the creative industry as an effort to maintain the principles of Traditional Balinese Architecture going forward

Keywords: Cultural Capital, Symbolic Capital, Creative Industry, and Traditional Balinese Architecture

PRELIMINARY

The creative economy becomes a new economic wave that prioritizes creativity in its main capital. Presidential Instruction No. 6 of 2009 concerning the development of the creative economy explains that the creative economy is an economic activity based on the creativity, skills and talents of individuals to create creative power that has economic value and influences the welfare of the Indonesian people. Today, the creative economy has become important, because it is based on creativity, which is a renewable resource. The role of the creative economy will become increasingly important in the future, especially when non-renewable resources are increasingly limited or scarce (Bekraf, 2016). Architecture is one of the sixteen sub-sectors of the creative economy in Indonesia. The ability to realize creativity mixed with a sense or value of art, technology, knowledge and culture becomes the basic capital to face economic competition, so that the emergence of a creative economy as an alternative to economic development in order to improve the welfare of society. The same thing was expressed by UNCTAD (2010) that creativity in the creative economy was identified into three namely scientific creativity, cultural creativity and economic creativity supported by technology.

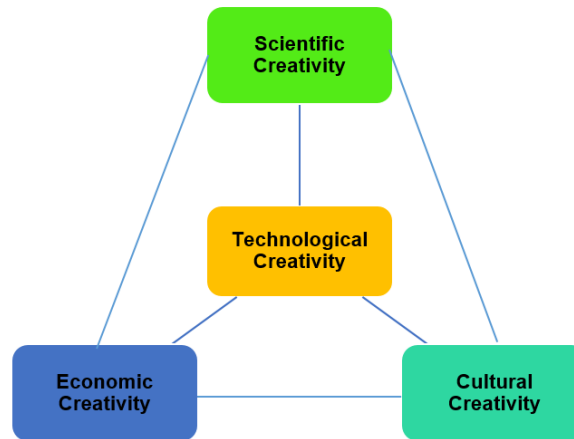


Figure 1. Creativity in Today's Economy
Source: KEA European Affairs (2006)

In addition to the 16 creative economy sub-sectors there are actors (government, communities, academics, and business people) who play a role so that the creative economy is successful. The five stages of the creative process that must be passed through creation, production, distribution, consumption and conservation as well as having two leverage capacities, namely forward linkage and backward linkage. Creative industries not only contribute to the economy of society, but also have a positive impact on social, cultural, and environmental aspects.

Technology can bring people to a wider knowledge about the outside world that causes them to be open to new ideas that have not been known. Technological developments such as in the Architecture subsector which is one of the sixteen creative economic sub-sectors in Indonesia, especially building materials engineering, have opened opportunities for experimental architecture as a channel for creativity in developing building materials in accordance with local environmental conditions and conditions. The latest advances and innovations in building materials technology can create added value and benefits for architects, designers and users that are developed through updating models, designs, raw materials, colors, weights, sizes to ease of application and environmentally friendly features so as to produce creative products. The development of the creative industry of building materials in Bali is increasingly experiencing a sharp increase so that it affects the economy and welfare of the people in Bali. The development of creative industries carried out by industry groups in Bali with cultural and symbolic capital has encouraged the emergence of innovation or the creation of creative works by utilizing existing inventions to provide added value to the community. The development of creative industries in Bali is not only driven by economic factors, but also motivated by the people's desire to preserve Traditional Balinese Architecture (TBA) which lately often experiences symbolic violence through power and politics. The development of a creative building material industry in Bali can make a significant economic contribution and can build an architectural image and identity in Bali to stay sustainable. The value of local traditions of TBA becomes important as cultural capital and symbolic capital in the creative industry as a process of innovation in the creation of creative works of building materials so that the TBA principles are well maintained. Resources such as cultural knowledge and technology will produce designs and building material products that are developed through research processes, so as to produce works that have added value to the people of Bali. This descriptive-qualitative research method tries to explore the form of development of the TBA building material creative industry, examines the role of cultural and symbolic capital in the creative industry as a force to maintain TBA and analyzes future strategies for developing creative industries based on local culture in Bali.

OBJECTIVES

With reference to the background and formulation of the research problem above, there are the research objectives such as

1. To explore the form of development of creative industries TBA building materials
2. To examine the role of cultural and symbolic capital in the creative industry as a force to maintain the TBA
3. To analyze the strategies for developing a creative industry based on local culture in Bali

RESEARCH METHODS

The research method used is descriptive-qualitative method. Data collection is done by direct observation and interviews in the field then conducted a literature review and documentation to obtain precise, clear and accurate data. The methods of data analysed by data reduction, presentation and conclusion drawing (Mathew Miles 1992). The data presentation technique is narrative and descriptive in the form of images, photographs and maps.

THE DEVELOPMENT FORM OF TBA BUILDING CREATIVE INDUSTRY ACTIVITIES IN BALI

Creative Industries come from the use of creativity, skills and individual talents by empowering the creative power and creativity of individuals whose results can affect the economy and welfare of society. Micro, Small and Medium Enterprises (MSMEs) are the most strategic group of community economic actors that can sustain the economy and have a positive impact on people's lives in the province of Bali. The following is a form of development of creative activities in the Balinese Traditional Architecture building materials including: (1) Solid Stone Traditional Balinese Architectural Ornaments; (2) Fiberglass Traditional Balinese Architectural Ornaments; (3) Concrete Traditional Balinese Architectural Ornaments; (4) Glass Reinforced Concrete (GRC) Traditional Balinese Architectural Ornaments.

1. Solid Stone Traditional Balinese Architectural Ornaments

Solid natural stone is one of the building materials used by some people in Bali to beautify traditional Balinese architectural buildings. Solid stone is used for decoration and TBA building materials and for carving. Stone-carving craft developed in Bali has long been precisely in the regency of Gianyar, Tabanan and Badung. The demand for solid stone carving crafts continues to increase, but the availability of solid rock is decreasing, due to the price of solid rock getting more and more expensive because the stone mining business caused nature damages and prohibited by the government. Therefore, some solid stone carving crafters try to find alternative solid waste stone materials from the solid waste products by making fabricated solid stones that still fit the texture in accordance with the original solid stones (Pranajaya, 2018). Fabricated solid stone is one of the creative activities carried out by industry groups in Bali. Solid stone crafters now use self-made fabrication techniques by mixing rock powder, cement and water. Fabricated solid stone has a texture that is almost similar to the natural solid stone, even stronger and the cost is relatively cheaper. Fabricated solid stone is produced by mixing solid rock powder and cement in a ratio of 1 cement: 4 solid rock powder + sufficient water. Several forms of fabricated solid stone carvings are produced like decorative Balinese traditional carved buildings, statues and some other interior decoration. The fabrication process is carried out several stages including of taking or transporting the remnants of the waste solids stone, sifting, mixing, molding, forming, carving and finishing.

The initial stage is pour the mixture into a mold (wooden formwork board) in accordance with the desired shape. After that, in the next day it can be opened and ready to be shaped and carved. For *karang boma* carving, it takes about 4 to 5 days to produce.



Figure 2. (1) taking crumbs of used solid stone; (2) sifting; (3) making molds; (4) fabrication; (5) carving; (6) final result
Source: Pranajaya (2020)

The result of fabricated solid stone is stronger and cheaper than using natural solid stone without eliminating the character of solid stone.

2. Fiberglass Traditional Balinese Architectural Ornaments

The development of fiberglass TBA ornaments has increased in Bali. It is one of the creative industrial activities of building materials engineering in Bali so that it has an impact on the economic growth of the community through MSMEs. Materials for making fiberglass are: resin, cobalt, catalyst, mat, aerosil, talc, acetone, mirror glass wax, gel coat, silicon rubber, silicon oil, pigment and putty. Making and shaping the model is the first step by sketching and then continuing to make pattern or molds (negative) made of several types such as clay, thom, vatlisin, rubber, paper, melamine, metals, rock, casts, bricks, fiberglass (Pranajaya, 2019). The next step is to mix the resin and talc plus cobalt and then stir, after mixing the catalyst is added and stir again until homogeneous. The ratio of resin and catalyst is 1 liter of resin and 1/40 liter of catalyst. If the resin is too thick, add acetone. Before pouring it into a mold or model, apply the Mirror Glaze Wax non-stick material then insert the talk to make it stronger and more flexible. For detailed and intricate ornamental work, use negatives of silicon rubber by adding silicon oil as a lubricant. The picture below is the process of making TBA ornaments from fiberglass.

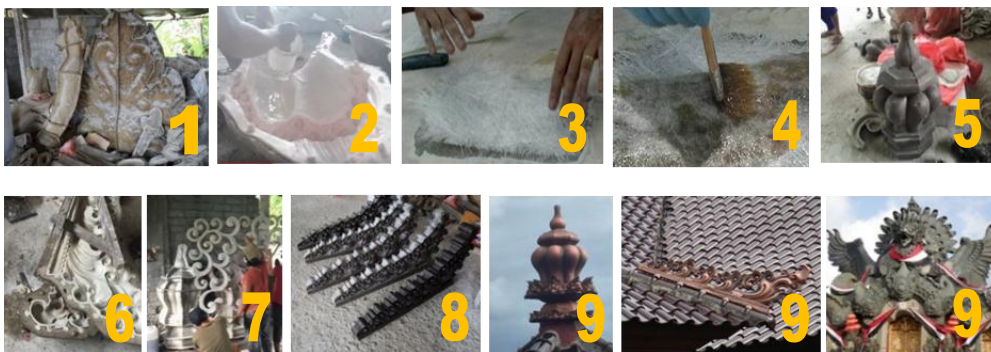


Figure 3. (1) Negative pattern or model of a mixture of silicon rubber and catalyst; (2) Smear the mixture to the pattern; (3) Put the mat; (4) put the dough in the mat; (5) results before finishing; (6) open the mold; (7) finishing process; (8) result after finishing; (9) applied result
Source: Pranajaya (2020)

The advantages of using fiberglass TBA ornaments are relatively low prices, lighter materials, speeding up the manufacturing process, making it easier and faster in installation, and do not cause air pollution.

3. Concrete Traditional Balinese Architectural Ornaments

One of the TBA creative is concrete use materials. Concrete technology has evolved since the discovery of prestressed concrete in the past few decades, followed by various studies to improve the performance of building materials. People have built many traditional Balinese houses from concrete because the current price of wood is very expensive and rare. This material innovation as a trigger for the creative economic activities of MSMEs in Bali to support economic growth. Materials for making concrete TBA ornaments are: cement, good quality sand, *menela* sand, iron, silicon oil, and iron molds. For finishing after carving, it uses paint and *prada* (gold paint) materials (Pranajaya, 2020).

The process of making concrete TBA ornaments begins with preparing a (negative) mold. The next step is to measure the material that will be used to produce good quality molds so that they will not dry and break. After that apply silicon oil into the negative/silicon as a lubricant. Mix to make *saka* (column) with a ratio of 3:1 between sand: cement plus iron frame. For the *lambing sineb* the mixture of 2:1 (sand: cement), and the mixture of lotus *kencut* ornaments: 1:1 (sand: cement) added with *menela* sand. After the mold is opened, proceed with smoothing with a grinder so that it can be adjusted to the desired shapes. Some of the unfilled parts added with cement then sanded again until the surface is level. For those to be carved, the result are left rough to make it easier carve with *menela* sand. After carving, the next stage is finishing paint to make concrete material resembling the wood texture and color. Beside that, the material is also finished with *prada* (gold-colored paint). For materials that have not been carved, the finished material is polished with wood color. After that proceed with the assembly in the field until the building is finished. The picture below is the process of making concrete TBA.



Figure 4. (1) Pouring dough to the mold; (2) open the mold; (3) smoothing; (4) assemble; (5) install roof trust; (6) applied result
Source: Pranajaya (2020)

The making of concrete TBA ornaments has the advantage of being a faster installation process, resistant to rainy or hot weather so that the size does not change, anti-termites, waterproof, has accuracy and good quality and price is much cheaper than wood. Another advantage is the ease of monitoring and controlling costs and work schedules, fast production with relatively shorter construction time because the field workers only do the assembly by combining other components to the finish, strong and durable, low maintenance, not easy to rot and fireproof. It is also resistant to the weather (wind and water), the materials that are easily found, processed, worked, shaped, are relatively inexpensive and have high stress strength.

4. Glass Reinforced Concrete (GRC) Traditional Balinese Architectural Ornaments

The making of TBA ornaments from Glass Reinforced Concrete (GRC) has begun to be promoted in Bali. The GRC based TBA ornaments is one of the creative industrial activities of building materials engineering in Bali so that it has an impact on the economic growth of the local people through MSMEs. GRC is a precast product made from concrete mixed with fiberglass. The composition of this material consists of composite materials consisting of fine sand, cement, and fiber. GRC is a lightweight and strong material, so it does not overload building structure, resistant to weather, moisture and heat, is not flammable, so it is safe and durable. The installation of GRC is faster so it is more efficient, easy to finish, easy to maintain, so it saves maintenance and wage costs, because of easy and fast installation, the process is cleaner so it does not make the project location too dirty. The process of making GRC based TBA material is almost the same as fiberglass, beginning with preparing the mold (negative), measuring and pouring the material to be used and apply silicon oil as lubricant. After three days the mold is opened then smoothed. The final stage of the GRC manufacturing process by painting according to the character of Balinese brick and sand. The picture below is the process of making TBA ornament based on GRC material.



Figure 5. (1) Negative model of a mixture of silicon rubber and catalyst; (2) pour dough into mold; (3) make forms on the wall; (4) open the mold; (5) unfinished result; (6) installation on site; (7) final result

Source: Gomudha (2015)

THE ROLE OF CULTURE AND SYMBOLIC CAPITAL IN THE CREATION OF CREATIVE INDUSTRY IN BALI

Indonesia with its enormous wealth potential, both natural resources, cultural diversity, and human resources, needs to prioritize creativity and innovation in national development to optimize it. At present the development of a culture-based creative economy in Indonesia continues to be encouraged by the government. Creative economy based on local culture is an economy that relies on the creativity of the community by utilizing the potential of local culture that is available to be used as capital in the development of creative industries. Creative industries need creative human resources that are able to produce ideas that are translated into goods and services that have economic value. Creative industries sourced from cultural and symbolic capital can create added value based on ideas born of creativity and based on science and technology.

The traditions and local wisdom of TBA that are owned and inherited by people in Bali as a national identity and can be used as cultural capital and symbolic capital. These noble values must continue to be developed and preserved so that symbolic violence does not occur which results in the extinction of the TBA principles. Law

number 5 year of 2017 concerning the advancement of culture has shown efforts to advance the diversity of local cultures whose processes are carried out through the protection, development, utilization, and fostering of Indonesia's national culture. Preservation and promotion of culture can strengthen the nation's economy by developing a creative building material industry.

According to Pierre Bourdieu, capital is not only meant as economic ownership, but has been developed into social, cultural and symbolic capital. In the social activities there is always a battle of capital, anyone who has capital and habitus then those who can master the arena, maintain and change the structure and can adjust to the existing arena (Kukuh, 2013). Cultural capital is an overall intellectual qualification that can be produced through formal and non-formal education such as expertise in mastering the principles of TBA. For Bourdieu, cultural capital has dimensions of objective knowledge of art and culture, cultural preferences and tastes, cultural skills and technical knowledge. Cultural capital provides a discourse and as one place to be able to maintain TBA through the knowledge possessed by the people in Bali. With education and skills, people can utilize the TBA building material technology that was developed through a creative industry based on local culture so that the TBA can remain steady and sustainable. Meanwhile symbolic capital according to Pierre Bourdieu is a form of recognition by groups, both institutionally or non-institutionally. The symbol itself has the power to construct reality, which is able to lead people to believe, acknowledge and change their views about reality.

Symbolic capital can play a role in establishing power relations in the systems and structures of society. The power of symbolic capital is used by the people of Bali in defending the principles of TBA. Bourdieu's analysis of the existence of symbolic capital represented in the TBA will be difficult to fade if the society has symbolic relations and a strong system that is supported by their cultural power. Bourdieu has emphasized the presence of symbolic power built through hereditary results that have been carried out by the community such as the TBA principles. Symbolic power in society can continue, if the agents or communities involved in it are able to change, develop and renew continuously the mode of domination that is carried out by developing TBA building materials technology in modern life today through economic capital that is converted into one symbolic capital is the development of the creative industry of TBA building materials by utilizing technology.

Creative industries based on local culture must continue to be developed in the future. The development of TBA material technology in Bali can provide creative space for the younger generation with cultural capital to improve the community's economy, explore the potential that exists to be developed into creative industry products or designs so that traditional Balinese architecture can remain sustainable. The local culture wealth becomes an important part of identity in the creative industries. Creative industries based on local culture can also help the sustainability of culture, without damaging, but instead will support the culture itself. The local cultural wealth of TBA has become an important part of identity in the creative industry, because it can become an icon in Bali. The creative industry in Bali is closely connected with efforts to preserve local culture. Cultural capital is very important as a resource asset that will become a market participant in the future through an understanding of TBA.

STRATEGY FOR CREATIVE INDUSTRY DEVELOPMENT BASED ON LOCAL CULTURE IN BALI

The creative economy combines the cultural industries that are important capital with functional creations, new media and software (Marquez and Restrepo, 2015). Indonesia has considerable potential in the development of the creative economy in terms of human resources, cultural diversity, demographics and broad domestic markets (Bekraf, 2017). According to Yasa (2017), the creative economy combined

with a variety of local wisdom and culture will support the development of local economic competitiveness in the regional, national and international arena. Research conducted by Westwood and Low (2003) shows that creativity and innovation are complex psychosocial processes that involve many important factors in which one is culture.

The creative economy sector in Bali Province has increase from 12.54 percent in 2015 to 12.58 percent in 2016 (Bekraf, 2017). In terms of Gross Regional Domestic Product (GRDP), the creative economy of Bali contributed 2.67 percent to the GDP of the national creative economy in 2016 and contributed 12.58 percent to the GRDP of the Province of Bali. The population in Bali Province who worked in the creative economy sector amounted to 557,126 people in 2016 with a total of 196,999 business units. The development of the creative industry as the driving force of the creative economy cannot be separated from the three main actors such as the government, intellectuals and business called the Triple Helix.

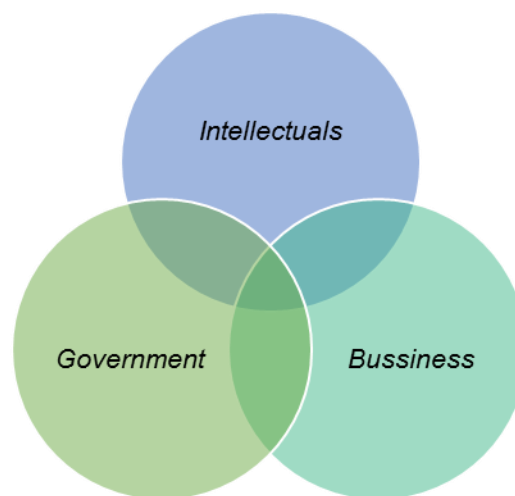


Figure 6. Triple Helix Creative Economy Development
Source: Ministry of Tade (2008)

Intellectuals in this case are individuals whose main concern is looking for satisfaction in processing art, science and its application including cultural figures, artists, educators in educational institutions, study groups and writers related to the creative economy (ministry of trade, 2008). The role of intellectuals in the application of local culture related to the development of the creative economy in Bali in real terms can be seen from the application of local cultural values in the creative process to produce his works. In the architecture sector, the application of the TBA concept is highly guarded to be able to produce architectural works characterized by local balinese culture. From an academic point of view it can also be seen that the cultivation of local cultural concepts has been maintained where TBA has become one of the focuses in the creative process to produce a work.

In terms of business actors, the development of creative industries based on Balinese local culture can be an added value and unique in the works produced. Implementation of the local culture value in Bali by creative industry practitioners can be seen in real terms with the adoption of Balinese cultural conceptions in the creative process. Local cultural values such as *Tri Hita Karana* (THK) are implicitly applied in the creative process. THK consists of *palemahan* (harmonious relationship between humans and the environment), *pawongan* (harmonious relationship between humans and others) and *parahyangan* (harmonious relationship between humans and God) more generally in the creative process can

be paired with the concepts of sustainability, sociality and spirituality. For example in the architectural creative industry the concept of sustainability can be seen by the existence of technologies and innovations related to environment friendly building materials. Material engineering technology is able to produce an environment friendly building material by minimizing raw materials taken from nature without leaving the TBA concept that has inspired the architecture in Bali. In social relations the creative process in this case the architecture sector can be seen from the creative process in producing an architectural work which certainly requires the synergy of many experts and skilled labour. The process and scope of work in architecture according to the Indonesian Institute of Architects (IAI) from the design concept stage, schematic design, design development, working drawings, procurement of construction implementation and periodic supervision require the synergy and harmonious relationships of many experts such as architects, civil, mechanical electrical, landscaping, interior designers, contractors and also suppliers of building materials to create a good work of building or masterplan. Good social relations in addition to coworkers also emphasize good relationships with customers or clients. In delivering creative products to clients it should not only focus on profit but more on providing high values to touch the feelings of clients so as to be able to build loyalty from customers or clients. This is in line with what was expressed by Kotler, et al (2010) that in marketing 3.0 that switches from products to consumers into products to human spirit.

In terms of spirituality, the concept of local Balinese culture emphasizes devotion to the God, where in creating and producing works based on devotion, and as an offering to the God (*bhakti marga*) that makes creative works have a spirit or known as *Taksu*. The existence of *taksu* in Balinese culture is explained as a pure culture of natural creativity which gives power to someone (Mantra, 1992). The same thing was expressed by Geriya (2010) that *taksu* is local wisdom as a cultural capital that is a force in the development of creative industries in Bali. As stated by Sitiari (2016) that the Balinese believe that success is a gift from *Ida Sang Hyang Widhi* (Balinese Hinduism God) and reflects self-confidence in the existence of strength within oneself that gives intelligence, beauty and magic and has the ability to produce something unique and has a value that can increase creativity. The Balinese people believe the power and gifts of the God will make a work have a spirit or often referred to as *metaksu*.

Another aspect of the role of business actors is as a center of excellence and community building. According to the Indonesian Ministry of Trade (2008), the role of business in developing the creative economy in Indonesia is: (1) as a center of excellence of creators of creative goods and services, a market that can absorb creative products, create job opportunities for creative individuals and (2) as a community-forming and creative entrepreneur. The business absorbs and helps commercialize creative products, as well as creating business matching between producers and consumers. The role of communities and associations is important in the development of creative industries as a forum for fellow creative industry practitioners and adds insight to the development and innovation of technology and current issues. In the architecture sector, IAI through upgrading the code of ethics and strata programs is a place to improve competence and follow certification in accordance with the mandate of Law Number 6 Year 2017 concerning Architects.

The development of creative industries certainly cannot be separated from the role of government. According to the Indonesian Ministry of Trade (2008), in developing the creative economy, the government acts as a catalyst, regulator, facilitator, consumer, investor and urban planner. The role of the government in this case is vital in supporting the development of creative industries related to legal certainty, marketing and capital accessibility. The Ministry of Trade in 2008 has designed a roadmap for the Development of the Indonesian Creative Economy 2025 which is expected to be a guidance and blueprint for developing the creative economy. The

policies designed by the government such as Presidential Regulation Number 72 Year 2015 which describes the Creative Economy Board with the elaboration of 16 sub-sectors of the creative economy become a foothold in the development of the creative economy in Indonesia.

The role of government as an urban planner is shown by creating a conducive business atmosphere and designing the realization of creative ecosystems by creating creative clusters, regions and cities. According to UNCTAD (2008) the steps and policies needed to increase creativity and innovation in the development of the creative economy include: (1) mapping of inventory of cultural assets and creative industries; (2) SME financial and micro business development; (3) copyright enforcement and protection; (4) support for arts and artists directly (through fiscal means) and indirect support through the private sector; (5) conservation of tangible and intangible cultural assets; (6) capacity expansion and digital knowledge; (7) market development both domestic and export; (8) tourism promotion; (9) education, training and skills development; (9) industrial assistance through investment incentives, taxes, concessions and others. In terms of legal certainty and protection of intellectual property, of the overall creative economy actors in Indonesia, only 11.05 percent have registered Intellectual Property Rights (IPR), even though the opportunity for IPR application to be approved is quite large, namely 94.17 percent of the total proposed IPR (Bekraf, 2017).

The government continues to be pro-active in fostering and issuing policies to continue to support the development of this creative industry. The government through Bekraf applies strategies in the development of creative industries. In the area of capital access, Bekraf through the Deputy for Capital Access facilitates creative industry actors related to (1) identification of creative economic actors to be financed with KUR but not in accordance with banking regulations / not yet bankable; (2) guidance through technical guidance on marketing and product development, financial management and IPR registration; (3) helping to find off takers or market guarantors; (4) developing partnership patterns; (5) efforts to intermediate access to credit/financing for creative economic actors to banking institutions; (6) supervision so that credit/financing is utilized optimally (Bekraf, 2016). Specifically in the architecture subsector, the government can encourage universities in their efforts to help create an engineering alternative materials and building materials for the continuation of TBA so that they remain sustainable and support facilities and infrastructure by the government in supporting creative industry activities in Bali and jointly exploring and analyzing the socio-economic and cultural potential of the Province of Bali to be developed into the creative industries. Indonesia, with its enormous wealth potential, both natural resource potential, cultural diversity, and human resources, needs to further promote creativity and innovation in development to optimize its various cultural and symbolic capital potentials. In developing the creative economy in Indonesia and particularly in Bali, there needs to be a synergy between the regional government and the community of creative economy actors for the sustainability of the creative economic development program from the central and regional governments (Mahadipta and Utama, 2019).

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