

Potential Tourism of Cultural Heritage in Nusa Penida Bali Indonesia

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ABSTRACT---As one of the leading destinations in Indonesia, Bali is always innovating so that foreign tourists do not feel bored, so many new destinations have emerged along with fulfilling adequate infrastructure, one of which is Nusa Penida Island, Nusa Lembongan and Nusa Ceningan commonly called Tri Ning Nusa along with third of the pier to be built. The focus of this study is to look at the cultural potential of local people who can support the development of attractions in the islands, especially in Nusa Penida. The writing method used is literature review, especially in articles in journals and mass media that have been published online. This study produces findings that in the Nusa Penida Islands there are several cultural potentials that support tourist destinations that have been relying on nature and the sea, one of which is Rejang Renteng Dance, Kain Tenun Rangrang and Kain Tenun Cepuk. In general, these three cultural heritages have been carried out in accordance with the commodification of the market. However, the problem of marketing and capital is still something that must be corrected, so that the quantity can be increased and the quality of life can help local people.

Keywords---Tourism Potential, Cultural Heritage, Nusa Penida

I. INTRODUCTION

Indonesia is one of the destinations and a paradise for world tourists because of its natural charm, both in the mountains and the sea. It can not be separated from the location of Indonesia which is in the middle of the equator, so it has a climate that is not the same as countries in Europe and America and some countries in Asia. The difference in geographical location that impacts on climate and weather is what affects the diverse natural and cultural landscape in Indonesia, thus attracting the interest of foreign tourists visiting. The geographical conditions and landscape of Indonesia that differ from one island to another have an impact on the model of interacting with nature and the livelihoods of its people, thus forming diverse ways of life and culture. The diversity of ways of life and culture is one of the major capitals for Indonesia in improving the welfare of its citizens through the tourism sector.

Bali is one of the islands of Indonesia which is visited by many foreign tourists, recorded only during January to July 2019 there were 3,462,683 visits[1]. They are mostly from Australia 20.40%, China 18.53%, India 4.92%, Britain 4.72%, and France 4.44%, United States 4.35%, South Korea 3.85%, Japan 3.39%, Germany 3.31%, New Zealand 3.02% and the rest combined with a number of other countries 29.08%[2]. The contribution of tourism to a country's economy is quite large, because it has an impact on providing employment, increasing income and the living standards of local people and becoming a stimulus for the emergence of other businesses[3]. The high number of foreign tourist visits to Bali is a breath of fresh air for the Indonesian government which has planned 20 million foreign tourists to visit in 2019. For a long time, the Bali archipelago has become a tourist barometer in Indonesia, so that the tourism area in Bali can be said to be a miniature tour in Indonesia. Therefore, tourist attractions in Bali already include a variety of destinations in Indonesia.

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In fact, in order to meet the target of 20 million foreign tourists visiting Indonesia in 2019, President Joko Widodo has set 10 priority tourism destinations as "New Bali" and has decided to boost investment in the tourism sector[4]. The emergence of the term "New Bali" which is used by the government to serve as suggestions and motivations for new destinations, seems to be evidence that Bali is at the forefront of tourism.

Based on observations in the field, there are still many foreign tourists coming to Bali who tethered their choices to beach tourism with the specific purpose being snorkeling on the seabed. One of the locus of tourism activities is on Nusa Penida Island in Klungkung Regency. There are rows of beaches as exotic snorkeling spots with views of rocks and various types of fish in them [5].

In general, people outside Bali recognize Nusa Penida Island as world-class snorkeling tourism. But behind that fact, on the island there are several interesting tourism objects, namely: Tembeling Spring which is located in the middle of the forest as a bathing place; Bukit Teletubbies, is a very cool series of grass hills (as in the Teletubbies movie); Abangan Hills in the form of hills to Suwehan Beach with winding roads and beautiful scenery; Goa Giri Putri located in Suana Village, Klungkung Regency and there is a temple which is equipped with holy water from stalactites and stalagmites; Love Tree, a dead tree in the Pinkie Secret Point which is usually used to see the sea that seems to blend with the sky above[6]; Rejeng Renteng Dance Culture; Rangrang Weaving; and Monday Weaving Cepuk[5].

UNWTO (United Nations World Tourism Organization) noted that since 2005 tourist visits with the aim of cultural and historical heritage objects experienced rapid growth, until 2009 nearly 65% of travelers sought experience with the primary goal being buildings and environments that retain historical character [7]. While OECD data, The Organization for Economic Co-Operation and Development, tourism trends with cultural destinations in 2009 reached 40% [8] As a comparison, according to the Denpasar City Tourism Office, that most foreign tourists who come to Denpasar are interested in learning and participating in Balinese cultural activities, so the city tour program is directed to see the architectural buildings of temples, castles and markets that can be enjoyed by foreign tourists and artistic activities banjar residents in the area[9].

In the Nusa Penida region many objects or studies that are highly proposed to be developed as an international-based tourism center in Lake Buyan, Tamblingan and Beratan in Bedugul Caldera, which compile the pattern of relationships commonly called Tri Ning Danu, such as the study of Sunart and his friends[10]. Based on the brief description above, this study aims to see the potential of the cultural heritage of the local community in Nusa Penida as one of the attractions that so far have relied on the beauty of the beach and sea panorama. One of the cultural heritages on Nusa Penida Island that has the potential to be developed as an attraction or tourist attraction is Rejeng Renteng Culture, Tenun Rangrang and Tenun Cepuk Art. The history of mankind can be seen how the historical and cultural heritage that was returned, both regarding objects or not objects. The cultural landscape of each region may differ from one another, due to the structure of the differences and not their constituents, according to their environment and human character. In order for cultural heritage that allows material to be useful and useful for science in the present and future, it is necessary to use and preserve activities.[11].

Why through local culture? According to Anthony Giddens, in an era of increasingly strong globalization, people need their local cultural identity, because lifestyles are increasingly homogeneous, people increasingly need religion, art and literature and increasingly appreciate traditions that spring from within, local values can inspire the growth of local wisdom into values life values that give meaning to the lives and interactions of their fellow people[12]. Because in some areas, local culture has inspired local governments to develop local potential in the development of tourism.

II. RESEACH METHODS

This study uses qualitative research methods that emphasize processes and meanings that are not rigorously assessed or measured (if measured) in terms of quantity, amount, intensity or frequency; emphasizing the nature of socially constructed reality, the close relationship between the researcher and the subject under study, and the pressure of the situation that shapes the investigation; attach importance to the value-laden nature; and try to find answers to questions that highlight ways in which social experience arises while gaining meaning[13].

Qualitative research used here is a descriptive model, because the purpose of descriptive research is to describe a phenomenon and its characteristics, so it is more concerned with the concept of "what" rather than "how" or "why" something happens. Therefore, observation and survey tools are often used to collect data[14]. In addition, descriptive

model research methods are referred to as research procedures that produce descriptive data in the form of written or oral words from people and behaviors that can be observed and directed towards a background and individual holistically[15].

To investigate the dynamics of tourism development and cultural dynamics in Nusa Penida Bali, researchers used a historical research model approach that included heuristics, source criticism, data verification, and historiography[16]. Data found in the field in the form of a series of words, documents, videos, photos and other documents as well as social media-based information will be explained descriptively. Therefore, this research is very appropriate to use a qualitative approach because researchers will interact more with individuals, both in groups and individually in collecting data to be done.

Data analysis is carried out inductively because the inductive process can make the relationship between researchers and respondents explicit, recognizable and accountable, and can describe the setting in full. The data analysis process is carried out starting from checking the identity of the informant, answers to questions asked, checking all recorded data from the results of interviews and observations, which are relevant to the purpose of the study. At the stage of presenting the results of data analysis, it is carried out by comparing the results of data analysis with theories and previous studies, so that the tangible study of the Potential of Rejeng Renteng Cultural Heritage, Cepuk Weaving and Rangrang Weaving as Tourism Objects in Nusa Penida Bali Indonesia

III. TOURISM DEVELOPMENT IN NUSA PENIDA

According to Bali Province Regional Regulation No. 16 of 2009 concerning the Spatial Planning for the Province of Bali, 16 tourism zones have been set up in regencies or cities, one of which is the Klungkung Regency, which has a tourism area in Nusa Penida Subdistrict which includes Suana Village, Batunungkul Village, Ped Village, Toyapakeh Village, Lembongan Village, Jungutbatu Village and Sakti Village[17]. However, of the several predetermined areas, only Lembongan and Jungutbatu villages have developed into leading tourist destinations and attract many tourists.

According to data from the TripAdvisor travel site, Kelingking Beach on Nusa Penida Island, Klungkung Regency, Bali is the second best in Asia after Radhanagar Beach on Havelock Island, Andaman and Nicobar Islands in India. Besides Kelingking Beach is also the 10th best in the world level under Manly Beach in Australia[18]. This makes the number of visits always increase in each year, for example in 2018 which has increased from the number of 333,148 in 2017 to 364,524 in 2018.



Map of Indonesia and Nusa Penida Bali (insert)
www.indischmuziekleven.com and www.kumpan.com (insert).

In the future, the potential number of foreign tourist visits will increase, this is related to the plan to open direct flights from Europe to Bali, by one of the airlines from Europe, such as Russia and the Czech Republic. In addition, at the end of 2019 there will be 45 flights which were originally only 34 flights per hour[19]. The high interest of visiting foreign and local tourists to Bali's Nusa Penida Island also has an impact on the emergence of other service sectors there, especially residential accommodation. As an illustration, the average number of rooms available per house in Sakti Village, Toya Pakeh Village, Ped Village, Batu Nunggul Village, Bunga Mekar Village and Semaya Village is between 5-12 rooms[5]. According to available data, the number of accommodations belonging to local communities in 2018 there are 247 pieces scattered in the Nusa Penida Island region[20].

Most of the Nusa Penida Islands are white sandy beaches with very clear water and filled with various types of fish along with colorful coral reefs. In addition, the atmosphere of social life of the local community that is welcoming and friendly is also the main attraction. The tourism attraction in the region is based on tirta tourism which has existed since 1994. Tirta tourism in Nusa Penida includes snorkelling, diving, parasailing, glass bottoms, and water booms which are facilitated by the services of Quiksilver Vessels from Tanjung Benoa Port.



Quiksilver Ships in Nusa Penida Bali

<https://www.water-sport-bali.com>

The local community-owned travel agency in Nusa Penida has provided two types of travel routes, namely: First, One Day Tour to the western part of Nusa Penida Island by visiting Kelingking Beach, Broken Beach, Angel Billabong, Crystal Bay and returning to the harbor or hotel to stay. Second, the One Day Tour to the east of Nusa Penida with the attractions visited are Pura Gua Giri Putri, Atuh Beach, Diamond Beach, Tree House or Molenteng Tree House and return to the port or hotel to stay[5].

IV. CULTURAL DIMENSIONS OF TOURISM IN NUSA PENIDA BALI

In Bali, cultural heritage is an important component in people's lives, so it is still used and functioned in daily life as a symbol of the identity of individuals or groups[21]. Referring to some of the statements above, the existence of tourism in Bali can last for a long time with the condition emphasizing the management of cultural heritage in a maximum and sustainable manner. In general, tourism that changes culture into commodities by packaging and selling it to tourists will have an impact on diminishing or losing authenticity, one of which is related to a craft, way of working, photography, hospitality and local identity[22]. For this reason, the identification and codification process is needed related to the percentage of authenticity with the modifications made, so that there are still clear boundaries between the two.

Through the tourism sector, culture that is still original can be displayed, so that cultural owners are also aware of the value and uniqueness in their products through applications that are still limited by subjects and objects that are spatially and temporarily defined[23]. Thus, through this sector, people can also find out about their past environmental life and their position in the present and future eras, thereby creating an identity that differentiates them from the people

outside it. In the midst of globalization and the number of foreign tourists visiting (Western) more and more, the potential for cultural acculturation is very large, therefore local communities must prepare themselves for all the impacts that enter through the tourism sector. In order for local culture to remain sustainable in the midst of globalization, one effort that can be done is to carry out commodification and then make it a tourist attraction.

One of the cultural heritages that is still ongoing in Nusa Penida is Rejang Renteng Dance, Rangrang Weaving and Cepuk Weaving. Through tourism, these three cultural heritages must be a catalyst for socio-cultural life in Nusa Penida so as not to be eroded by global currents that might have a negative impact. Thus, tourism in Nusa Penida provides many benefits for the economic life of the community and its culture. Local culture (region) is the face of national culture, so the strength of local culture reflects the existence of national culture in the midst of global life, such as in Bali. Rejang Renteng Dance, Rangrang Weaving and Cepuk Weaving as a native Balinese culture that is exhibited in the Nusa Penida Islands can be a treat for foreign tourists from an Indonesian perspective. Because, the outside world always remembers that culture as part of Indonesia, therefore the existence of culture in the regions of the archipelago must be preserved through utilization in tourism.

a. "Rejang Renteng" Dance

Rejang Renteng dance is a dance of Balinese folk art which is especially performed by and for women. In the dance there are not many models of the movements, but they are performed swiftly. The dance is a group dance with an odd number of dancers. The dance is usually performed at a temple during a traditional ceremony or Hindu Dharma religious ceremony[24].

Historically, the dance began with the Rejang Dance in Saren Village, Nusa Penida which later developed into a regional dance. Rejang presented at one of the festivals in Tabanan is the development of Renteng in Saren Tarian Village, not the Nusa Penida Renteng Rejang adopted, but Rejang Renteng from the Bali Provincial Culture Office which was developed in Saren Village. The Rejang Renteng dance was successfully developed in 1999 by the Bali Provincial Culture Office as an effort to preserve cultural arts in the form of Balinese sacred dance[25].

Rejang Renteng is derived from the words "Renteng" or "Rente" which means old or old. Rente can also mean already married, so the dance is especially for mothers. The dance is also interpreted as a "Guardian Dance", so it must be done sincerely and sincerely. Rejang Renteng dancers must not be performed by just any age and group, but only women (wives) may bring them.

The dance is very sacred, so the numbers are always odd. This is in accordance with the rules that have been in effect since the making of the Rejang Renteng dance in a noetic manner. The dance is usually performed during the Piodaland Alit, Madya and Ageng ceremonies at the temple, especially the Pura Dalem Ped in Nusa Penida. In addition, if the dance is performed on the beach, the dancers are not allowed to turn their backs on the beach and are obliged to face one another or face to face with the beach[25].



Rejang Renteng Dance, in Nusa Penida Bali
<https://regional.kompas.com/>

Philosophically the clothes worn have the following meanings: Feel plain which means sincere sincere thoughts and devotion to God; Bun that means as a dancer sign is married; Japanese flowers that are fragrant and have hidden

essence contain meaning of beauty and fragrance which must not show off; Subeng which is an ear ornament means listening to a beautiful and holy and not affected by dirty words as an offering before God the Most Holy; White clothes means that the human body is sacred needs to be guarded with beautiful and sacred things; Plain Yellow Shawl which means the stomach as a place to grow and develop good and evil as well as emotions; Yellow Peck Woven Fabric means that the art has the power as an antidote to danger or repellent[24].

Based on field observations, most of the foreign tourists in Nusa Penida Bali enjoyed the spectacle, so that some of them were carried away in the sacred atmosphere of the culture. However, because the dance is still sacred and can only be performed by certain people, foreign tourists have not been able to be directly involved (play a role) in the dance[5]. Thus, the existence of the dance can also contribute to tourism in Nusa Penida, especially increasing the duration of tourists visiting and marketing opportunities for accommodation there.

b. “Tenun Rangrang” Art

Another cultural aspect, which can be developed as a tourist destination in the Nusa Penida Islands, is the “Tenun Rangrang Art”, which is the art of making zigzag geometric woven fabrics and has a bright color combination, so it looks modern and elegant. The woven fabric is produced by the local community, namely in Karang Nusa Penda Village, Bali. The traditional cloth results were originally used to complement religious ceremonial facilities and traditional clothing[26].

Philosophically, the shape and model of Woven Rangrang fabric are Bolong (perforated translucent, as a symbol of transparency in social life. The woven fabric has a characteristic on the fabric sheets there is a small hollow room dominated by bright colors like orange and red. Rangrang Woven Fabric functions as clothing adat used in ceremonial cutting of teeth[26].



Tenun Rangrang Art
(Kompas.com)

At first, Rangrang Woven Fabric was only used in religious activities, but over time, woven cloth was then mass-produced by the community since 2011. One of the goals of mass production was to preserve local culture in Nusa Penida[27]

In general, the motif of Rangrang Weaving Fabric is different from the type of weaving produced by the Balinese people in Klungkung, Karangasem, Jembrana and Tabanan Regencies. In addition to the perforated designs and different motifs, the colors dominated by red, orange and purple make it different from other types of weaving. The choice of color material can use chemicals or natural ingredients made from leaves, fruits and roots of certain trees, so the price is also different, which ranges from Rp 100,000 to Rp 1.2 million[28].

Rangrang Woven Fabrics have great potential to be developed as one of the tourist attractions in Nusa Penida. The variety of colors and motives that have, can attract foreign tourists to own. The price is very affordable can also be an entity that is easily purchased by tourists or regional fabric motif collectors in Indonesia. If the promotion efforts go well, then the Kain Tenr Rangrang can become souvenirs from Nusa Penida that deserve to be bought by local and foreign tourists.

c. “Kain Tenun Cepuk” Art

In addition to the rangrang woven fabric, Bali's Nusa Penida Islands also have a cultural heritage that can be developed as a tourist attraction, the Cepuk Weaving Fabric. The traditional handicrafts are native to Nusa Penida's textile crafts. The fabric is different from the type of fabric in Bali in general, such as endek, songkét, tinsel, poléng and batik. According to some residents, the cloth clap is believed to have mystical power as a protector from interference during the

ceremony. It is said that the cloth functions as a protector from danger, cleansing spiritual impurities, making oneself stronger and immune from being pierced by weapons [29].

Most Balinese believe that the Nusa Penida Cepuk Woven Fabric is a mysterious fabric that contains an element of magical power and in it there is a subtle spirit element in the form of "Wong Samar" in Nusa Penida Bali. Local people believe that there is a figure named Ratu Gédé Mas Mecaling who visits Bali Island every year with a plague and death, so that the cloth functions as an antidote[29]. Due to various mystical reasons above, the color of the thread used on the Cepuk Woven Fabric has the color symbols of the compass that are believed to be Balinese. The yellow color (in the west) symbolizes Lord Mahadeva, red (in the south) symbolizes Lord Brahma, white (in the east) symbolizes Lord Iswara, the black color (in the north) symbolizes Lord Vishnu and the overall mixture of colors symbolizes Lord Shiva residing in the middle[30].



The Process of Making "Kain Tenun Cepuk" in Nusa Penida Bali
(Author Collection)

In general, cloth claps or motifs are often used during religious ceremonies, as home ornament decoration, rangda dancers, barong dancers, joged dancers, line dancers and other dances. In addition, the cloth is also used as everyday clothes wrapped around, as a sling, as a placemat for praying places and "ider-ider" (decorations in ceremonial buildings) [30]. The motifs that are often found in cepuk woven cloth are pot, matan titiran, summon spurs, line motifs that are on the top or at the bottom (odot), half mountain motifs, brackets, gengong and semayut pancakes[31].



Models of Kain Tenun Cepuk
(Author Collection)

Artistically, Kain Tenun Cepuk has become an attractive icon for tourists in Nusa Penida, but there are some issues that still need to be addressed, namely the problem of capital, marketing networks and organizing through craftsmen groups. The estuary of all these problems is the strong commitment of partnerships that have not been built by the craftsmen themselves, the government, the private sector and the tourism industry to join hands and jointly develop the handicraft fabric industry in the Nusa Penida Klungkung area of Bali[31].

V. CONCLUSION

The Nusa Penida Islands are one of the areas of the Province of Bali that offers natural-based tourist destinations and the beauty of the sea. However, the cultural heritage in the islands deserves to be one of the entities that support

tourism there, because the culture there is unique and has a different nature from other regions in Bali. The cultural heritage in question is Rejang Renteng Dance, Kain Tenun Rangrang and Kain Tenun Ceplok. In general, the three cultural heritages have not yet been carried out by commodification according to the market, so as to attract tourists to enjoy and own them, because of their uniqueness. However, the issue of marketing and capital is still a serious problem, so adjustments need to be made. The local government and stakeholders involved in the tourism sector in Nusa Penida must work together with the arts and cultural actors there, so that cultural heritage there, both exposed and still hidden can contribute to tourism. The end result, the culture of local communities that are well managed in the world of tourism will add value (back) to the actors of art and culture itself.

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