



2nd International Academic Conference on Tourism 2016

**“Archipelago Tourism:
Marine Tourism in Archipelagic Hemisphere”**

Yogyakarta, Indonesia
29 – 30 September 2016

Organized by:
Center for Tourism Studies Universitas Gadjah Mada



2nd International Academic Conference on Tourism 2016
“Archipelago Tourism: Marine Tourism in Archipelagic Hemisphere”



A Guideline book

2nd International Academic Conference on Tourism 2016
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FOREWORD

I am pleased to see that the 2nd International Academic Conference in Tourism (INTACT) is being managed by the Center for Tourism Studies (CTS/PUSPAR) Universitas Gadjah Mada. This is a continuance of the state of the 1st INTACT that has been successfully managed in September 2014 and appreciated by various academic community, particularly in tourism. This biannual international academic conference was established as a part of the service commitment of the Center to academic society, including research and publication, education, as well as public and community services. We highly put our hope that INTACT could be managed regularly every two years.

The most challenging theme of the 2nd INTACT was developed through a series of discussion by the steering committee. There was a thought about archipelago tourism which was generated from the issue that in general, research, discussions, publications as well as industrial activities in tourism tend to miss the relationship among islands and the seas where human live, culture, civilization, natural features, and other living creatures and behavior are naturally in relation and establish their living within this environment. This type of ecosystem as a matter of fact has its power to generate to the most tourist imagination and potential attractions. This issue drew up the idea to elevate the left behind paradigm in tourism view; which is “**ARCHIPELAGO TOURISM**“. It is certainly realized that this is not an easy way to actualize the issue into academic knowledge; we should push our effort and concentration to keep working on this issue. Therefore, the committee decided to place “Archipelago Tourism” as the main theme of four or more series INTACT in the future.

Speakers, presenters, and reviewer have been working very hard to prepare the best materials for academic discussion in the conference. In respond to this excellent ethos, we would like to say thank you and highly appreciate to all of you who have been working to manage the conference materials in much better quality. Without such commitment, the 2nd INTACT will not happen, and the reader will not find better quality of conference papers. We have definitely owing a favor to the Directorate General Higher Education Ministry of Research Technology and Higher Education, Ministry of Tourism, as well as Universitas Gadjah Mada, for the financial support.

Dr. Ir. Djoko Wijono, M.Arch.
Head of Center for Tourism Studies
Universitas Gadjah Mada



INTRODUCTION

Recently, tourism has been increasingly discussed in academic and non-academic areas. A lot of academicians, practitioners, governments, and expertise are interested to share the ideas and researches on tourism in a great forum which can be meaningful and beneficial. Therefore, the 2nd International Academic Conference on Tourism has been established biannually by Center for Tourism Studies to provide a discussion forum to deal with certain thematic issue.

In 2016, The 2nd International Academic Conference on Tourism brings the idea of “Archipelago Tourism” which is specifically discussed about “Marine Tourism in Archipelagic Hemisphere”. The background choosing the theme for the main issue for discussion is the idea of archipelago tourism. This is not so much considered in society since for many decades, among researches had been obtained in continental hemisphere. It is believed that archipelago tourism can be a great topic to be discussed in the future. The urgency of the issue is to obtain the paradigm shift which previously continental centered, and now it is challenged to be more holistic.

Marine tourism issue becomes the specific theme of the discussion within. Marine resources in archipelago tourism are considered as potential domain in tourism industries. To develop these potentials has not been easy since it is challenged from many aspects, and to answer the challenges in archipelago tourism, practitioner and academician need to be able to deal with the certain issue. Therefore, the development of marine tourism in archipelagic hemisphere will be succeeded by integrating all aspects.

The current conference may trigger the tourism academicians and practitioners to become active in researching and publishing in the area of archipelago tourism. The aim of the INTACT 2016 is to explore and discuss issues, paradigms, theories, concepts, practical experiences, and policies on archipelago tourism specifically in marine tourism in archipelago hemisphere. Experts, practitioners, and students are welcome to share their academic and professional expertise and experience.

Today, the committees greatly welcome to all participants to experience the academic and useful discussion as well as to find the educative field trip. Have a great conference, and we look forward to see you in 2018.

Drs. Hendrie Adji Kusworo, M.Sc., Ph.D
Chair of 2nd INTACT Organizing Committee



TABLE OF CONTENTS

Cover	i
Board of Committees	iii
Foreword	I
Introduction	2
Table of Contents	3
Background	6
Conference Schedule	9
Book of Abstracts	12
Cluster 1: Policy, Planning, Development, and Infrastructure	13
Green Fort Concept for Small Island Ecotourism Catrapatti Raditya Anuraga	14
Mapping Seascapes Tourism Destination in Indonesia Ismayanti	15
Development Strategy of Ecotourism Marine Sustainable in Indonesia Ni Ketut Arismayanti	16
Marine Industry, Planning and Development Sasmiyarsi Sasmoyo	17
Analysis of Marine Tourism Development in the Municipality of Langsa, Province of Aceh (Mangrove Forest and TeulagaTujoh Marine Tourism Case Study) Cut Syafrina Musla	18
Protecting Sense of Place and Place Identity for Sustainable Tourism: Local Community's Interpretation about Coastal Environment at the Balinese Traditional Fishing Village in Jimbaran, Bali Luh Micke Anggraini	19
Impact Analysis of Tourism Policy and Development toward Socio-Economic Life of GiliTrawangan Society Zaki Irwan, Sudarmadji, Tri Kuntoro Priyambodo	20
The Development of Tourism Destination Life Cycle in Indonesia Analysis Based on Macro Data of Indonesia Bureau of Statistic, 2002-2012 Ani Wijayanti, Janianton Damanik, Awaludin Nugraha	21
The Rights on Safety of Tourists Related to Natural Disaster Risks at Marine Tourism in Gunungkidul District and Bantul District of Yogyakarta Special Region Agatia Wenan Tyawati	22
Comparing Tourism Policy and Institutions Between Rwanda as Landlocked Country and Indonesia as an Archipelago Nduwayezu Didas, M. Baiquni	23
Sustainable Development Guildelines for Marine Recreations in Trang Province, Thailand Miss Suyaporn Sortrakul	24
The Development of Ecotourism Based-Sea Turtle Conservation in Bantul Regency, Yogyakarta Agung Budiantoro	25



Tourism in Small Island: Developing Tourism Attractiveness in Raja Ampat Adipati Rahmat, Abimanyu T. Alamsyah, Hendricus Simarmata, Nurfitri Syadiah	26
Planning and Developing Marine Tourism in The Archipelagic Hemisphere: Lessons from the Maldives Archipelago Prof. Jack Carlsen and Dr Mariyam Zulfa	27
Ecotourism and Scientific Tourism in the Sub-Antarctic Archipelago of Patagonia: Innovative Approaches for Conservation and Sustainable Development. Authors Address and Corresponding Ernesto Davis , Silvia Murcia , Mathias Hüne	28
Residents Involvement towards Tourism Development in Weh Island, Aceh Indonesia Azhar, Agussabti and Ahmad Humam Hamid	30
Assesment of Natural Resources for Marine Tourism of small Islands in the Aru Islands, Maluku Diah Widiyastuti and Wijaya Ladampa	31
Cluster 2: Management, Marketing, and Economy	32
Can Marine Tourism Be Sustainable? The Driving Factors of Sustainable Marine Tourism in Multi-Stakeholder Networks, Case Study of Marine Tourism in Lombok, Indonesia Erna Gustina Norrista and Erda Rindrasih	33
Preliminary Study on Museum Marketing Strategy: Social Media Approach a Case Study of Museum Gumuk Pasir, Bantul, Yogyakarta Special Province Ayu Helena Cornellia, Heddy Shri Ahimsa Putra, and Tri Kuntoro Priyambodo	34
Income Multiplier of Hospitality Business in Indrayanti Beach, Gunungkidul Yogyakarta Erlina Daru Kuntari, Janianton Damanik, John Suprihanto	35
Island as A Tourism Destination in West Sumatera Province (A Promotional Efforts through Events Tour De Singkarak) Retnaningtyas Susanti, Janianton Damanik, John Soeprihanto, Tri Kuntoro Priyambodo	36
Comparison of Coastal Tourism Management in Bulgaria and Indonesia Mincho Slavov and M. Baiquni	37
Edutourism in Aceh Tsunami Museum (Visitors' Profile and Expectation) Enok Maryani and Furqan	38
Identity Theory and Relation to Archipelago Tourism: Literature Review Handy Pratama	39
Game-Theoretic Approach to Interactive Relation in Marine Tourism Park Florentinus Nugro Hardianto	40
Financing Marine Conservation Tourism in Raja Ampat Archipelago, Eastern Indonesia Ery Atmodjo, Machiel Lamers. Arthur P.J. Mol.	41
Analysis of Tourism Potential in Gili Indah Area using Tiered Quantitative Approach Debrina Agnes , Akbar Nandatama Bagus Andi Isdyantoko, Fajri Aditya Nugraha, Giusti Ghivarry, Perwira Putra Aghni, Renaldi Chandra Wijaya, Prima Widayani	42



Cluster 3: General, Socio-Cultural, CBT, and Conservation	43
The Impact of Marine Tourism : A Qualitative Study on the Perspective of the Local Community in Lovina Bali Luh Yusni Wiarti	44
The Impact of Marine Tourism against the Socio-Economic Conditions of the Local People and the Physical Environment in the Village Of Les, Buleleng Regency of Bali Province I Wayan Mertha, DAM. Lily Dianasari, and Made Witari	45
Panji Culture Studies in Tourism Faculty, Ciputra University, Surabaya Agoes Tunus Lis Indrantoand Dewa Gde Satrya	46
Preservation Strategy Boelongan Shipwreck at Ocean Tourism Area Mandeh Bay, West Sumatera Based on Sustainable Tourism Principle Sultan Kurnia AB, Hafizhuddin, Dwi Kurnia Sandy, Muhammad Fadli Rozamuri, Muslim Dimas Khoiru Dimas	47
Community-Based Tourism in Trowulan Dewa Gde Satrya and Lexi Pranata	48
Myth of the Queen of the South Sea and Kasunanan Palace as a Tourism Attraction of Baluwarti, Surakarta Rr. Erna Sadiarti Budiningtyas, Heddy Shri Ahimsa-Putra, Janianton Damanik, and Sumijati Atmosudiro	49
Ethno-Tourism of Karimun Jawa Islands: Travel Packages Development Based on Local Wisdom Destha T. Raharjana and Heddy Shri Ahimsa-Putra	50
Opportunities and Challenges Marine Ecotourism Sites in Biosphere Reserves (Studies in Marine National Park Takabonerate-Selayar-South Sulawesi) Muhamad and Saleh Rahman	52
Floor Plan Conference Venue	52
Time Table for Academic Forum	55
Terms and Conditions	56



BACKGROUND

1. Tourism and the Idea of “Archipelago Tourism”

Recently, tourism has become the world’s largest industry and contributes to the development of many aspects in social life. Being integrated with development, tourism should be developed in order to obtain excellent contributions to regional and society life. However for many decades, the development had been obtained in continental hemisphere so the idea in developing archipelago tourism industry is not much considered. Archipelago areas are considered unfamiliar in society since not all countries are in archipelago areas. Archipelago tourism is considered well as the arena to develop tourism industry in archipelagic islands. Thus, an idea of archipelago tourism can be a great study to be discussed in the future. The urgency of discussing archipelago tourism in tourism is to obtain the idea of archipelago as the new study which is able to offer the other solution in sustaining tourism. Archipelago tourism is recreational activities in a group of islands thus there will be many aspects integrated, and it is not only marine study exposed. Forestry, husbandry, plantation, culture, social, environment, biology, tourism, geology, and the other studies are welcome. The new born of archipelago tourism discussion is intended to strengthen both practice and academic studies to develop new paradigm and direction of study which can be potentially developed in the future. This idea emerges as the embodiment of equilibrium in continental and marine exploration. Those are integrated and united in the name of archipelago.

2. The Specific Issue of Marine Tourism in Archipelago Tourism

Marine tourism issue becomes the specific theme of the discussion within. Marine potencies in archipelago tourism are considered as potential domain in tourism industries. To develop these potencies should be not easy since it is challenged from many aspects, and to answer the challenges in archipelago tourism, practitioner and academician need to be able to deal with the very issue. Therefore, the development of marine tourism in archipelagic hemisphere will succeed by integrating all aspects.

2. Why do we need to set up the INTACT series?

Tourism flows are subject to some problems by a range of issues as it is in archipelago tourism. The problem and difficulties may occur in social or natural issues, in developing destinations, managing destinations, or may be remote from either. The consequences may be either mild or relatively short term or have long term impacts on existing or future tourism industry systems. These would be seriously challenged to secure and maintain tourism development properly and it clearly does matter in terms of island visitation and awareness levels of archipelago areas. It becomes difficult with which to deal and involves individual island sensitivities, archipelago politics and policies, economic actualities, transportation or accessibility, development of tourist facilities and policies, government management, concepts of regional regulation, social and cultural sensitiveness, geographical policies, and practices of



intermediaries, including travel agents, tour operators, airlines and cruise lines. Thus it raises important issues to study. The data and empirical analyses about archipelago tourism remain limited; it needs to be empirically understood. It is, therefore, one need to have a forum to share the knowledge and expertise to welcome the new discussion. The forum that is proposed to deal with the issues is International Academic Conference on Tourism (INTACT 2016). This conference may trigger the tourism academicians and practitioners to become active in researching and publishing in the area of archipelago tourism.

This conference is expected to explore issues concerned with achieving environmental, social and economic sustainability of tourism alongside the governance mechanisms needed to support sustainable tourism of archipelago tourism. Specifically, INTACT 2016 will focus on marine tourism in archipelago hemisphere. This conference aims to add to this debate by stimulating discussion and exchange of ideas between tourism experts, tourismindustry practioners, researchers, lecturers, and students from all tourism-related fields. It could also discuss how new resources ought to be employed to avoid the errors committed in the past and propose remedial actions when required. The meeting will also focus on empirical work and case studies from around the world, which can offer new insights and best practice guidance

3. Why CTS should be the first to manage?

Center for Tourism Studies, Universitas Gadjah Mada (CTS-UGM) is a nonprofit organization and one of the institutions under Universitas Gadjah Mada - UGM). Founded on July 23, 1994, CTS focuses on developing research competence in the field of tourism. CTS also has a lot of experiences in international events, such as international seminar and/or international conferences and research activities in collaborate with other intitutions abroad.

CTS-UGM is intended to develop research and development of tourism aspect related to the development of human and humanity. Besides, CTS-UGM also develops a research methodology which is able to present both a new concept and policy base in tourism development either in the local, national or international scope. Through the conference, CTS-UGM which is located in Indonesia – a largest archipelago country will bring up the issue of archipelago tourism worldwide.

4. Objectives

The aim of the INTACT 2016 is to explore and discuss issues, paradigms, theories, concepts, practical experiences, and policies on archipelago tourism specifically in marine tourism in archipelago hemisphere. Experts, practitioners, and students are welcome to share their academic and professional expertise and experience.

5. Output

The conference will gather many lesson-learned from any different cases, theories, concepts,



policies, and experience of archipelago tourism specifically in marine tourism in archipelago hemisphere from all around the world.

6. Outcome

The most important outcome after the participants attend the conference would be setting up some opportunities to do some more research to develop archipelago tourism specifically in marine tourism in archipelago hemisphere and may have shown sustaining tourism both for the attraction and the tourist.



Conference Schedule
Second International Academic Conference on Tourism
Archipelago Tourism: Marine Tourism in Archipelagic Hemisphere
29– 30 September 2016

First day Thursday, 29 September 2016 : Conference	
7:30 a.m – 8:30 a.m	Registration
8:30 a.m – 9:00 a.m	<p style="text-align: center;">Opening</p> <ul style="list-style-type: none"> • Welcoming Speech by Dr. Ir. Djoko Wijono, M.Arch (Head of Center for Tourism Studies, UGM) • Welcoming Speech by Rector of UGM
9.00 – 9.20 a.m.	Keynote Speech: Minister of Tourism, Republic of Indonesia
9.20 a.m– 9.35a.m	Coffee /Tea Break
9.35 a.m– 12.00 a.m	<p style="text-align: center;">Plenary Session</p> <ul style="list-style-type: none"> • Prof. Richard Butler • Dr. Michael Lueck • Prof. Dr. Heddy Shri Ahimsa-Putra, M.A <p>Moderator: Drs. Hendrie Adji Kusworo, M.Sc., Ph.D</p>
12.00 a.m– 1.00 p.m	Break



		Parallel Session	
1.00 p.m – 4.00 p.m		Academic Forum	Student Summit Room: Auditorium
		<p>a. Cluster 1 Policy, Planning, Development and Infrastructure Room A at 5th Floor</p> <p>Moderator: Dr.rer.pol. Dyah Widiyastuti, S.T., M.CP.</p>	<p>1. Workshop Guest Speaker</p> <ul style="list-style-type: none"> - Dr. Frans Teguh, M.A - Prof. Jamaluddin Jompa - Maulita Sari Hani, M.Tourism <p>Moderator: Prof. Dr. Ir. Chafid Fandeli, M.S</p>
		<p>b. Cluster 2 Training, management, Marketing and Economy Room B at 5th Floor</p> <p>Moderator: Dra.Yulia Arisnani Widyaningsih, M.B.A,Ph.D</p>	<p>2. Poster Presentation and Group Discussion</p> <p>Group 1: Dr. Frans Teguh, M.A</p> <p>Group 2: Prof. Jamaluddin Jompa</p> <p>Group 3: Maulita Sari Hani, M.Tourism</p>
		<p>c. Cluster 3 Socio-Cultural, CBT and Conservation Room C at 5th Floor</p> <p>Moderator: Prof. Dr. M. Baiquni, M.A</p>	
4.00 p.m– 4.15p.m		Coffee /Tea Break	
4.15 p.m – 5.00 p.m		Closing Remarks by Prof. Dr.-Phil. Janianton Damanik, M.Si	



Second day Friday, 30 September 2016: Conference Edu Field Trip Meeting Point : <ul style="list-style-type: none"> • Gedung Sekolah Pascasarjana – West Parking Area (INTACT participant) at 6.00 a.m. • Edu Hostel for Student Summit at 6.00 a.m. 	
06.30 – 07.00 a.m.	Tour Briefing
07.00 – 08.00 a.m	On the way to Baros (Mangrove Forest)
08.00 – 11.30 a.m.	Baros: Discussion, Trekking, Planting Mangrove, and Agriculture in Marine Area
11.30 – 12.00 a.m	Go to Goa Cemara Beach
12.00 – 13.00 p.m.	Lunch Break in Goa Cemara Beach
13.00 – 18.00 p.m.	Goa Cemara Beach: Trekking, Discussion, Turtle Hatchling
18.00 – 19.00 p.m.	Back to Jogja
Note: The committee provide a mosque for Friday Prayer	



BOOK OF ABSTRACTS



Cluster 1: Policy, Planning, Development, and Infrastructure

1. **Green Fort Concept for Small Island Ecotourism**
Catrapatti Raditya Anuraga
2. **Mapping Seascapes Tourism Destination in Indonesia**
Ismayanti
3. **Development Strategy of Ecotourism Marine Sustainable in Indonesia**
Ni Ketut Arismayanti
4. **Marine Industry, Planning and Development**
Sasmiyarsi Sasmoyo
5. **Analysis of Marine Tourism Development in the Municipality of Langsa, Province of Aceh (Mangrove Forest and TeulagaTujoh Marine Tourism Case Study)**
Cut Syafrina Musla
6. **Protecting Sense of Place and Place Identity for Sustainable Tourism: Local Community's Interpretation about Coastal Environment at the Balinese Traditional Fishing Village in Jimbaran, Bali**
Luh Micke Anggraini
7. **Impact Analysis of Tourism Policy And Development Toward Socio-Economic Life of GiliTrawangan Society**
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12. **The Development of Ecotourism Based-Sea Turtle Conservation in Bantul Regency, Yogyakarta**
Agung Budiantoro
13. **Tourism in Small Island: Developing tourism attractiveness in Raja Ampat**
Adipati Rahmat, Abimanyu T. Alamsyah, Hendricus Simarmata, Nurfitri Syadiah
14. **Planning and Developing Marine Tourism in the Archipelagic Hemisphere: Lessons from the Maldives Archipelago**
Prof. Jack Carlsen and Dr Mariyam Zulfa
15. **Planning and Developing Marine Tourism in the Archipelagic Hemisphere: Lessons from the Maldives Archipelago**
Ernesto Davis , Silvia Murcia , Mathias Hüne
16. **Residents Involvement Towards Tourism DevelopmentIn Weh Island, Aceh Indonesia**
Azhar, Agussabti and Ahmad Humam Hamid
17. **Assessment of Natural Resources for Marine Tourism of small Islands in the Aru Islands, Maluku**
Dyah Widiyastuti, Wijay Ladampa



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ABSTRACT

The story tells about Raden Panji, a son of the King of Kahuripan, with his lover, Dewi Sekartaji, a daughter of the King of Daha. The story began from the oral story, transformed into a literature, visual and performing arts. This transformation process was the creation of a Panji Culture. Cultural transformation is closely related to the dimensions of history and archeology.

Culture learning aloft by a multi-disciplinary science began to flourish. Faculty of Tourism in Ciputra University aloft Panji Culture in the course. Panji Culture class aloft in Faculty of Tourism, Ciputra University, teach culture to the students who do not have a knowledge background of archeology, history and culture. Therefore, the research problem is how the study of Panji Culture in Faculty of Tourism, Ciputra University, Surabaya?

This research is qualitative descriptive study aimed to describe the Panji Culture study in Faculty of Tourism, Ciputra University, Surabaya. Sources of primary data obtained through observation and documentation during the lecturer, as well as interviews with key informant. Secondary data sources obtained through the study of relevant literature.

The conclusion of this study are, first, to introduce the local culture to students majoring in tourism needed creativity in teaching and curriculum. Methods of teaching in a way that was delivered classical by archaeologist, combined with the assignment of students to read main and suplement literature, guest lectures from cultural actors, as well as testing model that is not memorization model, making Panji Culture class likable by the student. Second, the learning that emphasising on the learning experience of students directly interact with Panji Culture aloft the key to success in the learning process that raizing a local content. Here, outing class directly visiting sites related to Panji Culture lasting effect on students because they see firsthand the products of Panji Culture. Third, learning Panji culture can be understood by students majoring in tourism faculty through the assignment of activities that promote the implementation of the spirit of entrepreneurship by creating of creative economy products based on Panji Culture.

Keywords: Panji culture, the creative economy.

INTRODUCTION

Panji stories were transformed from oral story into literature, visual and performing arts. The transformation creates a Panji culture. This original culture of Java, Indonesia, is being proposed by experts to enter the Memory of the World. The sad thing related Panji culture is abandoning these high value of culture in contemporary life.

Panji is a genuine culture of Java, in the sense of:

1. Created by Javanese artist, grow and develop in Java and then spread extends to the outer islands (Sumatra, Bali, Lombok, Kalimantan) even outside the archipelago (Malaysia, Thailand, Laos and Cambodia). Panji literature growth at the end of Singhasari and Majapahit period in line with the Javanese cultural phenomenon at the time, which is marked by a process of *Jawanisasi* or being Java, namely the things that come from outside Java / Nusantara, from India, Campa, China being Java, so not impressed anymore as a foreign culture. Creators of Panji story does not mention his true identity (anonymous), so it seems as community product.
2. Background of the story of human life, narrated occurred during the reign of Jenggala and Kadiri period. The political conflict in the event of civil war between the two empire made a historical background. This is in contrast with the literature in the past, which is dominated by the influence of Indian culture, especially the epic of Ramayana and Mahabharata.
3. Panji culture has a long development time span (XII century until now) in various aspects of the socio-cultural heritage, which means it has a strong roots in cultural and social aspect.

Faculty of Tourism, Ciputra University, as a college with a vision based on entrepreneurship education see it as the cultural product that must be preserved. Through lectures that specifically examine Panji Culture, students are trained to recognize the local culture, explore the wealth of cultural values in contemporary life, and think about the real action to preserve the culture by creating a creative economy product based on Panji Culture.

Formulation of the problem in this research is how the study of Panji Culture in Faculty of Tourism, Ciputra University, Surabaya? The purpose of this study is to describe the lecture of Panji Culture in the Faculty of Tourism, Ciputra University, Surabaya.

THEORITICAL BACKGROUND

Panji Culture

Panji stories written in different versions of literature that tells of Panji (Inu) a son of the Janggala / Kahuripan empire and Candrakirana (Sekartaji) a princess of the kingdom of Daha / Kediri. All versions of the story have a three characteristic: the separation, seeking, union.

Panji stories, either in the form of literary or visual, has the connotation of moderation although the status of nobility. Panji and Candrakirana fight to meet and unite. By overcoming the obstacles and difficulties in their journey to meet and merge with each other, they went on a high spiritual level.

By visiting the ascetics they behave as a student and looking for advice to achieve an understanding of religious and spiritual. By crossing the water they purify themselves to finally achieve unification. There are certain situations that are repeatedly portrayed in reliefs in Penataran Temple, namely:

- a. Love and separation: men and women sitting posture with special crave love.
- b. Travelling a cap man with *Panakawan* or *Kadeyan* (Kertolo and Jurudeh)
- c. Consolidation of men and women in the posture describe sexual intercourse
- d. The meeting with the hermit (symbolizing the teachings of dharma or high knowledge of spirituality).
- e. Crossing the water (a symbol of purification and movement from one level of religious knowledge to a higher level, leading to an understanding of wisdom).

Elements (a) to (c) are an important element in the Panji story in literature version. While elements (d) and (e) are the most prominent and important precisely in the depiction of visual media of Panji story in relief. Unification of Panji and Candrakirana symbolizing higher meaning, the consolidation of Gods and Godess. In the teachings of Tantra, the consolidation can be achieved by a human way of yoga and sexual intercourse by men and women, so that people can be united with the Almighty.

With the attitude of citizenship, Panji and Candrakirana act as intermediaries between the human world and the spiritual world. Panji appearance on relief aimed to welcoming pilgrims in the daily life as well as a sign of the beginning of the process of Tantra. Learning process of dharma teaching be the main objective in the figuring Panji stories in terrace hall in Penataran temple.

That elements reflecting creativity and expressing local genius that can be observed in the architecture, art, literature and religious practice. These new elements also reflect the fact of openness in culture expression, supported the political conditions of that time. Panji literature is one typical example of the creativity in East Java script, that was created not based on Indian literature.

Values of Panji stories applies to all human beings and can be applied to the concept of contemporary life. Although we experienced bad things (separation), we continue to strive and fight (wandering) to achieve the goal (unification), with a willingness to accept assistance and teaching by a counselor that can bring peace and balance. Panji stories were created in the art of puppetry, dance and theater. The process were forming a Panji culture.

Creative Economy

The emergence of creative economy based on a complex symbol of consumerism that is constructed through the elaboration of the consumption needs of high social, and not merely based on pure consumerism from a consumer needs in practical and efficient (Levickaite, 2011). It is based on the fact that today's economic development has reached a level where economic activity should be able to find innovation and creativity. Success in today's economy, according to Ginevičius, Rivka (2009: 192) can only be obtained if businesses are able to adapt to the market conditions that constantly changing as economic development always tied to the process technology, uncertainty of the future.

Definition of creative economy from various sources, as follows:

- a. The concept of creative economy is an economic concept in a new economic era that intensifying information and creativity by relying on the ideas and knowledge of the human resources as a key factor of economic activity.

- b. Indonesia's Ministry of Commerce (2008) said that the creative industry is an industry that is derived from the use of creativity, skill and talent of individuals to create wealth and jobs to produce and exploit the creativity and inventiveness of individual.

During the reign of President Susilo Bambang Yudhoyono, has left a good legacy of development of the creative economy in Indonesia. Chronologically creative economic policy initiated by the President's statement to improve the handicraft industry and the nation's creativity, implementation of Indonesia Cultural Week 2007, which changed its name to Indonesia Creative Products Week 2009, the issuance of Presidential Decree No. 6 of 2009 on the development of the Creative Economy and Presidential Regulation No. 92 In 2011, the legal basis for the establishment of a new ministry in charge of the creative economy, namely the Ministry of Tourism and Creative Economy. In 2012, the issuance of Regulation of the Minister of Tourism and Creative Economy of the Strategic Plan of the Ministry of Tourism and Creative Economy Year 2012-2014. In the strategic plan has been structured to detail the development of the creative economy in Indonesia.

Mari Elka Pangestu (Tempo, 2014) states that there are seven strategic issues and potential challenges in the development of the creative economy. Among other things, the availability of resources and competitive professionals; the availability of natural resources, cultural resources that can be accessed easily; and competitive industry.

In Indonesia, there are 14 sub-sectors of the creative economy developed, from the previous 12 sub-sectors. The creative sector is the architecture, design, film, video and photography, culinary, crafts, fashion, music, as well as publishing and printing. Besides that, interactive games, advertising, research and development, fine arts, performing arts, information technology, as well as television and radio (Tempo, 2014). More detailed, scope areas of the creative economy in Indonesia are as follows (Ministry of Industry, 2014):

1. Advertising: creative activities related to advertising services, one-way communication using a specific medium. Covering the creation, operation and distribution of advertising produced, for example, market research, advertising communications planning, outdoor advertising, production of advertising material, promotion and public relations campaigns. In addition, display advertising in print media (newspapers and magazines) and electronic (television and radio), the installation of posters and pictures, spread leaflets, pamphlets, brochures and other media advertising, distribution and delivery of advertising materials or samples.
2. Architecture: creative activities related to the design of the building as a whole, both from a macro level (town planning, urban design, landscape architecture) to the micro-level (construction details). For example, garden architecture, urban planning, construction planning, conservation of heritage buildings, supervision of construction, urban planning, engineering and consulting activities.
3. Art Market: creative activities related to trade authentic goods, as well as rare and unique aesthetic value of art and history through the auction, galleries, shops, supermarkets and the internet, covering music, printing, crafts, automobile, and film.
4. Craft: creative activities related to the creation, production and distribution of products made or produced by the craftsmen from the initial design to the process of settlement products. Among other things, handicraft items made of precious stones, natural or man-made fibers, leather, rattan, bamboo, wood, metals (gold, silver, copper, bronze and iron), glass, porcelain, fabric, marble, clay, and limestone. The handicraft products are generally produced in only a relatively small amount (not a mass production).

5. Design: creative activities related to the creation of graphic design, interior design, product design, industrial design, corporate identity consulting and marketing research services as well as packaging production and packaging services.
6. Fashion: creative activities related to the creation of clothing, footwear design, design and other fashion accessories, clothing production and fashion accessories, consulting product line following the distribution of fashion products.
7. Video, Film and Photography: creative activities related to the creation of video productions, film, and photography, as well as distribution of video and film. This includes script writing, film dubbing, cinematography, soap operas, and film festivals or exhibitions.
8. Interactive Games: creative activities related to the creation, production, and distribution of computer and video games that are fun, agility, and education. Sub-sector interactive games not dominated as mere entertainment but as a learning tool.
9. Music: creative activities related to creation or composition, performance, reproduction and distribution of sound recordings.
10. Performing Arts (or showbiz): creative activities related to the development of content, production performances. For example, puppet shows, ballet, traditional dance, contemporary dance, drama, traditional music, musical theater, opera, including ethnic music, design and manufacture of fashion shows, stage design and lighting system.
11. Publishing and Printing: creative activities related to content writing and publishing of books, journals, newspapers, magazines, tabloid, and digital content as well as the activities of news agencies and news search. This sub-sector also includes the issuance of a postage stamp, paper money, checks, bonds, stocks and other securities, passports, airline tickets, and other specialized publications. Also includes publishing photos, engraving and postcards, forms, posters, reproduction, painting and other printed matter, including micro-movie footage.
12. Computer Services and Software: creative activities related to the development of information technology, including computer services, data processing, database development, software development, systems integration, systems analysis and design, software design, portal design and maintenance.
13. Television and Radio (broadcasting): creative activities related to business creation, production and packaging of television programs (such as games, quizzes, reality shows, infotainment), content and transmission of radio and television shows, including a relay station (transmitter) radio and television.
14. Research and Development: creative activities related to innovative businesses that offer discovery science and technology, as well as take advantage of applied sciences and technology in order to improve the product and the creation of new products, new processes, new materials, new tools, new methods and new technologies that can meet the needs of the market. Including those relating to the humanities, such as the research and development of language, literature, and art, as well as consulting services and business management.

METHODOLOGY

This type of research is descriptive qualitative research. In accordance with the theme that has been formulated, the objectives to be achieved in this research is to describe the course of Panji culture in the Faculty of Tourism, Ciputra University. The qualitative research with descriptive analysis is a method that focuses attention on the general principles underlying the units related to the research theme. The technique of collecting primary data through

observation and documentation during the lecturing of Panji culture in Faculty of Tourism, Ciputra University. Secondary data were obtained through the study of relevant literature.

Sources of data in this study were taken by purposive sampling procedure, where the essential in the sampling is to determine the key informants or social situation in accordance with the focus of research. Key informant is a party that have social positions in research, because has specialist knowledge about other people, process, or event that more extensive, detailed or better than the average person, and a valuable source of information for the researchers, at least in the early stages of projects (Myers, 2009: 144).

Data analysis is the process of arranging the data sequence, organize them into a pattern, category, and basic description. Analysis of the data as a process to find a theme and formulate ideas as suggested by the data (Aries, 2010: 56). Analysis of the data collected in this study using a descriptive analysis approach that is specific approaches in qualitative data analysis.

DISCUSSION

Subjects of Panji Culture in Faculty of Tourism, Ciputra University, reviewed the history, literature, art and performances of Panji. This course encourages the development of student's learning skills to analyze the history, literature, art and performance based on Panji culture. Class of Panji Culture also develop creative products based on knowledge of the history and culture of Panji.

Participant of Panji Culture subjects are student who has passed National Tourism Geography and Tourism Philosophy and Policy courses. It is expected that students who took the course were to understand the map of tourist attractions in Indonesia, the complexity of the problems that accompany the tourism industry, how to develop tourism in Indonesia and minimize the adverse impacts of the tourism industry. Readiness lecturer of this course through a basic understanding of the history and culture of Panji, and networking with cultural experts on Panji. The composition of the Panji Culture lecture consists of Ciputra University lecture with academic background in tourism and lecturer from outside Ciputra University with academic background in history and archeology.

Class of Panji Culture in Faculty of Tourism, Ciputra University, has 3 credits. Some aspects are covered in the lecture of Panji Culture are as follows:

- History of Panji
- Mask of Panji
- Puppet of Panji
- Traditional Dance of Panji
- Literature of Panji
- Panji relief in Temple

Class of Panji Culture includes field trip to several spots of historical and archaeological on Panji. The location for field study discussed at the beginning of the lecturing. Teaching and learning methods of Panji Culture class implemented in a variety methods, namely:

- Classical class: tutorials and practical classes.
- Field study: a visit to a few spots of historical and archaeological on Panji.
- Focused discussion: in a small groups with other participants to learn.

- Presentation: displaying and presenting the result of group discussion and independent tasks.
- Self-learning: reading and solving independent tasks.

The assessment of Panji Culture course through several components, the project, mid-test and final test. Total weight of the task is 30%, mid test is 30%, and 40% final test. Weight of final test designed for students who can't attend the final test for the presence of less than 75% chance to keep passing on this course. The nature and indicators of each component of the assessment described in contract of the course. The final result of the criteria for grading, lecturer refers to Academic Handbook published by Ciputra University.

Roadmap learning culture aloft during the semester are as follows:

- Week 1: Introduction to Panji culture. In the first lecture, students are taught the process of transformation Panji story into Panji culture.
- Week 2: History of Panji.
- Week 3: Oral story of Panji.
- Week 4: Mask of Panji.
- Week 5: Dance and Art-performing of Panji. In the course of this session is divided into two sessions, in which the first session, guest lectures by artists and dance performances. The second session, students present the paper about art and dance performances of Panji in Malang, Yogyakarta, Bali, Thailand and Cambodia version.
- Week 6: Creative economy based on Panji culture.
- Week 7: Archaeological of Panji in Penanggungan Mount. In this session, students doing courses through climbing Penanggungan Mount to visit Kendalisodo temple.
- Mid-test: students visit Penataran temple for reading Panji relief in the terrace hall of this temple that became the state temple of the Majapahit kingdom.
- Week 8: Mask Dance Performing Arts. This class session is a series of field trips to Blitar, Malang and Tulungagung. Students saw firsthand the mask dance and coloring the mask in Asmorobangun Mask Studio in Malang.
- Week 9: Archaeological of Mirigambar temple. This class session is also a series of field trips to Blitar, Malang and Tulungagung. The students have to compare the function of the temple and Panji relief in Penataran temple, Mirigambar temple, the temples at Penanggungan Mount, and later during final exams, in Surowono temple.
- Week 10: The Puppet of Panji. In the course of this session is filled with a guest lecture by the Puppeteer.
- Week 11: Continuing of the lecture session at the previous meeting, Panji puppet.
- Week 12 & 13: Students get the consultation and make the creative economy product based on Panji culture.
- Week 14: Students finished the creating of creative economy product that will be collected at the time of final exams.
- Final-test: students visit Surowono temple in Kediri to read Panji relief. In addition to the Surowono temple, students also visited other historical sites in Kediri, among other things, Selomangleng Cave, Spring Underground Cave of Surowono temple and Airlangga Museum.

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CONCLUSION AND SUGGESTION

Conclusion

The conclusion are as follows:

1. Introducing the local culture to students majoring in tourism needed creativity in teaching and curriculum. Methods of teaching in a way that was delivered by an archaeologist, combined with the assignment to read the main and supplement literature, guest lectures by cultural actors, as well as test model that is not memorization, making Panji Culture course was student likable.
2. Learning process that emphasising on students having directly interaction with Panji Culture was the key to success. Here, the students were very like the outing class that directly visiting sites related to Panji Culture.
3. Learning of Panji Culture can be better understood by students majoring in tourism with the assignment that promote the implementation of the spirit of entrepreneurship by creating the products based on Panji Culture.

Suggestion

Some suggestions for follow-up in this study are as follows:

1. The courses that raising local content can be applied in a variety of cultural settings in Indonesia. Indonesia given a rich in culture, so that the universities need to explore the local cultural diversity.
2. Entrepreneurship approach can be an alternative learning to lift the local content in the course in university.

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