

## THE EXISTENCE DEVELOPMENT OF TRADITIONAL MARKET IN IMPROVING INCOME AND WELFARE OF WOOD CARVING CRAFTSMAN

I Gusti Ayu Purnamawati<sup>1</sup>  
I Wayan Landrawan<sup>2</sup>

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### ABSTRACT

*Economic development based on tourism visits in providing opportunities for the creative industry in marketing their products have an important role, which provides marketing services to small businesses (micro) as well as the informal sector, especially in rural areas. From operations provides an opportunity to open up business opportunities are thus indirectly help small communities in boosting employment, the growth of new entrepreneurs, create jobs, and poverty alleviation. Traditional market is a business opportunity for the creative industry prospective, if not managed properly will be vulnerable by the economic turmoil. Conversely, if managed properly, it can be used to boost media and creative industry pioneer localized become more independent and able to grow competitively. The study aims to assess and analyze: strategies of the Department of Industry and Trade in developing the handicraft sector, namely: 1) realizing robust regional revenues based on local competitive advantage; 2) supporting the development of small and medium industries; 3) realizing and encouraging environmental management for small and medium industries; 4) enhancing regional competitiveness; 5) realizing product standardization; 6) realize sustainable economic growth. The analytical method used in this research is quantitative descriptive. The subjects were industrialists in Gianyar regency, Gianyar. While the research object is the creative craft industry in Gianyar regency. The results show that: from 6 strategies, 4 strategies have been implemented well, while 2 strategies have not been implemented because it is not supported by the priority program. Factors supporting the implementation of the strategy that is the active role of the Industry and Trade Office, the potential of Natural Resources carving, and the quality of Human Resources. The inhibiting factors are the completeness of the documents of export permit for carving art, the infrastructure, the limited functional staff.*

**Key word:** creative industries, traditional market.

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### INTRODUCTION

Creative industry has an important role especially in the economic sector in the country and in the international arena. This is because the creative industries have and contribute to various aspects of life both economically and non-economically. Economically, creative industries can create business opportunities, create jobs, foster innovation and creativity, grow renewable resources, and contribute positively to gross national product (GNP) (Suryana, 2013: 101). Legally micro, small and medium enterprises are regulated in Law No. 20 Year 2008 About Micro, Small and Medium Enterprises. Based on the Act, micro, small and medium enterprises are subject to restrictions so that certain categories determine the business including micro, small or medium enterprises. In general, the definition and category of micro, small and medium enterprises is a stand-alone productive enterprise in managing individuals or business entities with net worth of not more than Rp. 10,000,000,000, - (ten billion rupiah) including land and building of business place and proceeds of sale not more than Rp. 50,000,000,000, - (fifty billion rupiah).

The creative industry has an important role in the national and global economy because it contributes to various aspects of life both economically and noneconomically, Suryana (2013: 101). This Creative Industry can be one of the alternatives in facing the increasingly tight competition of the world market, so the Central Government and Local Government have obligation to find, support regional potency and create strategy of developing creative industry in order to compete with other regions. In this phenomenon, the importance of developing creative industry to improve the competitiveness of regions required a strategy, namely the collaboration between the three actors who became support in the realization of the creative industry. Collaboration between the various actors who play a role in the creative industry, the intellectuals, the business world, and the Government which is a fundamental prerequisite (Andry, 2012: 1-2).

The development of Gianyar Regency is directed to the development of economic activities that can provide welfare to the community. One of them is to increase small and medium enterprises (SMEs). Creative industry owned Gianyar regency spread throughout Gianyar region, some of which are: (1) Art carving in Celuk Village which is the cultural heritage of Puri Gianyar, cultivated for generations and continues to grow until now; (2) Carving Art in the village of Bona; and (3) Sculpture in Tampaksiring; (4) Art of painting in Sukawati area of Gianyar regency.

The purpose of this study is to provide a model of small and medium enterprise development strategy that is expected to be used as input for the development of creative artistic industry of Gianyar sculpture. According to Siagian (2001: 5) that development activity is a "national effort" which means to organize development activities not only tasks and responsibilities of government and staff only, but also the role of intellectuals and the community to master and have the ability to utilize knowledge and technology and engage in all development affairs of a nation. A development activity will be well organized when all citizens are involved and act as a player, not just a spectator.

In general, strategy can be defined as an attempt to achieve a goal or desire. According to Stoner, Freeman and Gibert as quoted Kuncoro (2004: 3) strategy has two different perspectives, namely (a) Perspective on what the intend to do (b) Perspective about what the organization ends up finally does). Meanwhile, according to the Strategic Plan Rancana (RENSTRA) Guidelines of Industry and Trade Office of Gianyar Regency 2014-2018 describes the strategy or industrial program that is as a determinant of action to solve various problems of industry or trade that is faced and by using strategy, is expected to overcome the problem and have one same goal. The creative industry of sculpture art has contributed to the regional income, but the phenomenon in Gianyar Regency currently has low competitiveness. Traditional market is a business opportunity for prospective creative industries, if not managed properly will be vulnerable by economic turmoil. Conversely, if managed properly, then it can be used as media to boost and pioneer creative industries that are local become more independent and able to develop in a competitive manner. According to Wulandari and Meydianawathi (2016), showed that the probability of revenues was declining to 71,9 percent and those who has fixed revenues was 29,1 percent of the respondent. Variable sales volume, business location and hours of operation simultaneously and partially significant effect on the income trader in Sukawati Art Traditional Market. Chintya and Dharsana research (2013), showed that hours of operational has positive and significant effect on the income of trader in Jimbaran traditional Market. Dewi research (2012), showed that business location has positive and significant effect on the trader revenues in the Badung Regency. Wirawan et. al. (2015) showed that significancy effect of business location was 0,042 (positive and significant).

The importance of the creative industry strategy of Gianyar sculpture art according to the researchers participated in the industry by using raw materials and artistic skills typical of Gianyar Regency which produce economic value especially in the field of creative industry of sculpture sector so that it can be considered to contribute to increase revenue of Gianyar regency. This research is important now to develop a conducive climate in the framework of the creation of a populist economy by raising the local potential of each region in the middle of offering of tourism sector that opens the business opportunity network by mixing and modeling traditional market as characteristic of Tioanyar carving product in marketing. The uniqueness will look so assessed to attract tourists to choose art products offered in traditional markets designed by Desperindag Gianyar regency.

It is believed that the collaboration between the three actors who play the role of intellectuals, business and government is a fundamental requirement as described in the concept of governance and becomes important in the preparation of strategy. The close and complementary relationship that is shared between these three actors is intended to be the cornerstone and pillar of a creative industry model aimed at building a science-based, sustainable economy. Collaboration of three actors above known as The Triple Helix. The theory of Triple Helix was originally popularized by Etzkowitz and Leydersdorff as a method of innovation-based policy development. This theory expresses the importance of creating the synergy of three actors namely scholars, business and government, in Indonesia known as the concept of ABG (Andry, 2010: 5-6).

Currently, based on strategic issues contained in the Strategic Plan (RENSTRA) of Gianyar Regency Perindag Office 2014-2018, the condition of sculpture creative industry in Gianyar Regency has low competitiveness. In these problems, synergy between local government, employers and the public is needed to create a strategy to increase the competitiveness of the typical sculpture of Gianyar. Responding to these problems and supported by the vision of the Department of Industry and Trade (PERINDAG) Gianyar regency 2014-2018 which has been mutually agreed. What the researcher wants to do in the future is based on the central issue of Gianyar regency strategic plan is how will the development pattern of Gianyar regency grouped as industrial area and included in the study of the cultivation area, one of which focuses the Bona and Sukawati villages as potential areas in large industries. Supporting factors can be used as a support for the preparation of strategies in developing the creative industry of art sculpture sector in Gianyar regency.

## RESEARCH METHOD

The location of this research was conducted in the creative art of sculpture in Gianyar Regency, which is the art center in Bali province. The focus of research is directed to: 1. Implementation of creative industry development strategy by Gianyar Regency Perindag Service, seen from: a. Strategic issues b. Formulation of Strategy of Department of Industry and Trade c. Implement the strategy of the Office of Industry and Trade d. Achievement of strategy strategy of Industry and Trade Office e. Response or response of target group (carving artist). 2. Supporting Factors and Inhibitors for the Achievement of Creative Industry Strategy Sector of Gianyar Carving Art Craft a. Supporting factors b. Obstacle factor.

Subjects in this study are Desperindag Gianyar regency, carving artists in Gianyar and consumers as users of the typical carving art of Gianyar. While the object of his research is the income of the creative industry of artistic sculpture Gianyar. This research is a sociological research of reasercht or field research by using empirical approach, that is a way of approach where the symptom to be investigated has existed in a real (real situation) (Mardalis, 1994: 35). Research subjects are: (1) Carving artist in Gianyar Regency; (2) Department of Industry and Trade of Gianyar Regency; (3) Consumer or user community of carving art. The determination of subjects in this study using Purposive Sampling techniques how the use of this sample among the population so that the sample can represent the characteristics of the population that has been known before Mardalis, (2008: 58). In relation to the research, in order to obtain accurate data to support the final conclusion of the research, then used several ways to collect data. Data collected by interview technique, observation, and document recording. Data analysis technique research is descriptive analysis of qualitative approach, that is description and analyze model. Data analysis technique used in this research is descriptive data analysis of skin. Descriptive qualitative research is conducted to describe a variable independently, either one variable or more without making a comparison or connecting variables with other variables (Narbuko and Achmadi, 2005: 44).

## RESULT AND DISCUSSION

## Research Result

Carving Art Craft in Tegalalang Area Banjar Pakudui, Kedisan Village, Tegalalang Subdistrict, carved wood sculptures scattered in a number of museums and art galleries. If a visit to Tegalalang various wood carving results can be found lined up in the roadside shops. The location of partner SME artisans carving garuda statue is located in the southwest of Gianyar city, more or less just 5 km from Gianyar regency Government center. Village Kedisan Tegalalang District is about 20 Km north of Denpasar or 6 Km before Ubud, this village is famous as wood carving village. Garuda sculpture carving has been growing for a long time in the village of Kedisan, but commercially developed in the 1970s when tourists began to arrive to Bali. Wood carving products have been produced in several areas in Gianyar regency, such as Mas, Tegalalang and Tampak Siring, each region has its own characteristics and patterns that distinguish it from other areas.

The carving business managed by partners has several periods of development in its production. Can be seen in the year 1984 carving sculpture garuda began to be known to the public, especially the order of sculpture to craftsmen partners are generally ordered by the government agencies, schools, and colleges, as a welcome icon and placed in the lobby. In the period of 1984-1996, the sculpture of garuda statue experienced the heyday due to the support from the government to love the products of the creation of art creations archipelago. At this time, the production process of garuda art sculpture still uses simple equipment, such as ruler, mineral water bottle, casts, sandpaper, hammer, cutter, meter, gergati wood, and sharpener (knife). In addition to production support equipment, the partner manages the handicraft industry of sculpture sculpture garuda with the use of selected raw materials. Started from choosing wood type, most commonly used material is Suar wood (trembesi) originating from outside Bali, and some materials of sculpture carving statue in Bali are sonokeling wood, meranti, albesia, sandalwood, bentawas, waru, ebony, teak and various other wood species. The process of working is also divided into several stages, ready-to-processed timber begins with the production of crude carvings, the next process begins to use small knives to make the details, after being smoothed with sandpaper, all by hand. So the art of sculpture is very appreciated including the price, can be souvenirs or souvenirs. The completion of an art carving sculpture of an eagle garuda takes time and depends on the size and motif of the statue that is done, for example: for a small long garuda statue usually used as souvenirs, the process is simpler and the partner is able to produce it 2 days one fruit, while for the carving variant of garuda statue which is identical to the nuances of engraving takes several months to complete, such as the statue work measuring 2 meters can reach 3-5 months, by calculating the shape, detail carvings, detail ornaments and types of wood used to make the work of the sculpture is varied.

## Product Marketing Mechanism

Engagement Mechanism Not yet able to execute direct export, still through cargo intermediary. Operation of business according to family management, in practice still using a simple record of manual bookkeeping. The bookkeeping indicator is still conventional, making it difficult for partners to measure progress of their business progress. In the field of cooperation, the craftsmen have not been able to establish cooperation to reach the global market share, the two partners are constrained mastery of English as the language of instruction in establishing communication with prospective customers from abroad, because the partners have facilitated with translate language from google.

## Discussion

### Power Support Society in Developing Creative Industry Art Carving

The creative economy focuses attention on the creation of goods and services by relying on expertise, talent, and creativity as intellectual property, is an area that is expected to overcome various unemployment problems and business development based on the economic potential of a region. Macroeconomically, the creative economy is an option to support economic growth, job creation, and the reduction of the poor. Various sub-sectors in creative industries potentially look potential to be developed, because there are many creative human resources and various cultural richness in Gianyar Regency. Conceptionally the creative economy is an economic activity that rests on the activity of thinking and creativity of human beings. Potential of Creative Economy in Gianyar Regency, there are many creative industries, various kinds of products from the creative industries among others: carving, metal cast, furniture, iron craft, glass craft, processed wood, leather craft, soy sauce and snacks, , and others. Each of the creative industries is still potential to be developed. Referring to the Ministry of Trade of the Republic of Indonesia which classifies creative industries in: (1) advertising, (2) architecture, (3) art and antiques market, (4) craft, (5) design, (6) fashion, (7) (11) publishing and printing, (12) computer and software services, (13) television and radio, (14) research and development, development, then the potentials in Gianyar Regency include:

#### 1) Art and Antiques Market a.

Glass Craft The products produced from this glass craft industry are various types, such as: interior, accessories, hanging lamp, miniature, painting place, souvenir and other home appliances, such as: toilet, mirror, and others. Glass craftsmen, both glass and batik glass carved in Gianyar. Largely market makes the investment potential in the glass craft industry is still wide open. b. Wood Processed Processed wood can be used to produce various types of products, such as carving, handicraft, souvenir, frame and others. Producing wood processing centers spread in Ubud, Tegalalang, Tampak Siring, Bona, and so on. Investment potential is mainly market development, from local market to national or even international market. c. Leather Crafts The leather craft industry has great potential to develop, due to its huge market. The existing industry is located in the village of Tegalalang, with products produced in the form of shoes, bags, wallets, and others. The industry is still open wide to cooperate with investors.

#### 2) Handicraft

- a. Metal Cor The metal casting industry in Gianyar Regency produces a wide range of products, including: press machines, drilling tools, machine parts, spare parts, water pumps, garden lights, streetlights, agricultural machinery components, car propellers, implants, various sanitary ware and others. Iron Craft. The products produced from this

craft of iron there are various types, such as: handicraft items, flower vases, candle holders, decorative lights, sitting lights, pendants, bed accessories, miniature, souvenirs, gamelan, religious and national ceremonial equipment, and etc.

- b. Design Furniture, the prospect of the furniture industry with wood raw materials is very good, because the market is very wide. In terms of raw materials are available in Gianyar Regency, because the raw material is not only from teak wood, but also using raw materials of mahogany and other types.
- c. Fashion Endek production center located in Gianyar Regency. The potential of this endek is very large considering this product in addition to clothing can also be used as a souvenir. The clothing production centers of Gianyar Regency are mainly located in Blahbatuh, Sukawati and Ubud villages. Seeing the quality produced by these centers, apparel products Gianyar District has a high competitiveness, both in regional and international markets. Investment in this product will be very profitable.

3) Potential Industrial Sectors

Natural resource-based creative industries that can be developed in Gianyar, among others, in areas such as:

- a. Agroindustry Included in this area are agriculture, forestry, plantation, fishery and agricultural products, forestry, fisheries. The potential of Gianyar's natural resources can be developed as a support for the tourism industry.
- b. Ecotourism Industry The characteristic of this industry is to rely on the availability of natural resources in the form of natural objects that can be changed and / or packaged into eco-tourism objects. Potential natural objects Gianyar to be developed into a tourist industry is quite likely. Batik process in batik centers can be packed into a tourist attraction.

4) Carrying capacity for creative economic development in Gianyar Regency The carrying capacity for creative economic development in Gianyar Regency is:

- a. Raw Materials (Resources): Taking into account the geographical condition of Gianyar Regency and surrounding areas as described above, it can be seen that the raw materials of local natural resources available for developing the industry will come from agriculture, plantation, forestry, mining and others. The results of wetland rice farming including waste can also be utilized for industries both traditional and modern creative industries. Rice straw with creativity can be used as industrial raw materials such as mushroom cultivation. Bran and katul can be used can be used as raw material for food industry (human) ie cereals. Merang (rice husk) can be used as a raw material for planting media both flower plants and mushroom cultivation media.
- b. Human Resources  
The type of industry (creative) with a character that actually reduces the application of technology is the (creative) industries that require human activities and work that little or even can not be replaced by the machine. There have been many sons and daughters of Gianyar in higher education even though they are not domiciled in Gianyar.
- c. Financial Institutions In addition to the many banking institutions, there are other capital institutions such as LPD (Lembaga Perkreditasi Desa). The important thing that is needed in this issue is the rule that facilitates the disbursement of capital especially to support the creative industry. The rules of any capitalist institution (including banks) will refer to the central rules because the central government is the key to change in accommodative regulations in the development of the creative industry.

5) Goals, Direction and Strategy of Developing Creative Economy in Gianyar Regency Referring to the instruction of the President of the Republic of Indonesia Number 5 Year 2009 on the Development of Creative Economy, the development of creative economy in Kabupaten Karanganyar should be harmonized with the Presidential Instruction, which is aligned with the Presidential Instruction, whose targets, directions and strategies can be detailed as follows:

- a. Target: Creative people with creative mindset and thinking Strategies to make it happen, namely: (1) Continuous improvement of the number of creative Human Resources (HR) quality; (2) Increasing the number and quality improvement of formal and informal education and training institutions that support the creation of creative people; (3) Improvement of appreciation to creative people by Local Government ' (4) Increasing number of creative entrepreneurs as industrial locomotives in the field of creative economy; (5) Creation of data base and creative human network
- b. Target: Industries that excel in domestic and foreign markets, with the dominant role of local entrepreneurs (1) Increasing industrial attractiveness in the field of creative economy; (2) Increased efficiency and industrial productivity to enhance comparative advantage; (3) Increased innovation of local content, to create competitive advantage
- c. Target: Technology that supports creation and affordable creation by the people of Indonesia (1) Establishment of industrial technology support bases in the field of creative economy towards technological clusters; (2) Strengthening the capacity of technological mastery and computer utilization capability in the field of creative economy; (3) Strengthening the conducive business climate for technological investment supporting the creative economy.
- d. Effective use of domestic raw materials for industries in the creative economy (1) Increasing the ability of human resources to utilize raw materials derived from nature; (2) Enhanced appreciation and promotion of environmentally conscious of industry in the field of creative economy; (3) Establishment of technology base of industrial supporting raw materials in the field of creative economy; (4) Creation of a conducive climate to maintain the availability of raw material supplies required by industry in the field of creative economy.
- e. Target: People who value Intellectual Property Rights and consume local creative products (1) Creation of awards for IPR and socialization of the importance of IPR (2) Increased appreciation of national culture and local wisdom (3) Increasing awareness and international awards for creative products of Gianyar Regency (4) Creation of creative society for the sake of industry in the field of creative economy.
- f. Objective: The high level of trust by the finance institutions of the industry in the creative economy as an attractive industry (1) Creation of schemes and financing institutions that support the growth of industry in the field of creative

economy; (2) Strengthening the relationship between business actors, government, and scholars with financial institutions.

### **Efforts of Gianyar Local Government in Creating Employment in Creative Industry Sector Carving Art**

Creative Economy or can be called Creative Industry is an industry derived from the utilization of creativity, skills and talents of individuals to create welfare and employment by generating and exploiting the creative power and creativity of individuals. Based on a creative industry mapping study conducted by the Ministry of Trade in 2016, it was found that the contribution of the creative industry to the Indonesian economy can be seen in five main indicators, namely Gross Domestic Product (GDP), employment, number of firms, exports and impacts on other sectors. According to data from the Ministry of Commerce, the creative industry in 2016 contributed Rp 104.4 trillion, or an average of 4.75 percent of the national GDP during 2012-2016. This amount exceeds the contribution of the electricity, gas and water supply sectors. The three sub-sectors that contribute the most to national are fashion (30%), craft (23%) and advertising (18%). In addition, the sector is able to absorb 4.5 million workers with a growth rate of 17.6% in 2006. This far exceeds the national labor growth rate of only 0.54%. Going forward, the creative economy in general and the creative industry in particular are believed to be excellent. There are three reasons underlying this belief, which is energy-efficient because it is based more on creativity, uses less natural resources, and promises higher returns. All three factors above are also supported by the availability of human resources (HR) is abundant. Currently the population of Indonesia is about 230 million. The population aged 15-29 years around 40.2 million or almost 18.4% is a very fat market for creative industry products. The Ministry of Commerce has developed long-term plans for the development of creative industries. The target is to increase the contribution to GDP. The year 2019-2025 is targeted to rise 7% -8%. In 2012-2016, the contribution is 6.2% or Rp 104.7 trillion. The contribution to GDP is still inferior when compared to developed country's creative industries, for example UK 7.9% with an average growth of 9% per year. In 2009-2015, the so-called basic strengthening phase is targeted for creative industry contribution to national exports to 11% -12% and the absorption of its workforce increased between 6% and 7%. The period of 2015-2025 is the acceleration or acceleration stage of growth and is expected to contribute to GDP rose to 9% -11%, the value of national exports 12-13%, and employment of 9% -11%. In developing the creative economy is not as easy as imagined, this is because of course there will be many obstacles that can interfere in the development of creative industry itself. This creative industry barrier not only comes from the form of policy, but also from the entrepreneurs themselves. They are considered not to have a professional mental entrepreneur, such as financial governance that is still integral to the daily needs and personnel management based on the principle of friendship without a clear legal corridor in regulating ownership and profit sharing, so that when the business ruptures, the industry will die in tandem with the outbreak of the business. The efforts undertaken by these young entrepreneurs must also be based on a strong mental motivation to advance the business pioneered from the beginning.

### **Improving Existence of Traditional Market in Industrial Sector of Carving Art of Gianyar**

The use of the website, catalogs hardcopy and digital catalog is one of the utilization of information technology in order to increase product sales turnover danperluasan promotional products from local area to be global, so in addition teknologiinformasi must also be balanced with the quality and quantity of production. The use of information technology in the global information era is one of the important tools for the marketing of production. In a work group of course often get the difficulty that requires a solution, in general there is one or two people who try and try to solve the problem. For some, being creative involves not being ashamed of his own ideas; for others is to realize that being creative can be done in many different ways. People who are conscious and self-confident, have fewer obstacles and can simply let the creative nature to bring up an economic land. In this case a business context, then it takes innovation that is generally regarded as the application of creativity. Innovation "is a special instrument of entrepreneurship." Innovative opportunities related to industry or specific service sectors, namely: unexpected; the unfamiliar; process needs; and structural changes. Also related to the human and economic environment: demography; changes in perception, mood, and meaning; and new knowledge. Creativity is closely related to the entrepreneur as the employer in fact they have more opportunities to use their creative talents compared with salaried employees. In order to develop the creative power, it takes an opportunity to assess their own creativity behavior in order to begin practicing creative thinking. Most people can think of some work that requires creativity, such as: craftsmen, artists, musicians, dancers, designers and scientists. Nevertheless, the need for creativity is not limited to these jobs. Creative ideas are needed where there are problems with unknown solutions. As in the world of craft art, craftsmen use creativity to solve new product problems, produce, and how to promote it. Craft art is one in the creative economy, the idea is a commodity that can be explored with no end. Man with his mind with creativity placed in the environment. the conducive will be able to produce creative products of economic value. Areas enclosed within the corridor of the creative economy are found in the art of craft. The craftsman is one of the important chain of handicraft industry. This can be seen in the central-art central craft in Bali, Yogyakarta and other areas as pockets of craft.

### **CLOSING**

#### **Conclusion**

The sculpture in Gianyar Regency has become an important part in developing the people economy which is full of locality both material and human resources. The development of creativity in the young generation becomes important so that the natural wealth and culture of the nation one of the art of carving is preserved, can be explored, developed, and marketed.

#### **Suggestion**

The Government of Tabanan Regency especially the Department of Industry and Trade and the Office of Cooperatives and SMEs of Bali Province is strived to facilitate artisan crafts partners in training and development in production, management and marketing so that the existence of carving craftsmen in the work of getting support to develop creative industry that manage.

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### **I Gusti Ayu Purnamawati<sup>1</sup>**

*Fakultas Ekonomi, Universitas Pendidikan Ganesha, Singaraja,  
Bali, Indonesia*  
Email: ayupurnama07@yahoo.com

### **I Wayan Landrawan<sup>2</sup>**

*Fakultas Hukum dan Ilmu Sosial, Universitas Pendidikan Ganesha, Singaraja,  
Bali, Indonesia*