



Warmadewa Economic Development Journal

Constructing Orange Economy to Sustaining Local Communities in Bali, Indonesia

Agung Parameswara

Universitas Warmadewa, Bali, Indonesia

Email: agungparameswara@warmadewa.ac.id

How to cite (in APA style):

Parameswar, A. (2023). Constructing Orange Economy to Sustaining Local Communities in Bali, Indonesia. *Warmadewa Economic Development Journal (WEDJ)*, 6 (2), pp.48-62. <https://doi.org/10.22225/wedj.6.2.2023.48-62>

Abstract

The sustainability of local communities whose economic and social well-being depends on nature, culture and place-based knowledge is threatened when transfers of ideas, investments and resources occur at the global level in the era of globalization. When global trends have an impact on local populations, traditional ways of managing community resource development may be outdated. Therefore, to support the sustainability of local communities in Bali where culture is at the core of sustainable development, we propose a conceptual framework through a multi-disciplinary approach to guide researchers and policies in these interconnected cultural, economic and social fields. This article reveals three dynamic components; the place identity with local wisdom as a character in which the Balinese concept of the balance and harmony of life between beliefs, nature, and people, known as Tri Hita Karana as the basis, orange economy as an opportunity for economic activities based on a culture that is constructed, and culturally sustainable development and policies that should support the components.

Keywords: Bali; culture; communities; orange economy; local; sustainability

1. INTRODUCTION

Local communities that are far from urban areas where the core of economic and social activities depend on geographical landscapes and local knowledge become vulnerable and marginalized when globalization is characterized by massive transfers in technology, information and investment causing threats to cultural values, cultural diversity in their lives. This phenomenon can be seen by being marked by the abandonment of cultural values and local genius because it is considered in-relevant to modernity because it has no value today. In fact, cultural values and local genius are the characters possessed by local communities which are the core of the initiative for cultural sustainability which is a force in the ecologically, socially and culturally sustainable development process. The idea of sustainable development has developed in academia as well as policy formulation in the western world and has been applied in the formulation of development

strategies in developed and developing countries, but in spite of the large ambitions of the goals of sustainable development, unfortunately it only pays little attention to the sustainability of local communities whose life and economic activities are very closely related to culture, (Throsby & Petetskaya, 2016).

In fact, sustainability is a very important principle for the culture of local communities and cannot be ignored in the development process in which land and landscapes, traditions, social communities, emotional ties, science, the way of life in which they occupy from generation to generation whose levels cannot be calculated need to be maintained and preserved.

Furthermore, the question will arise, what must they do to be able to coexist and adapt in this era of globalization?

In this article, we try to discuss this challenge to be able to explain based on experience,

ways of life that are reflected in interpreting the place identity and locality values that interact with economic activities as a goal of cultural sustainability in local communities in Bali. This conceptual framework aims to compile complexities in connecting and clarifying existing concepts and theories to avoid excessive oversight so that it makes a useful tool in research to see various perspectives with one another, (Ravitch & Riggan, 2012). Values in society and how they live in a cultural context must be included in the framework of analysis and need to be introduced in the debate on sustainable development, (Soini & Dessein, 2016). Everything that has cultural origins and has been inherited for the benefit of society is an example of tradition. Knowledge inherited from the previous generation to the next generation is usually anonymous. Each generation can modify or add new dimensions to inherited knowledge. Therefore, although it is inherited, traditional knowledge also allows the creativity of the next generation to adapt and grow in each era, (Jean-Paul Bourdier & Nezar AlSayyad, 1989).

According to Maha Putra (2017) on the principle of traditional society, nature cannot be separated from their daily lives. The elements of nature are always taken into consideration in carrying out all human activities and they also respect them. The elements in nature are organized into cosmos or cosmological symbols which are constructed as an inseparable part of nature and humans must match these symbols. In this context, human activities involving economic activities based on the potential of the landscape or site they occupy must adapt to limitations in fulfilling their daily lives so that the human relationship with nature is a core relationship where nature must be respected by human, it can be seen from traditional rituals performed by local communities. In Bali, in the process of making a woven fabric whose work is not easy and quite complicated, Tan (2018) reveals when, how, where and by whom the fabric is made is a consideration of the value and meaning of Balinese woven cloth. According to him, in certain days, weaving activities cannot be carried out because it is considered an unfavorable day such as the full moon. Weaving is considered a ritual activity, and those who make items related to deities such as woven cloth undergo a purification ceremony called *mawinten*. This woven fabric has a form of motives that are rich in cultural values in the form of aesthetic and characteristic patterns that are complex, decorative, warm, festive, calm, and aristocratic and have a very deep meaning which is motivated by Balinese way of life and values of life philosophy, (A.A. N. Anom

Mayun, 2015; Langi & Park, 2016). In addition, in Bali, agrarian activities inherit the knowledge of water distribution and land cultivation inherited from generation to generation and create culture in local communities. Before working on the land, several ceremonies are held. Other ceremonies are also held during plant maintenance and harvesting to the Balinese way of life to be grateful for the results obtained. Adaptation of local communities to their limitations and obstacles creates necessity and also honesty. Not only in the process of meeting daily needs, honesty and needs can also be seen in traditional cultural landscapes, cultural products and traditional processes that have become a unity of human actions, experiences, and memories, (Harold M. Proshansky et al., 1983; Lewicka, 2008; Maha Putra, 2017; Qazimi, 2014). Culture eventually becomes important because it is related to ecology, economics and social because it is so meaningful to the lives of local people and therefore needs to be considered in the context of sustainable development.

In this article, we build a focus on sustainable development as a holistic paradigm that defines long-term nature through the interaction of cultural economy that has characteristics through place and character identity. Culture and economy experience interactions where humans have the motivation to consume cultural products that can increase the pride of people who consume them. Economic activity in cultural products is seen as an effort to be sustainable and also preservation, (Einarsson, 2016; Throsby, 2001, 2014).

The structure in this article can be explained as follows. After the introduction part previously explained, in the second part we will discuss the interaction of local Balinese people with globalization which makes the island very dependent on tourism, but is really vulnerable and needs to think about developing other sectors in sustainable development for local communities. The next section is where's the culture taking place on the sustainability development. Debates economic and cultural interactions in the creative-culture industry, also referred to as the orange economy (Buitrago & Duque, 2013) in the western context for more than a decade. The fourth part, the authenticity and uniqueness of the framework and meaning that exists in the social structure in the concept of place identity is a treasure that needs to be preserved for generations because they are entitled to know the values that exist in their place as social values and elements in policy strategies of cultural strengthening. Authenticity has a value of character (local genius) which is at-

tached and penetrates human psychology in the philosophical meaning of Bali, (Maha Putra, 2017) - that value is Tri Hita Karana which is three relationships in human life to maintain harmony. Finally, we discuss the implications of the framework for research and policy making so that at the end of the discussion and conclusions, in the prospective conceptual framework through the context of local Balinese people can be adopted by other local communities in the world.

Bali's Local Communities

Local communities are very attached to their culture because of the interaction, dialogue, and mutual relations in it that take place continuously and dynamically. They share territories and are involved in different aspects of life but are related to one another such as having a unique form of social organization in which their members have diverse political, economic, social and cultural characteristics, managing natural resources communally, producing knowledge and culture and develop to meet their needs, (Borrini-feyerabend et al., 2004; Vasconcellos & Sobrinho, 2017). In this context what is considered a local community is a village in the countryside, a clan or a resident of the environment in urban areas, but not all residents of a district, quarter of a city or even a rural city are considered a local community, (Borrini-feyerabend et al., 2004).

Bali's local community contact with the western world occurred in the fifteenth century when sailors from Portuguese, Spanish and English sailed to find spice-rich islands that stopped in Bali to get supplies for the crew to continue the world journey - Portuguese people said Bali island as *Balle* or *Ilha Bale*.

The island of Bali and its local people are imagined as the last paradise with cultural richness, beautiful landscapes and terraced agricultural land, not constructed by the Balinese themselves but instead by the Dutch colonials which were originally developed as "Ethical Policies" in response to world protests international combined with the vision of Balinese culture due to the Dutch conquest of Bali in 1906-1908, with a bloody fight to death (*puputan*) with King of Badung with his family and troops, (Picard, 1990; Qian, 2017). The policy arose from the Dutch orientalist who regarded Bali as the "Living Museum" of the Hindu-Majapahit civilization, which in fact had to be protected from modernization and had to remain native to Bali in the "Balization of Bali" cultural policy known as *Balisering*. The policy was a Dutch way to empathize with the Bali-

nese people because of the battle, in which Vickers (1989) said:

"The scar on the liberal imagination of the Netherlands produced by these massacres had to be healed, and preservation of Balinese culture, in combination with tourism, were the most effective balms for the healing process".

Culture in Bali has been inviting curiosity among western people since the Dutch Colonial Government occupied the island. Many travelers and scholars have visited the island in the colonial era and their publications have made the island a popular tourist destination. The government used this as a tool to generate new income in addition to agriculture. The Colonial Government then introduced tourism as a new economic potential on the island of paradise.

The end of colonialism created a new state of the Republic of Indonesia. In the early independence era of Indonesia, tourism found its new meaning. To introduce the newly born country, the republic's first president used tourism as a way to introduce the country to the world. Tourism is used as a device to invite visitors to see the country. This series of history has shown how in the end the island through tourism is introduced to the world of globalization which is closely related to western influences.

Tourism has brought many changes to this island. Since the 1970s large hotels began to develop on the island to host international tourists. As a result, new infrastructure was built. The road network was built and widened; airport construction was carried out to serve international tourists connecting the island to the rest of the world. It took more than two decades for the tourism industry to grow significantly. Since it began to be seriously developed in the early 1970s, tourism only began to show substantial growth in the 1990s. Tourism requires interaction between visitors and local people, consequently tradition can be influenced if local people adopt foreign ideas brought by visitors. In addition, tourism that offers additional income can entice young people to move from villages to cities as economic centers, from place-based economic activities, to newer economic activities. This will dramatically change local traditions. Tourism is also the main source of income for many families, creating wealth and prosperity. However, there is a risk when one type of economic activity dominates the lives of many people. The tourism industry is also vulnerable to several problems such as terrorism and natural disasters. This was experienced by the island of Bali when acts of terror-

ism occurred in 2002 and 2005 and the Mount Agung disaster erupted in 2017 which resulted the economy collapsed and it looks like the island is dependent on tourism, (Mason, 2012; Rahmawati et al., 2019). The situation then takes reflection for the Balinese that this island must not only depend on one sector but see a new source of economic growth in Bali that is more sustainable. This framework will take on how the culture-creative industry sector is based on regional potential adopted by the local community of Bali in the context of sustainable development of the island.

2. LITERATURE REVIEW

More than three decades since the term of “sustainability” and “sustainable development” was as the main goal of development since publication of Our Common Future from UN sponsored by World Commission on Environment and Development (WCED) published in 1987 better known as the Brundtland Report. The best-known definition of sustainable development in the publication is:

“Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs, (WCED, 1987)”.

Before the report was published which became a milestone of the mobilization of world opinion about environmental problems arising from the impact of development, the idea of “sustainability” came into public discourse after the publication of the 1972 report, “Limits to Growth” issued by the international think tank Club of Rome. Then, the concept of “sustainability” integrated into the policy sphere emerged in 1980 when the World Conservation Strategy report was developed by the International Union for Conservation of Nature, in collaboration with U.N stating the overall goal of achieving sustainable development through conservation of biological resources, (Duxbury et al., 2017; Willis Jenkins, 2009). In the first formula “sustainability”, Vog (2009) in Spindler (Spindler, 2013) X explained that there were three important components that had a significant impact on the environment in the 70s and 80s, namely three objectives, ecological, economic and social issues.

Pronk (2015) explained in the 1980s, there was a period of stagnation in sustainable development policies:

“The 1980s were a period of stagnation: a debt crisis, mounting unemployment, adjustment to these new economic realities, budgetary

cuts across the board, and the threat of a new arms race. In many countries, this resulted in embracing efficiency, rather than equity and solidarity, as guiding principles, and in a weakening of the spirit of international cooperation. Both in the UN and in world civil society, pleas were made in favor of alternative values and principles”.

As a critical response to the economic logic of development thinking, a human-oriented development approach emerged in the late 1980s. In this approach there is an effort to provide a framework for conceptualizing and measuring development from the point of view of humans themselves by building and valuing their lives. The process gives people choices in the formation of human abilities and the use that people make of the abilities they obtain for example for holidays, productive purposes, or to become actively involved in cultural, social and political affairs, (UNDP, 1990). Thus, an important policy of the human development report is to calculate non-economic factors as well.

A number of critical academic studies on this matter emphasize new views and conceptualizations of the role of culture and turn away from the economy where in this interpretation there is a very important cultural role in economic development, such as cultural values and cultural capital theories (Throsby, 1999, 2001, 2017), the concept of culture-sustainability relationships (Dessein et al., 2015; Soini & Dessein, 2016), cultural capital and social distinction (Bourdieu, 1986).

In line with this, in 1982, UNESCO held a World Conference on Cultural Policy in Mexico City which put forward the idea that culture is a fundamental part of the lives of every individual and every community and development whose main purpose is to focus on humans because it must have a cultural dimension. The conference was then approved and proclaimed by the UN General Assembly in The World Decade for Cultural Development (1988-1997) which emphasizes a larger portion of the cultural dimension in the development process, and stimulation of creative skills and cultural life in general. In the final report of the commission stated in the document Our Creative Diversity in 1995 in the WCCD (1995), succeeded in laying the groundwork for a gradually growing debate on the role of culture in development, and on the importance of cultural diversity, matters taken in the 1998 and 2000 UNESCO World Cultural Reports, and later in deliberations leading to the Universal Declaration on Cultural Diversity in 2001 and 2005 UNESCO

Convention on the Promotion and Protection of the Diversity of Cultural Expressions, hereinafter referred to as Cultural Diversity Convention.

Principle of Culturally Sustainability Development (CSD)

The concept of culturally sustainable development is the idea of development for cultural sustainability which in essence has an independent role according to the arts and culture and has value in terms of the community itself and culture as a set of attitudes and practices that can play a role in supporting, limiting and or contributing to economic development and social in a broad sense, (Throsby, 2001). The principles of culturally sustainable development can be applied in a variety of political, institutional, social and economic settings, including those that apply in developing and developed countries.

Culturally sustainable development in a policy instrument according to Throsby (2017) can be defined in five principles or criteria.

Intergenerational Equity: development must take a long-term view and not necessarily compromise the capacity of future generations to access cultural resources and meet their cultural needs; this requires special attention to protect and increase the tangible and intangible cultural capital of the country.

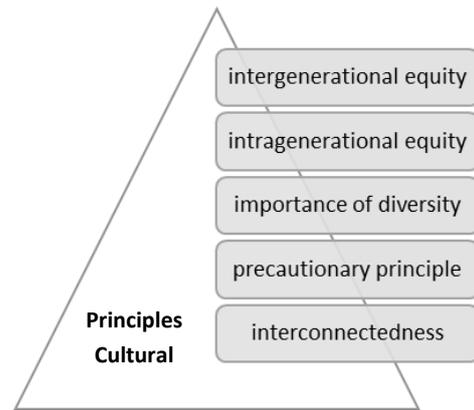
Intragenerational Equity: development must provide equality in access to cultural production, participation and enjoyment for all members of society on a fair and non-discriminatory basis; in particular, attention must be paid to the poorest members of society to ensure that development is consistent with the goal of poverty alleviation.

Importance of Diversity: just as sustainable development that is environmentally friendly requires the protection of biodiversity, the value of cultural diversity for the process of economic, social and cultural development must also be taken into account.

Precautionary Principle: when dealing with decisions with irreversible consequences such as the destruction of cultural heritage or the extinction of valued cultural practices, a position that avoids risk must be adopted.

Interconnectedness: economic, social, cultural and environmental systems must not be seen separately; instead, a holistic approach is needed, that is, an approach that recognizes the links, especially between economic and cultural development.

Principle of Culturally Sustainable Development



3. CONSTRUCTING THE CONCEPTUAL FRAMEWORK TO SUSTAINING LOCAL COMMUNITIES THROUGH PLACE-IDENTITY, LOCAL GENIUS, AND ORANGE ECONOMY

The phrase *Place-Identity* that is according to Qazimi (Qazimi, 2014) was discovered and used since the late 1970s. Proshansky (11) states place-identity as a series of memories, conceptions, interpretations, ideas, and related feelings as self-dimensions that determine personal identity in relation to the physical environment. This concept refers to the bonding of people with places, (Lewicka, 2008). Another opinion states that place identity represents memories, ideas, feelings, attitudes, values, preferences, meanings, and conceptions of behavior and experience related to the diversity and complexity of physical arrangements that determine the everyday existence of every human, (Harold M. Proshansky et al., 1983). Place-Identity concerns a memory consisting of places, spaces, and their property which has served instrumentally to meet one’s biological, psychological, social and cultural needs. Place-Identity also concerns beliefs rooted in experiences that are unconsciously associated with place. Therefore, it is very clear that the concept of place-identity that is from Proshansky (Harold M. Proshansky et al., 1983) is a strong emotional attachment to an individual with a particular place or arrangement in the environment as *self-construction*. *Place-Identity* is influenced by a variety of physical regulatory experiences and relationships based on various physical contexts that from birth to death determine the daily existence of humans. What appears as a ‘place-identity’ is a complex cognitive structure characterized by a number of attitudes, values, thoughts, beliefs, meanings, and behavioral

tendencies that have character traits beyond mere emotional bonds and a sense of belonging to certain places.

In the cultural context, place identity is an integral part of the understanding of the construction of cultural identity and has been associated with language and cultural representation such as the symbolic meaning contained in culture, (Koc, 2006). Furthermore, Castells (1997) in Koc (Koc, 2006) asserted that identity acts as a source of meaning and experience for people through self-construction and individuation primarily based on the cultural attributes in which the production of identity and meaning takes place. In discussing *place-identity*, it is important to see in a contemporary way how it relates to the meaning and value contained in this context. *Place-identity* is often associated with authenticity. An authentic place with a unique and strong character that is owned can increase the dignity of the people who live in the place, (Maha Putra, 2017). Therefore, authenticity becomes one of the characters, that is local genius, which reflects *place-identity*, besides the meaning and value contained can be explained descriptively.

Local genius holistically can be considered the same as *cultural identity*, that is, as the identity or cultural personality of a nation, resulting in a nation being able to process and absorb cultural influences that come from outside the area inhabited by a community. This statement seems to be a brilliant prediction in which globalization is marked by advances in information and technology becomes a challenge for the nation's personality. Soebadio (Soebadio, 1986) argues that the attitude of maintaining and fostering the nation's personality is very important in the context of absorbing and conducting active selection and processing of the influences of external culture and globalization. As an expression of experiences (experiences life), it can be seen that *local genius* can be called the identity and core of people's cultural life. The loss of *Local Genius* means the waning of the characteristics or personality of the community, (Poespowardjo, 1986). Answering predictions revealed by Soebadio (Soebadio, 1986) about the challenges of culture in the times, Budarma & Suarta (Poespowardjo, 1986) give the view that globalization is indeed a cultural challenge, therefore people must at least be able to respond in every stage of life that is reflected in:

Orientation, which shows a view of life and a system of community values.

Perception, which shows people's response to the outside world in the context of globalization.

Patterns and Attitudes, which embody everyday people's behavior

Way of Life, which shows people's lives.

Maha Putra (2017) states that *local genius* in the *place* context is reflected in *physical component, meanings, dan human activities* so they can determine their character. Therefore, losing spiritual meaning and symbolic meaning might weaken people's emotional power. The Balinese people are very strict about the principles of their cultural philosophy as a basic personality, one of which is the concept of *Tri Hita Karana*. *Tri Hita karana* is the theological philosophy used by Balinese to manage their harmonious relationship and balance with God as creator, with humans and with nature which they have maintained for centuries to achieve the highest welfare and happiness. This teaching consists of spatial conceptions, physical and spiritual relations between humans and nature in the context of sustainable development, the values that exist in the concept of *Tri Hita Karana*, are considered relevant to economic, environmental and social, and cultural development, (Budarma & Suarta, 2017). The role of *local genius* or *basic personality* in the context of the sustainability of a community according to Soewardji (Soewardji Sjafei, 1986b) is very important because it will determine the nature and form of community culture.

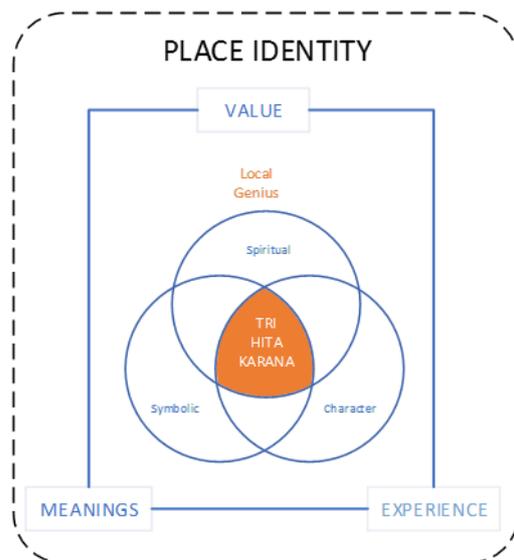


Fig 2. Local Genius as a core of place-identity

Source: (Budarma & Suarta, 2017; Harold M. Proshansky et al., 1983; Koc, 2006; Maha Putra, 2017; Poespowardjo, 1986; Soewardji Sjafei, 1986a, 1986b)

Constructing Orange Economy

The term *cultural creative industries (CCI)* has been discussed in various disciplines in academic research since 1998, when the Ministry of Culture, Media and Sports (DCMS) identified 13 sectors as creative industries in the UK (DCMS 1998), (Cho et al., 2018). Massive promotion of the economic importance of the cultural sector by policy discourse began in the UK in the late 1990s, when the first descriptive definition of the creative industry was adopted by the Creative Industries Task Force in 1998. At that time a change in terminology occurred, and

cultural administration began to use the term “creative industry” instead of “cultural industry” (A. C. Pratt, 2005). Pratt is more dominant to use the term “cultural industries” where the culture industry has activities that are thought to produce “cultural” objects, while the creative industry object is creativity itself.

For some researchers, this change in terminology has a cultural policy background. According to Garnham quoted in (UNESCO Statistics, 2009), the change from “culture” to “creative” industries signals the return of supply-oriented and artist-centered cultural policies, while policies that use the term “culture industry” signal a focus on consumption and demand. Garnham (Garnham, 2005) stated the shift that occurred to the term “creative industry” could be understood and assessed in the context of the impact of information and communication technology (ICT) and digitalization as well as how the relationship between the spread of new communication networks and the products and services provided. More clearly, policies related to “creative economic” in the industrial context cannot be separated from ICT policies where in the current world development there has been a transition from cultural industries to creative industries, which are caused by technological changes; broader understanding of culture and artistic activity; increasing the importance of creativity, innovation, and skills in economic development; and changes in consumption and demand patterns.

Other opinions in this discourse when Galloway & Dunlop (Galloway & Dunlop, 2007) mentioned, the use of the term culture in anthropological terms and how the culture industry are used in the broader agenda of the creative industries, so that the link between the two things appears a term that is widely referred to as “*knowledge economy*”. The analysis in “*knowledge economy*” shows that competitive advantage comes from investments in intangibles, especially information contained in the product. They then argue, the main problem that arises is the failure to distinguish between culture and other creative activities. First, in economic calculations, we can lose the ability to measure the actual contribution made by cultural goods (ie symbolic) in “*knowledge economy*” context. Another thing that is even more important, when combining culture with other creative activities fails to recognize the distinctive aspects of symbolic culture. According to O’Connor (O’Connor, 2009) cultural items are different from the others because they tend to be expensive and resistant to increased productivity; they depend on the type of consumer

choice that is different from other goods (do not know in advance what the value is); they must depend on experience and value.

Furthermore, in the context of the creative economy in Indonesia, Fahmi (Fahmi & Dijk, 2016) dichotomizes “creative and cultural industries” in Indonesia based on characteristics. As a comparison, in *traditional crafts* which is classified by the Indonesian Creative Economy Agency (BEKRAF) into the creative industry sector, has a different character and is not in accordance with what is conceptually defined in “*creative industries*” context. Crafts may be used in the production process of new technology, but the methods that have always been commonly used and become habits are still maintained. For example, in the weaving industry in Bali where craftsmen use traditional weaving tools with wood namely *cag-cag* to produce a piece of cloth. Another important point is that traditional crafts are still very much attached to tradition and culture. These two things are the main sources in the context of ideas in developing handicraft products. Tradition and culture are long-standing values and are inseparable parts of identity - both communal and regional identities. The identity is of course a communal / community creativity whose knowledge is passed on from generation to generation.

Although new ideas and designs are applied, the priority condition in this case is the preservation of regional heritage and values that provide the unique selling points of this product. This is according to Fahmi (Fahmi & Dijk, 2016) that does not mean that the craft industry is not creative, or less innovative - because nobody wants to be called not creative, (A. C. Pratt & Jeffcutt, 2009), however, traditional crafts utilize various types of creativity that are more communal in nature. Meanwhile, creative industries exploit individual creativity. This is related to what is the character of “creative industries” which is called intellectual property in which there is a copyright for every individual who makes a creative product, (Boateng, 2011; Garnham, 2005; A. C. Pratt & Jeffcutt, 2009; D. A. C. Pratt, 2007). Whereas, traditional crafts tend to benefit from communal creativity, where individual creative actions cannot be separated from collective values and knowledge - in this case, local traditions. This has implications for the nature of products because it is more difficult to judge their originality and intellectual property. Because tradition is a collective good, the concept of copyright cannot be applied to traditional crafts, (Boateng, 2011). So that, Fahmi & Dijk separates traditional craft as “traditional cultural industries” and also adds

the antique sub-sector in this category because this sector is considered to pay attention to *preserve retrospective values*.

The discourse on how to define the relationship between creative economy and cultural economy does not seem to be endless and tends to be emotional so as to produce very diverse terms such as: cultural industries, creative industries, cultural economy, creative economy, content industries, leisure industries, etc., (Buitrago & Duque, 2013). In addition to researchers, organizations like United Nations Education Science and Culture Organization (UNESCO), United Nations Conference on Trade and Development (UNCTAD), World Intellectual Property Organization (WIPO), Department of Culture, Media and Sports of the United Kingdom (DCMS), Economic Commission for Latin America and the Caribbean (ECLAC), have different terms. So, to get the common area of the difference, in a report published by ADB in 2012 a definition called Orange Economy emerged which is defined as a group of related activities through which ideas are converted into cultural goods and services whose value is determined by intellectual property, (Buitrago & Duque, 2013).

Orange Economy is an industrial group encompassing the wealth of creative talents, the intellectual property of the creator, the interconnection between creativity and intrinsic cultural values, and, of course, cultural heritage in the Latin American and Caribbean regions, (and certainly in each region), (Buitrago & Duque, 2013). The word orange describes colors that are commonly associated with culture, creativity, and identity. For example, in Egyptian culture using orange pigments called Realgar for decorating the hieroglyphs of the pharaoh's tomb, Bacchus (Dionysus in Greek mythology), the god of wine and theatrical protector, is depicted wearing orange clothes. Orange is also the color of Halloween; in Buddhism, Monks identify the color of clothes in orange; for Native Americans, orange connotes learning and leadership; for Tupac Katari from Peru, orange is the color of society and culture.

In the economic context, an important concept in cultural economy according to Einarsson (Einarsson, 2016) is creativity which is mostly referred to as an innovative concept and a driver in technological progress. Changes that occur due to innovation and technological development are important concepts in the economy because the process of creation is able to increase knowledge. In *cultural economic*, value is reflected from two points of view: first from an economic point of view and second from the

culture itself. Both viewpoints provide a framework for assessing aspects of cultural economics. Values in the economic point of view (economic value) are reflected in the price of products and services, while values in the cultural aspect (culture value) are reflected in the Aesthetic, Spiritual, Social, Historical, Symbolic, and Authenticity values. A long debate about the definition of "culture" in the context of industrial economics can be simplified if we can accept culture interpreted in anthropology as the meaning of value, customs, way of life. This can be a reason to include spiritual aspects, aesthetic considerations, and the contribution of goods and services produced by the community that are related to the context of cultural identity, (Einarsson, 2016; Throsby, 2001, 2008).

Are creativity and innovation inseparable or equal to each other? Of course, the use often used in terms of creativity is the generalization of ideas that are part of innovation: where innovation is usually characterized as the implementation of an idea. However, creativity includes new knowledge, while innovation may not be creative and additional, (Anderson et al., 2014; A. C. Pratt & Jeffcutt, 2009).

In the "new" economic growth theory of the 1980s and 1990s, innovation was recognized as a foundation for much economic growth. Alfred Marshall recognized the importance of innovation for economic development, as has been done by economic historians, such as Joel Mokyr dan David Landes, (Kerr, 2009). Utilization of appropriate technology is part of the process and product of innovation where Robert Solow in his empirical study said the growth of capital stock and labor is produced by improving the techniques of the production process, (Kerr, 2009; A. C. Pratt & Jeffcutt, 2009). Innovation can be widely regarded as new ideas, new ways of looking at things, methods or new products that have value. Innovation contains the idea of output, about actually producing or doing something different, making things happen or implementing something new.

Imagination is the initial stage of the creativity process. This stage will bring up new ideas so that they will be of quality when these ideas are brought to the communal group / organization. This does not only stop at the process of having new ideas or ideas, they must be organized into an integrated whole so that they have value. Next, there is a sense from individuals to realize what values must be preserved and what values are to be set aside. It becomes an identity to recognize the best of ideas that are reflected in a product. Creativity is ultimate-

ly the basis for the development of human capital and as an important root of the dynamics of the economic system, (Kerr, 2009). These factors influence and interact with each other which when they are combined lead to creativity. The individual side of a process of imagination, organization and taste, there are other factors that also play an influential role, such as environmental factors and the community around which creative work is carried out. Viewed from that broad perspective, the influence of the emergence of creativity appears as a social system or process that depends on the creator's environment, (Csikszentmihalyi & Sternberg, 1999; Einarsson, 2016; Throsby, 2001; Towse, 2010).

Capital, can be translated as the value of resources that can be used in the production process. In this context, capital can be reflected into five, (Einarsson, 2016). The first is physical capital consisting of buildings and machinery, which are fixed assets. Physical capital also includes liquid assets, which are used in the production of goods and services, in addition to current assets, which include cash, bank deposits, and securities. Second, human capital can be explained as an individual's talent and experience. Human capital is becoming increasingly important in the economy and especially in the creative and cultural industries. Third, natural capital refers to renewable and non-renewable natural resources. In traditional society, nature cannot be separated from their daily lives. The natural elements are considered and respected. The elements of nature are organized into cosmos or cosmology symbols constructed. As an inseparable part of nature, humans must match this built symbol. In this context, natural capital is a natural resource that can be utilized as a value of the production process. For example, how the method of natural dyeing on woven yarn makes the value of woven fabric increases. The fourth is social capital which represents the value of the social system adopted by a community. Social capital is discussed in the context of beliefs, customs and other aspects of human relations. The fifth is Culture Capital, which is the value of the existing cultural identity of the products produced which have tangible capital and intangible capital in it, (Einarsson, 2016; Throsby, 2001). Both cultural resources and natural resources have a deep connection, and they impose obligations on current and future generations, so it is not appropriate to talk about cultural ecosystems, which support cultural life and human society, as does the natural environment. The system maintains continuity in nature. Cultural ecosystems thus show the cultural life and cultural community.

In protection of creative-cultural products, there is a term called intellectual property. The intellectual property term refers to the type of knowledge that is precisely defined that can be protected by law which in general, intellectual property law protects the expression of the creator in works of art and literature, exclusive technology in inventions, words and symbols used to identify products and service and aesthetic aspects of product design, (Brascoupe & Endemann, 1999).

Products created from original ideas and ideas in the creative-cultural industry naturally refer to copyright protection inherent in the creators or creative workers, (A. C. Pratt & Jeffcutt, 2009). Besides that, protection of intellectual property is also shown on indigenous people that are communal in nature. In the United Nations report entitled "Protection of the Heritage of Indigenous People," special rapporteur Erica-Irene Daes (Graham & McJohn, 1996) stated there is a relationship between the protection of indigenous heritages and the right of indigenous peoples to exist as "different peoples" in controlling their own destinies:

The protection of cultural and intellectual property is connected fundamentally with the realization of the territorial rights and self-determination of indigenous peoples. Traditional knowledge of values, autonomy, or self-government, social organization, managing ecosystems, maintaining harmony among peoples and respecting the land is embedded in the arts, songs, poetry and literature which must be learned and renewed by each succeeding generation of indigenous children.

In the working paper of Brascoupe & Endemann (Brascoupe & Endemann, 1999) about Intellectual Property Aboriginal communities in Canada mentioned that it was important for them to consider how to share and protect traditional knowledge in their communities before they share it with others. Once a community identifies its traditional knowledge and adopts community-based measures that regulate the use of this knowledge, the community will be safer in ownership and more effective in any negotiation to share its knowledge so that they are not afraid of violations of the intellectual property of their indigenous peoples. Brascoupe & Endemann (Brascoupe & Endemann, 1999) also mentioned strategies to protect Aboriginal intellectual property in Canada which include:

Developing local mechanisms within the

community to control and protect traditional knowledge;

The use of more effective contractual arrangements to recognize custom and traditional knowledge;

Developing guidelines to ensure that third parties secure correct and informed consent before Aboriginal communities share traditional knowledge; and

The use of existing Intellectual Property law.

In Indonesia, based on its nature, the protection of intellectual property in local communities is contained in geographical indications which historically are contained in Article 56 paragraph (1) of Law Number 15 of 2001 concerning Trademarks, hereinafter regulated by the implementation instructions namely Government Regulation Number 51 of 2007 concerning Geographical Indications. Finally, Law Number 15 of 2001 concerning Trademark in 2016 was replaced by Law Number 20 of 2016 concerning Trademark and Geographical Indications. The Government, in this case the Directorate General of Intellectual Property, specifically regulates Geographical Indications which are also recognized by the Ministry of Law and Human Rights as outlined and published in the Indonesian Geographical Indications Book, (Sudjana, 2018; Tanjung, 2019).

Quoted from Tanjung (2019) according to Article 1 Number 6 of Law Number 20 of 2016 states “Geographical Indication is a sign indicating the area of origin of goods and / or products which due to geographical environmental factors including natural factors, human factors or a combination of the two factors give reputation, quality, and certain characteristics of the goods and / or products produced.” The object of legal protection is natural resources, handicrafts & industrial products, (Tanjung, 2019). Therefore, the existence of geographical indications in the legal protection system for Indonesian products in the legal system of Republic of Indonesia is an appropriate effort from the government to be able to protect cultural products of local communities.

In summarizing the concepts previously explained about creative economy and cultural economy which have various characters that have been constructed from various multidisciplinary components and interactions, Figure 2.6 presents the concept of cultural-creative industries that (Buitrago & Duque, 2013) called it as orange economy. However, the author tries to

reconstruct the concept from various components and interactions that contribute to complex meanings. The four components that construct the orange economy are value, innovation, creativity, capital, intellectual property that interact between components. In this construction, the orange economy is expected to be able to make the regional or regional economy sustainable.

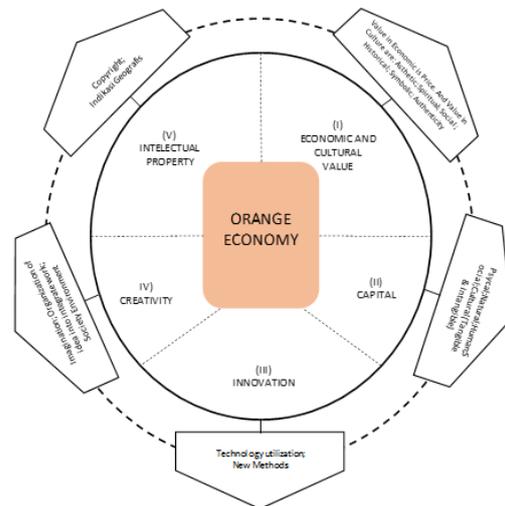


Fig 3. Diagram of Orange Economy

Source: (Brascoupe & Endemann, 1999; Csikszentmihalyi & Sternberg, 1999; Einarsson, 2016; A. C. Pratt & Jeffcutt, 2009; Tanjung, 2019; Throsby, 2001, 2008; Towse, 2010)

4. CONCLUSION

The framework introduced in this research proposal is to explain the representation of the role of culture in three components: place-identity, orange economy, and sustainable development by connecting with one another as a basis for policies on cultural protection. In the following sections we explain and discuss some general observations regarding these three components.

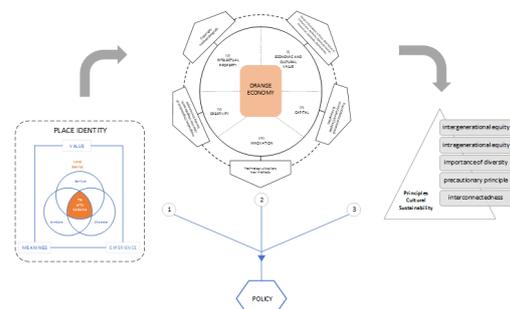


Fig 4. Conceptual Framework of Sustaining Local Communities in Bali

The concept of sustainability as a global paradigm for economic, social and environmental decision making has taken on new meaning, (Throsby & Petetskaya, 2016). Efforts by the international community to integrate culture within a framework of sustainable development

to balance the integral interests of culture with policies and to be integrated with social and environmental issues, have been ongoing since the mid-20th century. According to Duxbury et.al (Duxbury et al., 2017) this is a long-term legacy from statements that emerge in every policy, principle, and other effort to strengthen the importance of culture in sustainable development which is characterized by the diverse actors involved in this discourse over time and, in this regard, the diversification of concepts, arguments, and the approach has also developed.

In ADB report on Orange Economy, it states the paradox between how the culture industry responds to changing technological developments, (Buitrago & Duque, 2013). The process and relationship between culture and economy that transforms “symbolic content” into goods and services for society continues to develop. For this reason, the role of government in policies made towards the culture and production of cultural goods, although often controversial, influences in which the support is beneficial on the economic side, namely the demand for cultural goods in the community as an effort to strengthen the identity character of local communities, (Einarsson, 2016).

The government of a country carries out its functions and authorities in accordance with the government system adopted. The context of prosperity in question refers to the theory of the welfare state put forward by Kraneburg that the state does not only maintain law order but actively strives for the welfare of its citizens, (Djuyandi, 2017). Whereas in the Encyclopedia of Britannica, said welfare state is a concept of government in which the state has a major role in the protection and improvement of the economic and social welfare of its citizens. This is based on the principles of equality in equal opportunities between citizens in the distribution of equitable wealth and public responsibility for those who are unable to utilize resources for a good life. Welfare, economics, and culture in the context of this welfare state in its development, in the 1950s and 1960s embraced the idea of equality about culture for all. At that time increased awareness of threats to cultural heritage consolidated practical policy efforts around protection, preservation and restoration. Then in the 1970s, the focus began to develop and advance more functionally in a cultural context where recognition emerged from the cultural industry as an engine of economic dynamics and social transformation, (Throsby, 2001). Further, (Throsby, 2001) X explained that developments have taken place continuously for

decades with increasing awareness of how important the economy is in the cultural industry such as: labor involved, welfare, the role of local and regional government, and finally how cultural goods are involved in mass tourism as a commodity. So that the discourse on appreciation of culture continues to increase, especially about cultural problems that exist in society from various perspectives such as economics, regional development perspectives, cultural education perspectives and many more, (Einarsson, 2016).

Gerson (1997) and Smith (1999) quoted in Huggins & Thompson (Huggins & Thompson, 2015) explained that the notion of community that is associated with the nature of social ties and interactions as well as the nature of morality and norms of behavior that are present and practiced in locality are reflected in place-identity. Furthermore, the locality that is reflected in place-identity has great potential economically which is in line with the opinion of Maha Putra (Maha Putra, 2017) and simultaneously face increasing responsibility for providing the welfare and development of local communities. Proshansky (1978) quoted in (Qazimi, 2014) describing place identity as “potpourri of memories, conceptions, interpretations, ideas, and feelings related to certain physical arrangements, as well as types of arrangements.” *Place identity* is more than just attachment. *Place identity* is a substructure of social identity. *Place-identity* must have character. Character in the context of culture is called local genius, which was first mentioned by Wales in (Soewardji Sjafei, 1986b) is a characteristic and cultural character that is shared by the community as a result of past experience. Meanwhile, according to the study (Assi, 2008), there is a different mention where Norberg-Schulz calls it genius loci, which translates it in the context of “place”, genius loci of a certain place has a very important relationship to our sense of identity, which may be tied to a particular place. Its uniqueness makes it special and has economic potential in the context of orange economy such as Kamasan paintings that have strong character from the local community of Kamasan Village whose expertise and knowledge are handed down from generation to generation and develops into a livelihood in the traditional cultural industry activities of the very well-known local community until this day, (Maha Putra, 2017; Parameswara et al., 2019; Qazimi, 2014).

Sustainability in this context can be defined as mutually reproductcing interactions related to the physical environmental, economic and cultural aspects of maintaining prosperity

for further generations, (Thissen & Van oort, 2010; Throsby, 1995). According to Maneti (Manenti, 2011), the human relationship with its place where there is a landscape and culture is very important to see the structuring of human identity itself where a holistic understanding of the relationship is a sustainable way of respecting these elements in the life cycle. The concept must be extended to the preservation of the characteristics that make each place and every city a cultural environment that remains unique.

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