Authenticity and Commodification of Creative Industry Products in The Tourism Sector, Bali

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The creative industry places an emphasis on the creativity of a product, the understanding that the creator is known and has a copyright. In addition, the creative industry has links with the cultural industry, because its products are components of culture. When market tastes lead to post-industry, it is found that creative industry products consumed by tourism experience a change from homogeneous to heterogeneous with mass production. Changes in market tastes encourage the emergence of highly varied creative art products, as a result of the creative economy industry. The entry of the creative economy industry into the realm of culture, which then develops into the cultural industry, apart from growing the local and national economy, also has an impact on cultural components, especially from the aspects of authenticity and commodification. The areas affected include performing arts, tourism, entertainment, fashion, craft products, and culinary. In order to increase the competitiveness of Indonesian tourism, especially from the cultural pillar, the aspects of authenticity and commodification can increase its contribution to the local and national economy through the implementation of internationalization, traditionalization, and sacred versus profane.

Keywords: creative industry, post-industry, authenticity, commodification, tourism consumption

INTRODUCTION

Cultural development in the 2005-2025 period as stated in Law Number 17 of 2007 concerning National Long-Term Development (PJPN) has placed globalization driven by advances in communication and information technology as a challenge for the Indonesian people to be able to maintain national identity while at the same time utilize it for the development of tolerance for cultural diversity and increased competitiveness through the application of Pancasila values and the absorption of universal values. During the first period of PJPN implementation (2005-2009), the problems that emerged were the nation's weak ability to manage cultural diversity, the occurrence of a crisis of national identity, and the nation's lack of ability to manage visible and invisible cultural wealth.

Referring to the problems of cultural development in 2005-2009, cultural development for the 2010-2014 period is directed at strengthening the character and identity of the nation through the maintenance and preservation of ancestral traditional values such as love for the motherland, values of social solidarity, and hospitality which are cultural identity that functions as an adhesive for national unity in all aspects of community life; increasing public understanding and appreciation of cultural diversity through increasing public understanding and appreciation of works of art and culture as well as protection of intellectual property, especially works of art and culture, both individually and collectively; improving the quality of cultural heritage management through increasing efforts to protect, develop and utilize cultural heritage as a means of recreation, education and cultural development in the context of improving people's welfare; and increasing resources in the field of culture through increasing the capacity of cultural development resources supported by competent resources, the quality and intensity of research results as material for the formulation of development policies in the field of culture, adequate facilities and infrastructure, good governance, and coordination between levels of government effective (Review of the 2010-2014 Ministry of Culture and Tourism Strategic Plan, pages 15-19).

After nearly ten years, the direction of cultural development in 2010-2014, especially towards increasing people's understanding and appreciation of cultural diversity, implies the need to build, grow and channel people's creativity. The results of this creativity can then be used by contemporary society as capital for the cultural industry and creative industry which have recently developed rapidly and become the hope of society and the government. Quoting Sedyawati (2010: 345), the cultural industry or the creative industry are two things that have different emphases. The cultural industry is that the product content is a component or aspect of culture, while the creative industry emphasizes the existence of creativity in a product, and furthermore there is an understanding that the creator is known, and therefore the person concerned has the copyright. Furthermore, if the creative industry is associated with cultural components, then according to Richie and Zein (in Ardika, 2003) there are ten cultural components related to the creative industry, namely crafts, traditions, history and a place/area, architecture, local/traditional food, art and music, the way of life of a community, religion, language, and local/traditional dress. According to Chen and Kong (2021) regarding social and cultural values, rural commodification promoted the awareness of place in protecting ancient buildings and indigenous culture, but it also brought a sense of deprivation for community and contested rurality among different groups. With the entry of the creative industry into the Balinese cultural component, as well as the influence of the development of Balinese tourism, the issue of authenticity and commodification are two important things to study. One of the studies conducted by Prasiasa (2013: 140) shows that commodification also occurs in the conversion of land that is supposed to be for the location of sacred buildings, by capitalists being converted for the location of villa construction.

According Can *et.al* (2017) cultural homogeneity and heterogeneity create commodification, and that this cycle helps cultural values to revive, diversify, renew and remain on the one hand, while causing a loss of authenticity, deterioration or degeneration on the other. Further according Dana (2022) the existence of cultural commodification can support the preservation of a culture. However, changes to several cultural components have actually occurred long before tourism developed in Bali, namely as a result of the development of human civilization, and the presence of tourism has increased the emergence of various types of community and tourist needs, thus encouraging the creative industry to produce mass products. These mass products deal with issues of authenticity and commodification, and both are important to study in terms of the development of tourism consumption. Therefore, the purpose of this study is to determine the authenticity and commodification of creative industry products consumed by tourism.

LITERATURE REVIEW

The creative industry is creativity in a product whose creator is known and has a copyright. The creative industry is related to the cultural industry. In order to differentiate the creative industry from the cultural industry, the factors that need to be considered are the final product in the form of objects, or designs, or services/activities; the creator associated with the product is known or not; creators in the form of individuals or groups; and production purposes are used in direct consumption, means for the implementation of a job/activity, education in a broad sense, knowledge development, or advertising. Meanwhile, creative is defined as making something new, something that has never existed before. Something that has never existed before, if it exists, becomes news (Sedyawati, 2010). With regard to creative industry products for tourism consumption, the novelty can be in terms of format, tools used, use of language or idioms of expression, methodology or work methods used in the work, concepts/ideas, content of messages to be conveyed to the public, functions, meanings, and benefits for the consumer society. An example of novelty in performing arts that is consumed by tourism and classified as entering the creative industry is art that is profane and contemporary, especially in terms of clothing.

Related to authenticity in the context of tourism, there are several studies that are referred to as follows. Research in the Pacific Islands by Mac Naught (1982) found that tourism has deprived people of their original form of cultural expression because of the demand for tourists. Foreign tourists often complain that regional dances are too long, slow, repetitive or monotonous. In anticipation of this, cultural brokers forced the public to change the show to suit the wishes of tourists. Urbanovics (1978:89) further states that although tourism is developing as a relatively new industry in the Kingdom of Tonga, the people of Tonga have become victims of tourism development in their area. This is because the basic webs that bind Tongan society and culture have been uprooted and scattered. Communities quickly lose their authenticity and identity, as a result of the tendency of the people to imitate the lifestyle of tourists with the culture they carry, which are seen as more advanced and of higher value. The breakdown of these traditional values is closely related to the development of commercialization and materialism in human relations, which is one of the common consequences of tourism. The moral values that generally underlie social relations are transformed into economic values (de Kadt, 1979; Dogan, 1989).

Along with the increasing dominance of economic values, commodities over culture always look very prominent in all tourist areas, and cultural resources have changed their function to become tourism capital (Picard, 1990).

Pitana and Diarta (2009:75) argue that the type of tourism that uses cultural resources as the main capital in tourist attractions or tourist attractions is often known as cultural tourism. This type of tourism provides a wide variety of cultures ranging from performing arts, fine arts, festivals, traditional food, history, nostalgic experiences, and other ways of life. The role of culture is very important in tourism. One of the reasons people want to travel is their desire to see the way of life and culture of other people and the desire to learn about the culture of other people. Cultural resources that exist in a tourist destination, make it possible to be the main factor in attracting tourists to take a tour. Cultural resources that can be developed into tourist attractions include the following: historic buildings, sites, monuments, museums, art galleries, ancient cultural sites, and so on; contemporary art and sculpture, architecture, textiles, arts and crafts centers, design centers, artist studios, film industry and publishing houses, etc.; activities, local people's way of life, education system, studios, traditional technologies, ways of working, and local people's living systems; try local culinary (cuisine), see the preparation, how to make, serve, and how to eat it is a cultural attraction that is very interesting for tourists; religious remains such as temples, temples, mosques, sites, and the like; performing arts, drama, ballet, folk songs, street theatre, photo exhibitions, festivals and other special events; and trips to historic places using unique means of transportation (horseback, buggy, *cikar*, and so on).

Commodification has almost occurred in all areas of human life. Commodification is a process associated with capitalism, in which objects, qualities and signs are transformed into commodities, namely something whose purpose is to be sold in the market (Barker, 2005:517). As a result of the money economy which is based on the spirit of creating as much profit as possible, it results in the emergence of commodification in various sectors of life. In the world of tourism, commodification cannot be avoided, and consciously or unconsciously it has touched the meaning of culture when using symbols and icons of art and culture. This happens as a result of the ideology of neo-liberalism which undermines society as well as the nature of homo economicus, so that all areas of life are considered as commodities, human relations are based on the spirit of profit and loss, effectiveness and efficiency are

measured based on the market economy, and humans are controlled by the ethics of consumption.

METHODS

The study of Authenticity and Commodification of Creative Industry Products in The Tourism Sector in Bali uses qualitative methods and is supported by a literature review. As a methodology that is rarely implemented in research, according to Snyder (2019), literature review can be treated as a research methodology. The literature review method is also known as the literature method or also known as the Comprehensive Literature Review (Onwueg and Frels, 2016). This means that the literature review method is a theoretical analysis methodology that examines and discusses material theoretically and descriptively, and in certain contexts a comparison can be made with a concept (Comerasamy, 2012).

RESULTS AND DISCUSSION

When market tastes lead to postmodernism, the form of art consumed by tourism changes from homogeneous to heterogeneous. This change in market tastes provides fresh air for the emergence of a wide variety of products, as a result of creativity such as tourism performing arts, entertainment, fashion, handicraft products, and culinary. The emergence of creative industry products stimulates the emergence of identity issues. The market is also responsive to this phenomenon, thereby encouraging an economic movement called the creative industry. According to Sedyawati (2010), there are several factors that can differentiate between the creative industry and the cultural industry, which are seen from the final product (object, or design, or service/activity), the creator (known or not), the type of creation (individual or group), and the purpose of production is used in direct consumption, means for carrying out a job/activity, education in a broad sense, development of knowledge, or advertising. Through this grouping we want to prevent confusion from the confusion between issues of form, content, and purpose of the products of the cultural industry.

The creative industry is a relatively new industry, which has made cultural products one of its main players. Even in Bali and most parts of Indonesia, creative industries have entered the realm. To enter this realm, learning is needed to change the paradigm of traditional thinking into a paradigm of creative thinking. This is because the creative industry is loaded with knowledge, technology, work processes, research, documentation, and evaluation. Due to a paradigm shift from traditional

thinking to creative thinking, the way to work has changed. Currently, the creative process is as important as the product, especially collaborative creative industry works and multicultural works. Besides technology, an important aspect in the creative industry is management. This management includes pre-production management, production management, and post-production management. For the needs of commercially oriented industries, marketing and consumer management which includes identifying consumer tastes, approaches, and consumer screening are also important to understand. Fundraising from the public is also an important aspect of creative industry management. According to Daskalopoulou (2019) competition in the cultural and creative industries is much dependent upon product and service differentiation.

Creativity is required by all parties involved in collaboration during pre-production, production, and post-production. Creativity is not only related to issues of innovation and novelty or otherness, it is also related to issues of work quality including usability and meaning, accompanied by a sense of responsibility. Quality related to aesthetic issues; usability, function, and meaning related to various parties; and responsibilities related to ethical and academic issues. Ethics is related to attitude issues, including moral honesty in work, including matters of Intellectual Property Rights (IPR). Honest in using material and polite with parties who have helped and collaborated in producing a work. The academic accountability in question is someone who has been able to produce a work must be able to account for the work, both in terms of ideas or ideas, quality, as well as functions or uses for human life in culture. Academic responsibility in creativity is important, especially related to conditions that are less creative or even anti-creative, because they are considered to tend to be static, do not want to change themselves for fear of being seen as changing their identity and originality. Whereas in work, creativity is inherent, it is when it changes that a person must work and create.

In tourism performing arts there is a new phenomenon, especially in the context of a commercially oriented industry. Performing arts tourism is usually held for free. To enter the realm of the creative industry, tourism performing arts need to be handled with management that is in accordance with the characteristics of tourism performing arts as well as the circumstances and conditions of the audience. The current trend of watching and enjoying tourism performing arts is that artists must be more proactive in approaching the audience, by using the services of science and

technology (social media such as facebook, instagram, twitter, blog). According Dean Hund (2019) stakeholders construct and negotiate the meaning, value, and practical use of digital influence as they reimagine it as a commodity for the social media age-a commodity whose value shifts in accordance with ever-changing industrial rubrics for cultivating and evaluating authenticity.

The reality is that what is happening in Bali, there are people who are involved in performing arts tourism who are stuttering about technology and there are even performing arts tourism communities who have not been touched by technology. In addition, there are artists who are not ready for the presence of technology in artistic life. Thus modern management is not necessarily suitable for certain types of performing arts. Under these conditions, traditional performance management is still appropriate, including management of art *sekeha-sekeha* performances, associations, *patembayan, tobang*, door to door. Currently, show management has not fully received the attention of tourism show managers, including the artists themselves.

The creative industry provides opportunities for all products that have artistic and cultural value. Because of this, participation and support from all parties is needed, especially from the community as users, supporters, as well as consumers. The main problem lies in matters of management and mastery of technology, including gaps in information management. Therefore, it is necessary to change the paradigm of creativity and management paradigm in managing products from creative industries. The world of education, in terms of this paradigm shift, can play a role in narrowing the gap by providing information related to business management, using good and correct technology, and educating people involved in the creative industries through providing training that is tailored to the characteristics of the products used will be created. The government is also expected to be able to provide protection for their work, as well as provide a conducive climate for the continuation and increase of the creativity of creative industry entrepreneurs.

In the entertainment sector, it is not only related to the arts, but also sports and tourism is packaged like a show. Sports matches such as football, golf, tennis, baseball and basketball are held and shown on television in attractive packaging, which have proven to be able to provide billions of rupiah and even billions of dollars to athletes, clubs and their managers, both generated from salaries and transfers from one club to another as well as from sponsors.

The opening ceremony of the sports event was packed with attractive, entertaining and glamorous art performances, using the services of modern science and technology. Money flows from merchandise sales and television rights. In fact, almost all the leading sports and football clubs in the world have their own television stations and their own banks. Not to mention the money they make from ticket sales, advertising and sponsorship and other sources such as money that comes from people who will see the stadiums owned by these clubs.

Fashion is also a part of the creative industry that promises spectacular income. At various international airports, large malls and department stores, boutiques such as Burton, Dunhill, Prada, Chanel, Christian Dior, Gucci, Armani, Calvin Kleine, Kenzo, and Mont Blanc seem to dominate these prestigious and strategic places. In Indonesia, there are also names of clothing and fabric designers who are able to compete with world designers and fashion houses, such as Anne Avantie, Iwan Tirta, Poppy D'Harsono, Samuel Watimena, and Bin House. These world and Indonesian fashion houses and designers often hold fashion shows including fabrics with new and different approaches. They don't just hold a fashion show, but actually design a performing arts performance using serious choreographic arrangements and musical compositions specially designed for this purpose. Special television stations broadcast performances and features about fashion on a global scale. Many fashion magazines are also published in various countries, including Indonesia, with luxurious displays and high prices.

Craft products also enter the realm of the creative industry. In order to meet the needs of tourism, flights and conventions, Small and Medium Enterprises (SMEs) have not been able to meet and satisfy the tourism industry because they are faced with obstacles. These obstacles according to Prasiasa (2010) are: non-standard prices (there is price discrimination between foreign tourists and foreign tourists); the design in terms of shape, size, weight and packaging of the craft products produced does not conform to market tastes; the timeliness of delivery is not in accordance with the agreed schedule; honesty in doing business and the ability to maintain a network; SMEs do not have complete and detailed information or catalogs regarding the products they produce; tourists who are interested in seeing the manufacturing process and want to visit the location of the craft center are constrained because the location is remote, difficult to reach, and inconvenient; and limited permanent display locations (galleries) supported by professional

human resources and management in several city centers specializing in providing handicraft items for the needs of the tourism market.

Culinary is another promising industry. Franchise food stalls and coffee shops have dominated hawker places in Bali. In every corner of the city in Bali nowadays you can find Kentucky Fried Chicken, Mac-Donald, Burger King, Pizza Hut and so on. These franchised food stalls are mushrooming, not only with western nuances but also serving Asian food, such as Hoka-Hoka Bento (known as 'hokben' in Indonesia). To offset the dominance of these franchised stalls, native food stalls have also begun to speak and spread their wings to various cities in Indonesia, such as Ayam Bakar Wong Solo, Ayam Suharti, Mbok Berek in Bali, Restoran Padang Sederhana, Meatball Field Shoot, Soto Ambengan, Sate Senayan and many others. There is commotion in this culinary franchise business, prompting television to make culinary tourism programs. The presentation of culinary tourism programs on television is often packaged and combined with the introduction of tourist attractions, held at certain sites that are interesting, even held at the location of buildings that have interesting architecture. The presentation of culinary tourism programs on television is also interspersed with art performances.

Indonesia's geographical and cultural conditions, with its rich arts and culture, is a potential for society to take the cake from the presence of creative industries. However, due to the geographical location which is very spread out, it requires very different treatment from one region to another according to the situation, conditions, and capabilities in various matters from each locus.

Authenticity of creative industry products consumed by tourism
Authenticity related to art and cultural products that are consumed for tourism, has attracted a lot of public attention regarding the socio-cultural impact of tourism on local communities. The authenticity that is being fought for is not only authenticity seen from the products of art and culture, but also the authenticity of the people and their culture. But the very concept of authenticity is deeply problematic. There are some very basic problems in talking about authenticity. Speaking of authenticity, generally the image that is imagined is of a society characterized by its natural, primitive and exotic conditions. In fact, there is no single culture that is static, which does not change in the pulse of time. All societies and cultures are constantly changing, although at different rates. According Amuzzini (2014:81) the

ability to access cultural authenticity is nearly impossible within a postindustrial, capitalist context.

Pitana's research (2006) in Bali shows that tourists place a very varied emphasis on the meaning of authenticity. This is in line with Cohen (1988) who said that authenticity is negotiable, because authenticity is a concept that is the result of social construction and is highly contextual. In relation to tourism consumption, authenticity is not something static, because tourists themselves are not passive consumers, but active consumers, who also determine the level of authenticity of a society or cultural output. For example, in the case of souvenir production, most tourists say that authenticity is closely related to regional uniqueness, which means that it cannot be found in other regions. Due to the uniqueness of the area which is the standard, plagiarized works made by local artists against other local artists who are still in the same area, as found in works of painting and sculpture in Bali, works of art in this condition are still considered original. Meanwhile, if the Asmat statue is made in Bali, the result is an imitation and is classified as inauthentic. Besides that, there are also tourists who argue that authenticity is also determined by the material used. A truly genuine authenticity if the material used is material that has been used traditionally, namely local and natural materials. Various accessories from the outside such as dyes are considered to reduce authenticity.

There is also tourism consumption which argues that fundamentally determining authenticity is the artist himself, meaning that a work of art will be authentic if it uses traditional, natural materials, is done by hand (not machines), and the artist is a native person. Thus, if an Asmat statue is made using local Irian materials, done in Irian, by an artist who is not Asmat, it is not an original work. Equally important, many tourists argue that original works are works that have not been touched by commodification. Works that are traded as commodities and are mass production in nature are not original, because their creation is not driven by traditional motivations. In other words, the originality of the work has diminished because the motivation for its creation is not tied to the purposes of its traditional use.

Cultural authenticity is often associated with community identity. From the various examples above, it seems reasonable enough that many people today are worried about the authenticity of culture in a tourism destination. But behind that, it is also necessary to reflect again, that basically it is very difficult to find something original, and it is not

always associated with the development of tourism consumption. With or without tourism consumption, society is always changing. The concern that tourism consumption will lose people's authenticity and identity seems too exaggerated. At a more extreme level, it would not be an exaggeration to say that indigenous peoples have never existed in cultural history, because society and culture have always changed as a function of time. According Amuzzini (2014:80) the exploitative nature of capitalism will have us perpetually consumption in various nostalgia shops and disingenuously traveling to tourist trap destinations which tout to connect us to triumphs of the human spirit and creativity, but we will perpetually exit through the gift shop and purchase some curio to remember our pilgrimage to this sacred site.

In line with this, it is necessary to emphasize that authenticity and identity are not a fixed price, but something that is always changing, in the process of interaction with the external environment, or the internal dynamics of society itself. In some societies that have a strong order, various aspects of culture that are absorbed from the outside are even able to be processed in such a way that foreign cultural elements no longer look foreign, but as if they have become the original property of that society. This can be seen from the case of Bali, where today it can be said that tourism is no longer seen as an external element that threatens local culture. Instead, tourism has become part of Balinese culture, with the process being referred to as touristification.

Tourism forces local people and culture to 'go international', and through this internationalization process people inevitably have to become citizens of a multicultural world and become a tourist society. Cultural tourism does not consciously bring local people between two poles of strength. On the one hand, they are obliged to maintain their cultural traditions and customs, which are commodities that can be sold; while on the other hand internationalization through tourism networks means clashing these cultures with the modern world (Crick, 1989; Francillon, 1977; Picard, 1990). The onslaught from the outside carried out by tourism has actually strengthened the search inward, or the search for identity from the people in tourism destinations. In this connection the identity described is not the identity described by romantics or primordialists (Eickelman and Piscatory, 1990) who define identity as something fixed. In the various changes that occur in the community, changes are sometimes desired by the community and can eliminate local aspects.

In order to understand the locality aspect, it is necessary to understand the context of community life, the region, and where people interact with nature and culture. According to Poespoprodjo (1985), Friedman (1994), and Sugiharto (1996) elements of locality in the form of local values are local beliefs, which are revealed through internal reflection of mindsets, attitude patterns, and behavior patterns to interact with the environment and local challenges in life. The manifestation of local values is local wisdom, while the identity of the local community has cultural characteristics. As a result, new traditions often emerge from the interaction of local communities with other entities. Through transformation and adaptation, it is necessary to do positive engineering in managing local values to become progressive values, in order to create more just, responsible and sustainable tourism activities.

According to Widari and Prasiasa (2022), the application of local values is positive for increasing the contribution of tourism to the local order, although it is also realized that the values brought by tourists are not always negative if the management is carried out following the rules of local wisdom. It must be realized that tourism activities are currently dominated by capitalism, which seeks to pay more attention to and highlight interests to maintain and develop economic principles. The values brought by tourists still have the potential to negate the role and contribution of locality, because of their tendency to hegemony over local values that have become best-practices in managing tourism destinations, and do not even consider various local initiatives and inspirations that should be prioritized for the implementation of local values.

Commodification of creative industry products consumed by tourism
Globalization has positioned money or market culture as something that cannot be avoided. Commodification has almost occurred in all areas of human life. Commodification is the process associated with capitalism, whereby objects, qualities and signs are turned into commodities, i.e. things whose purpose is to be sold in the market. As a result of the money economy which is based on the spirit of creating as much profit as possible results in the emergence of commodification in various sectors of life (Barker, 2005:517). In the world of tourism, commodification cannot be avoided, and consciously or unconsciously it has touched the meaning of culture when using symbols and icons of art and culture.

Commodification is not only carried out by economic actors such as capital owners in the tourism industry, the community also has the potential and often even does it. However, because society has the right to commodify it, not many parties dispute it. However, if this is done by big investors who incidentally are not members of the local community, the commodification of people and even local culture, especially with great intensity, will obviously attract criticism. The use of cultural icons by the community to produce creative works is a concrete manifestation of the commodification by the local community, and the products have entered the tourism industry.

Commodification has given rise to popular culture, which originates from mass consumers, commodity society or consumer society as the cause. Pilliang (1999:245-246) argues that postindustrial society and postmodern society prefer factory or mass production compared to self-produced. Thus creative industry products that are produced in large quantities and to fulfill the desires and tastes of mass consumers are an attempt to enter into postindustrial society and postmodern society. According Freemole (2019) consumption in the post-industrial, postmodern world resemble to no small degree touristic consumption, with its affinity for the experiential and the novel, towards the highs and lows of culture, towards distance and differentiation, and in a preoccupation with a kind of authenticity whose dialectic seems to recede its subject ever further from reach.

Tourism is actually a form of the cultural industry, because cultural tourism utilizes various aspects of culture in a mass production system. The production system includes aspects of production and reproduction, distribution and or marketing of products, and consumption of these products (Pitana, 2006:255-256). As cultural resource capital, culture is aligned with other resources, such as natural and economic or financial resources. The cultural remains of the past are considered capital in tourism development. Tourists who consume cultural remains of the past are driven by aesthetic, emotional, and historical values that are owned by a tourist attraction. Tourists will always be interested in knowing how other people can live in a different environment from their own and create something different from what they have created. Questions like that are one of the motivations that encourage tourists to go to a tourism destination to appreciate customs, art including industrial products, as well as various interesting and unique events to witness, including carrying out various activities as a tourist attraction. According to Prasiasa and Widari (2022)

tourist attraction is something that is important in the tourism industry and must focus on preparing activities for tourists.

In terms of cultural tourism, Indonesia is actually a country in the world that has very diverse cultural heritage in terms of the span of time or the period of manufacture and form. Various cultural remains from prehistoric, Hindu-Buddhist, Islamic and colonial societies are a tourist attraction. In this regard, Spillane's (2003) view is very correct that Indonesia is the most attractive country in the field of cultural tourism in Southeast Asia. It was also stated that the development of cultural tourism must provide economic and cultural benefits to local communities. Burn and Holden (1995) state that cultural tourism is like a double-edged knife in the utilization of cultural heritage as a tourist attraction. On the one hand, cultural tourism can preserve this cultural heritage, while on the other hand tourism activities can damage or negatively impact this cultural heritage because the object will be consumed by tourists. Cultural tourism can provide economic benefits to local communities, generate funds and education for the restoration and conservation of cultural heritage both tangible and intangible, and at the same time become a dangerous threat, especially if there is a process of cultural acculturation between local community culture and tourist culture due to errors in tourism management culture.

For example, the development of cultural tourism in Bali is inseparable from commodification. Various dances that have been presented to tourists can be considered as a commodification of Balinese culture (Picard, 1990; Pitana, 2006). The commodification of Balinese culture can also be seen in the production of Balinese wooden sculptures. The commodification of Balinese wooden statues, among others, occurs in production aspects which include material, shape, size, and coloring. The same phenomenon as a result of the creative industry also occurs in Balinese handicraft objects with the habit of ordering production, namely the term made to order. Furthermore, Prasiasa (2010:151) found commodification as a result of creative industries in rice terraces in the Jatiluwih Tourism Village, Tabanan Regency, Bali through the printing of postcards in large quantities. Apart from that, according to Prasiasa (2022) in mural art, arguments emerge in support of phenomena that have been or are being talked about by the public. The aim is for murals to attract public attention, and lead to the commercial side of art, namely the establishment of popularity. In this case mural as art has undergone commodification for commercialization.

The existence of freedom in creation, including creativity in order to meet the demands of the creative industry, has triggered the emergence of copyright issues. Cases of copyright infringement and delays in granting intellectual property rights to a work are a reflection of a philosophy of life, in which developed countries that promote intellectual property rights (IPR) have the idea that traditional knowledge is a public domain, so that anyone is free to exploit and commercialize it for personal gain, by prioritizing individualism and capitalism, then embodying the idea of protecting it as an individual right. But developing countries, including Indonesia, especially Bali, carry together values and are not merely materialistically oriented, but also spiritualistic with the idea of living together. Thus traditional knowledge as shared property, may not be claimed as the property of individuals/groups.

Related to copyright infringement, according to Mantra (1996) it occurs due to negligence and lack of accuracy by the relevant institutions in the decision to issue a Copyright Certificate. This can raise questions about the sustainability of a cultural identity. Copyrighting traditional ornaments is not in line with the concept of creativity. According to him, to become an advanced and respected human being can show high cultural creativity, and advocate that traditional values be referred to as the basic foundation of creative creations. This concept means inviting people to compete in doing something new and avoiding plagiarism culture, thus the concept of preserving and developing traditional culture will work well.

Craftsmen as one of the components that play a role in producing creative works, in addition to materials, models, tools, ideas and packaging, are powerless against the capitalists and cannot refuse what the investors want. Thus craftsmen can obtain a very low position in the eyes of investors. This has indirectly created the hegemony of investors over craftsmen, and investors can play in the realm of policies, especially those related to intellectual property rights for creative works. Thus, real and concrete steps are needed from policy makers to really protect the creative works of Indonesian craftsmen, so that the IPR is carried out by Indonesian craftsmen and not by other countries.

CONCLUSION

The authenticity of art and culture products for tourism consumption is something that is very problematic, negotiable, very much determined by consumers or tourists, related to community identity and is not a fixed price, but something that is always changing, in the process of interaction with the external environment or the internal dynamics of the community itself.

In order to increase the competitiveness of Indonesian tourism, especially from the cultural pillar, the issue of commodification will be able to return benefits to the local and national economy by approaching and studying indicators of internationalization, traditionalization, and sacred versus profane. The study of the three indicators related to the cultural pillars is not only to support creative industry programs, but also to support cultural development aimed at strengthening national character and identity, increasing public understanding and appreciation of cultural diversity, improving the quality of cultural heritage management, and increasing human resources power in the field of culture.

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