



Khombouw Bark Painting (The Potential of Asei Island Craft Arts as a Tourism Attraction of Sentani Lake, Jayapura Regency)

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ABSTRACT: This paper focuses on reviewing the potential of the Asei Island community as a tourist attraction in Jayapura Regency, Papua Province. This study utilizes a library approach by conducting text and discourse analysis – data obtained from exploring library materials relevant to the research topic. Data analysis was carried out through several stages; data presentation, data reduction, verification, and conclusion. The results of this study indicate that Asei Besar Island has the potential to be developed as a craft tourism village because it is supported by various recreational facilities in the form of natural beauty and religious, cultural, and historical tourism. Bark painting khombouw can be done by developing community-based craft tourism villages by applying the craft advancement through the tourism model. In developing the craft tourism village of Pulau Asei, it is essential to pay attention to several obstacles the artisans. Such as; the difficulty of obtaining raw material for khombouw bark as a result of illegal logging without replanting. Many imitations made to resemble khombouw are found in the form of screen printing. It is widely circulated in the market and displayed with other typical Papuan souvenirs such as noken, koteka, and various statues, as well as the Covid-19 pandemic, which impacts decreasing income. Nevertheless, the artisans still carry out the painting activity because it has become a tradition and identity of the Asei people, which their ancestors inherited.

Keywords: Craft Arts, Khombouw, Tourist Attractions, Asei Island

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INTRODUCTION

Pandemic Coronavirus Disease 2019 (Covid-19) is a non-natural disaster that occurs globally. The presence of this pandemic has threatened the order of human life. In reflecting on the presence of this pandemic, the governments of all affected countries have made many handling efforts. In Indonesia, the presence of the Covid-19 pandemic was responded to by imposing social distancing policies following physical distancing to Large-Scale Social Restrictions; this policy requires all activities to be carried out from home. Working from home is a tactical step taken by the Indonesian government to break the chain of the spread of Covid-19 (Ilham et al., 2020). Referring to Yuliana (2020), management in the form of isolation is indeed a step that should be implemented as an effort to prevent the further spread of Covid-19. However, the policy of limiting public activities for health has impacted the weakening of the Indonesian economy. Referring to the study by Ilham et al. (2020), it was stated that many business actors experienced a decrease in income during the Covid-19 pandemic; some even had to go out of business and look for other sources of income to meet family needs.

The pandemic has impacted economically, socially, culturally, and security, even in the government sector (Ilham et al., 2021). The economic downturn due to the pandemic. The government then echoed a new normal life which later changed the term to adaptation of new habits for national economic recovery by continuing to heed the health protocols that have been set by the government and are recommended by the World Health Organization [WHO]. By seeing the economic impact of the previous Covid-19 handling policy, it is only natural that the community awaits the normal life order for circulation or people's economic activities (Lestari, 2020). According to Pakpahan (2020), the Covid-19 pandemic has had implications for the performance of companies primarily engaged in trade, and investment, including tourism sectors. In this context, Micro, Small, and Medium Enterprises [MSMEs] are businesses that have a reasonably high share, especially in Indonesia, but the impact of the Covid-19 pandemic is quite significant on the economy; in this case, MSMEs are the hardest hit in this crisis (Nalini, 2021). Similarly, Rosita (2020) said that since the coronavirus outbreak that hit the world, including Indonesia, there had been a very significant decline in the turnover of MSME players.

By entering the adaptation era, development in the tourism sector is one of the steps taken by the government to restore the economy. It has slumped due to the impact of the Covid-19 pandemic. The government has begun implementing a recovery strategy for Micro, Small, and Medium Enterprises [MSMEs] in the tourism and creative economy sectors affected by the Covid-19 pandemic. It starts by; providing subsidies, assistance, and grants, including improving the quality of infrastructure and human resources in the tourism and creative economy sectors (Rahayu, 2021). As is the case, the provision of Direct Cash Assistance [BLT] to MSMEs seems to be in great demand by entrepreneurs, including in Jayapura Regency, Papua. The number can see of business actors who register themselves as potential recipients of BLT MSMEs (Wisanggeni, 2021). According to the Head of the Jayapura Regency MSME

Cooperative Service, Parson Horota, thousands of MSME business actors have lost their market since the pandemic's beginning (Muhsidin, 2020), it is also recognized that as many as 4580 MSME business actors in Jayapura Regency are more than 1000 of them managed by Papuan People [OAP].

About the impact of the pandemic on the tourism sector, economic recovery can be made by synergizing tourism and the creative industry through the development of community-based tourism villages. According to Rachmawati (2021:1), local communities must be centrally involved in tourism development because participation ensures they have a voice, influence the change process, and be fully aware of tourism's opportunities. Therefore, the synergism of tourism and rural-based creative industries [tourist villages] will open up space for community participation in tourism development. Direct community involvement in developing tourist villages can be categorized as an effort to develop tourist villages through *Community Based Tourism* (Nisa, 2019). As stated in the Regulation of the Minister of Tourism of the Republic of Indonesia Number 29 of 2015, the development of rural-based tourism (tourism villages) will drive tourism economic activity in rural areas, which will prevent the urbanization of rural communities to cities. (kemenparekraf.go.id, 2021). A tourist village is a rural area that has several special characteristics so that it can be used as a tourist destination; in general, the people who live in this area have traditions and cultures that are relatively pristine (Sugiarti et al., 2016).

The development of community-based tourism villages is one of the efforts to realize sustainable tourism development, which will trigger the community's economic growth, which previously slumped due to the impact of the pandemic. Tourism development is currently directed toward sustainable tourism development with development based on the principle of community-based empowerment (Budiani et al., 2018). Community empowerment in tourism is a tourism development process that is expected to lead to an increase in the economy and quality of life for local communities. Tourism development will provide direct benefits to the community around the destination and support the development of other sectors, including reviving the creative industry, because it has a multiplier effect. Development in the tourism sector has been proven to provide various economic, social, and cultural benefits to the community (Sugiarti et al., 2020).

Talks about tourism in Papua. The existence of Lake Sentani offers excellent potential for developing the tourism sector in eastern Indonesia. Papua is not only rich in abundant natural resources but also deviates from natural beauty, including the richness of flora and fauna. The island, nicknamed the Earth of Cenderawasih, also has a diversity of cultures, languages, and traditions. Because of that, this area was known as the holy land "*little heaven that fell to earth*". Lake Sentani is one of the existing potentials by presenting a broad and shady expanse of the lake set against the mountains of the Cycloop Nature Reserve, which further completes the beauty of the natural panorama that can spoil the eyes of visitors. In addition to the attractions provided by nature, there are also local crafts from the Sentani Tribe, especially on Pulau Asei, Danau Sentani, which became the ancestral heritage and was then passed

down from generation to generation. The local crafts are paintings made from khombouw bark. The tradition of painting on bark has long been rooted in the culture of the Sentani tribal community, especially the people in Asei Village (Flassy, 2020). Khombouw bark painting deviates from its beauty behind its motifs that tell about the life and depictions of animals in people's daily lives; this craft has become the fine artwork of the people in the Sentani Lake area (Ilham et al., 2020). However, Papua has not been able to enter the top 10 (ten) as a province often visited by tourists. It is based on the writings of Husna & Novita (2020), which revealed that the data from the Central Statistics Agency in 2017 contained 11 [eleven] provinces that tourists. The most frequently visited; are Bali, West Java, Central Java, East Java, Jakarta Capital Special Region, North Sumatra, Lampung, South Sulawesi, South Sumatra, Banten, and West Sumatra.

Papuan tourism is still unable to compete with other regions because the existing potential has not been able to be utilized and managed correctly. In the same vein, Kanath & Budiyanto (2018) stated that the potential had not been utilized optimally; this can be seen from the lack of tourism supporting facilities and facilities. Therefore, in its development, a tourist destination must be managed effectively, efficiently, and professionally. It is intended to attract tourists to visit as an attraction. In essence, developing tourist destinations is an action to organize and develop an environment with a better tourist attraction (Ilham et al., 2020). The existence of Asei Island, on Lake Sentani, offers unique tour packages by prioritizing culture and nature, which is a potential that must be appropriately managed in order to attract tourists who stem from improving the community's economy. It can be done by developing Asei Island as a craft tourism village by synergizing tourism with the creative industry of traditional khombouw. To realize this, Asei Village has met the criteria to be developed as a tourist village, as released by the Ministry of Tourism and Creative Economy [kemenparekraf.go.id], including; having available potential, community interest, and readiness, and is unique.

Based on the description above, this study is entitled "Khombouw Bark Painting: The Potential of Craft Art of the Asei Island Community as a Tourist Attraction of Lake Sentani, Jayapura Regency". Considering that craft art is one of the products of the creative industry, it is one of the critical links in the tourism industry. As is the case, the local craft of painting the khombouw bark of the Asei community is a potential insert for craft tourism destinations in Papua. Borrowing the opinion of Sugiarti et al. (2020) states that the arts and crafts have a symbiotic relationship with tourism. On the one hand, tourism will contribute to arts and crafts as a supporting factor in efforts to revitalize arts and crafts. On the other hand, arts and crafts are potential as a tourist attraction and support the diversification of attractions (Nyawo; John; Horjan, in Sugiarti et al., 2020). According to Yulianto (2015), the position of art and culture in the development of Indonesian tourism is not only a supporting medium but also a giver of "identity" to the community itself. In addition, handicrafts, as one of the sub-sectors of the creative industry, are considered capable of contributing to the economy to improve people's welfare. The

creative economy has contributed Rp 1,100 trillion to Indonesia's Gross Domestic Product (GDP) throughout 2020. Based on data from the Focus Economy Outlook, the Minister of Tourism and Creative Economy Sandiaga Uno said that the data proved that the creative economy sector could survive during the Covid-19 pandemic (Akbar & Silaban, 2021).

THEORETICAL REVIEW

Previous Study

Wood carving khombouw is a traditional craft of the Sentani tribe, especially on Asei Island, Danau Sentani. Several previous studies have been carried out, such as Ilham et al. (2020), which focused on studying the potential and strategies for developing the Asei Besar Island tourist attraction, Danau Sentani. Some of the potential tourist attractions are mentioned in the study. Such as the presence of white boats that are identified with foreign tourists. Besides religious tourism of the old church of GKI Philadelphia, which was built around the 1930s, traditional handicrafts of bark carvings are made from khombouw bark. Then, lake Sentani water tourism, cultural tourism with the presence of stone axes [*tomako stone*] as one the means of payment, as well as the beauty of the shady lake set against the natural panorama of the Cycloop mountains.

The study of Fonataba (2013) discusses the tradition of painting khombouw bark to develop historical awareness based on local wisdom. The study is an effort to preserve and promote the local culture of the Sentani tribe about the tradition of painting khombouw bark and include it in school learning, especially history education. Furthermore, in their study, Joni et al. (2009) discuss the tensile and flexural strength of epoxy composites reinforced with khombouw bark fibers as a type of natural fiber that grows in the tropical forest area of Papua. While Akkas et al., (2020) focus more on discussing the functions and symbolic meanings of the khombouw bark painting which is the ancestral cultural heritage of the Sentani tribal community. On the other hand, Rumsawir & Partini (2012) conducted a study on the pattern of developing the khombouw in maintaining the local wisdom of the people in Asei Village, Danau Sentani, Jayapura Regency.

To get an element of novelty and enrich research on the tradition of painting khombouw bark. So that, this study will synergize the tourism industry and local wisdom in the art of painting the bark of the Sentani tribal community, especially Asei Village, as a potential for the development of craft tourism villages. It is intended as one of the efforts to encourage the improvement or economic recovery of local communities affected by the Covid-19 pandemic. Including the development of community-based craft, a tourism village is a form of implementing sustainable tourism development.

The term Craft Art

Craft art is one of the branches of fine art that has strong roots, namely having high-quality traditional values or noble, the quality of which is a work which is then measured by who supports and who enjoys it (Raharjo, 2011). As

a result of human creation, the craft is a human fact or cultural fact and a semiotic fact. The craft has a unique existence and distinguishes it from other human facts, with a presence characteristic that cannot be separated from the consideration of ratio values that are in harmony with taste (Sunarya, 2015). Referring to Rondhi, in Sefmiwati (2016) said that works of art are manufactured works that contain many values, such as usefulness, economic, educational, social, historical, and beauty value.

The use of the term craft is expected to broaden the understanding and insight of handicrafts. It does not only mean the field of art that relies on crafts, perseverance, and hand skills, but whose results contain meaning as creative and innovative artistic creations (Directorate General of Culture, 1994). Craft art is not only associated with usefulness values and technical skills but also with creative and artistic values (Directorate General of Culture, 1994). In its development, craft art is used as a word to name works considered to have their uniqueness associated with extracting traditional quality values (Raharjo, 2011). The handicraft industry (craft art) has excellent potential for developing tourism. Referring to Rara et al. (2020), craft tourism is a form of special interest tourism. It can combine various other tourism activities such as rural, shopping, cultural, historical, and nature tourism into a single activity package that depends on tourism. The people of an area create craft resources. The guidebook for the development and utilization of the charm of craft art stated that craft art, which is part of art and culture, is required to be the driving force and trigger for national tourism development (Directorate General of Arts and Culture, 1999: 16).

Tourist Attractions

According to Law Number 9 of 1990 concerning tourism, the tourist attraction is a tourist target. It includes tourist objects, attractions consisting of tourist objects and attractions created by God Almighty; the form of natural conditions and flora and fauna; and tourist objects and attractions created by humans in the form of museums, ancient relics, historical relics, cultural arts, agro-tourism, water tourism, hunting tours, nature adventure tours, recreation parks, and entertainment venues. Sarjanti et al. (2019), tourist objects and attractions are everything that is targeted as a tourist destination; without tourist objects and attractions, there will be obstacles, and few tourists will visit a tourist place. Referring to Andayani, Bramsyah & Darmawan quoted by Ilham et al. (2020), there are four factors supporting tourist objects and attractions; tourist attractions, accessibility, facilities, and infrastructure. It can be used for tourists to go to a place that is a tourist destination; facilities are all supporting facilities for tourist activities while in and to the tourist destination.

METHODOLOGY

The study conducted is an integral part of the development of science. Therefore, it is essential to have a method used to achieve the desired goal. This study then utilizes a library approach by conducting text and discourse analysis. Referring to Hamzah, in Ohoiwutun & Ilham (2022) said that library research is part of this type of qualitative research because this type of research

has strong postpositivism philosophical roots. Therefore, the characteristics of qualitative research must then be transformed into the context of library research by moving the field setting to the library room, including changing interview and observation activities into text and discourse analysis. Sources of data are obtained from the exploration of library materials holistically and then analyzed based on the philosophical framework or paradigm that underlies it (Hamzah, 2020:20). Sumanto in Hadi (2013:144) emphasizes that literature review is carried out to systematically identify, discover, and analyzing library materials that contain information that is related to the topic being studied. The steps carried out in this study are by taking an inventory of all the data obtained. Then categorize, combine, and describe the data that has been collected. Furthermore, the data were analyzed systematically through three activities: data reduction, presentation, and drawing conclusions. Furthermore, the conclusion is drawn after the information is no longer found or with the research team, so it gets its validity and accuracy (Miles & Huberman, 2012).

RESULTS

History of Khombouw Bark

Paintings made of khombouw bark are one of the superior products from Papua. This painting results from traditional crafts from the Sentani tribal community, especially in Asei Village. Using khombouw bark as a painting medium because it has a smooth and continuous texture, the quality of the fibers of this wood can also last a long time and is not easily weathered (Joni et al., 2009). As an ancestral cultural heritage that has become a hereditary tradition, Khombouw has now experienced developments and shifts in values. This craft has become an art that offers a relatively high economic value as a source of community income. Khombouw bark painting is the medium (canvas), while the painting process is traditionally done using young coconut shoots. According to the craftsman community, using coconut shoots will affect the bark paintings they make (Akkas et al., 2020). In the past, in terms of coloring, they also used natural materials derived from mountain rocks, lake rocks, charcoal, and finely ground shellfish dyes (Fonataba, 2013). Another color, the yellow color contained in the painting, comes from the skin of the noni root. This yellow color is commonly obtained from turmeric (Thamrin, 2021). The white color usually comes from lime, black from charcoal, and red is also usually taken from the red fruit of Papua, which is famous for its properties. Meanwhile, Agapa (2020) mentions that the black color in the khombouw uses wood charcoal. The white color comes from lime mixed with coconut oil, for the red color also usually uses stone chips on the hill.

Khombouw bark belongs to the viscos type or family, in addition to khombouw wood banyan trees and breadfruit are also usually used but have poor fiber quality (Flassy, 2020). Wood khombouw is a plant that grows a lot in the tropical forests of Papua, especially in the Sentani area of Jayapura Regency (Joni et al., 2009). Referring to ilham et al., (2020), initially khombouw's bark painting was a symbol and a warning about everything related to the life of the people of Asei Village. Khombouw is defined as clothing that comes from the

bark as a body covering, around 1930, the Sentani people did not have clothes; their ancestors accidentally found a tree with strong, flexible, and wide fibers, so later, the idea emerged to make it material for making clothes (Fonataba 2013). In contrast to Akkas et al. (2020), it is stated that the tradition of painting bark for the Sentani tribe began in the 1600s. Support the opinion of Akkas et al, It is stated on the *kampoong.com* site, that based on people's narratives, information was obtained that the tradition of painting on bark had begun in the 1600s. Nevertheless, Fonataba (2013); Akkas et al. (2020) both mentioned that once, the bark of khombouw was only used as clothing material by the Sentani people.

According to Rumsarwir & Partini (2012) argued that initially khombouw as a work of art and culture of the people around the Sentani lake area, precisely in Asei Village, it was made as a symbol of gratitude for the abundant natural wealth because of the economic importance of this work; it was then commercialized as added value for the maker. Nowadays, cultural heritage through the use of khombouw bark is used as a primary material for paintings, wall decorations, bag lining materials, hats, earrings, wallet lining materials, traditional clothes for picking up guests, traditional clothes for the coronation of *Ondofolo* [traditional leaders], and traditional clothes in dances at traditional parties, including hotel lights, flower pots, and tissue holders wrapped with bark paintings (Ilham et al., 2020; Fonataba, 2013). The bark of khombouw is also made into a place for storing goods resembling bags or, in the local language [Papua], known as *Noken*.

The tradition of painting on bark had disappeared when a new civilization entered by offering modern clothing. However, this culture was revived after Cenderawasih University anthropologists Arnold Clemens Ap & Daniello Constantino Ayamiseba visited Asei Island around 1975 to conduct research based on Dutch records on bark painting. Since then, the culture of using bark began to be revived as a painting and no longer as clothing (Paino, 2018; *kampoong.com*, 2018). In the book "Khombouw" by Enrico Kondologit & Ishak Stevanus, there are 12 (twelve) motifs of Khombouw, including; the sun, snakes, lizards, fish, eels, bird feet, cranes, bats, flying squirrels, leaves, forest flowers, spiral or coiled (Paino, 2018). Following the times, new creation motifs from the bark artists of Asei Village are in the form of a bird of paradise motif, Tifa, and a map of the island of Papua on khombouw bark (Flassy, 2020). Referring to Rumansara (2013) that the characteristics of the native art of a community group are influenced by the surrounding environment, just as traditional arts in Papua are characterized by the natural conditions of the Papuan soil.

The creative industry of traditional handicrafts for painting khombouw is environmentally friendly because the essential ingredients are taken only by the skin without having to cut down the khombouw tree. Khombouw bark painting is a unique and exciting traditional craft passed down from generation to generation as an ancestral cultural heritage. This craft later became Asei Island, which has the potential to be used as a craft tourism village. Several supporting factors make Asei Island a

craft tourism village, namely; cuisine *Papeda*, a natural panorama of Lake Sentani, mountain panorama of the Cycloop Nature Reserve, religious tourism of the old church of GKI Philadelphia (the 1930s), the tradition of stone axes (*Tomako Stone*), beads as a means of payment, ancient relics of carved wooden poles, and the Lake Sentani festival. It can be done in its development by applying the *Community Based Tourism (CBT)* concept. The advantages of this concept include; the existence of local resources owned and managed by the community. Local responsibility exists because the local community carries out the management. So that the community will be more responsible and open space for community involvement to protect and care for and preserve the surrounding nature as well as local culture, and allow for the diversity of different tourism management in each region (Sugiarti et al., 2020).



**Figure 1. "Khombouw" Painting on the bark of the Sentani people
(Source: disbudpar.jayapurakab.go.id, 2019)**

The arts and crafts are one of the pillars of development in the tourism sector. Because handicrafts are an essential part of one of the unique tourist attractions in advancing tourism in an area, on the other hand, tourism can support efforts to revitalize the arts and crafts. So that through the development of craft tourism villages, it can open up job opportunities, increase people's income, reduce poverty levels and encourage the economic development of a region. Local wisdom, including the art of khombouw, can inspire development in Pulau Asei Besar's tourism sector. Khombouw bark painting to provide benefits to the community, it can be done by applying the innovation and creation-based craft tourism development model introduced by (Sugiarti et al., 2020). This model, known as *Craft Advancement Through Tourism (CATT)*, contains several elements. It includes cultural assets (leather crafts), stakeholders (roles, commitments & actions), enrichment, souvenirs, tourism, software, community, industry, physical, government, and leather-based craft tourism development. In developing Asei Besar Island as a craft tourism village, it is essential to pay attention to several things that have been obstacles faced by artisans, such as; the shortage of raw material for khombouw bark as a result of illegal logging. Even the artisans found imitations in the form

of screen printing and circulated in the market for sale and display along with other Papuan souvenirs such as noken, koteka, and various kinds of identities.

DISCUSSION

The Creative Industry of Khombouw Environmentally Friendly

In the tourism sector, the preservation of cultural values from the past through arts and crafts by utilizing the natural environment to support development. However, in its development, it must still pay attention to the environment by not destroying the surrounding nature. Maintaining the past space means also paying attention to the elements and shapers of the space, both green (soft-landscape) and pavement (hard-landscape) (Fitrianto, 2001).

Khombouw bark craft is one of the strategies for harmonization of the Sentani tribe with the natural surroundings. Although nature is used as an economic resource to fulfill the needs of life, nature is not seen as a treasure that can be exploited. The culture of painting using khombouw is environmentally friendly because the use of trees is only by the skin without having to be cut down; about 2-3 weeks after stripping, the khombouw will grow back (Fonataba, 2013). In line with Flassy (2020), in that process to take the primary material for a painting, only the skin is needed, so there is no need to cut down trees that can damage the environment. The harmony of the behavior of the Sentani tribal community who inhabit the island and the coast of Lake Sentani in utilizing the surrounding nature, GL Bingk [Zendeling Kristen in the 1890s] then described as a garden of Eden. By giving the meaning of Sentani, namely "*here we live in peace*," literally Sentani can be interpreted as a description of the use of nature and the environment by the zone or cultural spatial layout, which is currently known as *Khani He Kla He* (Suebu & Kendi, 2017). Khombouw bark carving as an art and cultural tourist attraction are one of the potentials in the tourism sector that can be developed. In its development, it can be done through tourist villages by applying the concept of community-based tourism without having to erode the cultural values of *Khani He Kla He*, because khombouw bark carving is environmentally friendly.

The Potential for Development of the Asei Island Craft Tourism Village Based on the Community

Craft is one of the cultural elements that become a tourist attraction in tourism activities (Astuti, 2017). Craft art is a branch of fine arts that requires high craftsmanship, such as wood carving, ceramics, and plaiting. In the Indonesian dictionary, it can be interpreted as work or handicrafts (Directorate General of Cultural Arts, 1999). Developing craft centers as tourist villages can be done if most people have the same profession as craftsmen (Directorate General of Arts & Culture, 1999). Meanwhile, craft tourism, according to Sugiarti et al. (2020), is a form of special interest tourism that can combine various other forms of tourism, such as; rural tourism, shopping, culture, history, and nature, into a package of activities that depend on the local handicrafts of an area. Based on observations, almost all of the people of Asei Besar Island are bark painting artisans. In addition to nature's tourist attractions, tourists will also be offered historical and cultural tours when

visiting Asei Besar Island, Lake Sentani, administratively an area of the East Sentani District , Jayapura Regency, Papua.



**Figure 2. Asei Besar Island, Sentani Lake, Jayapura Regency, Papua
(Source: disbudpar.jayapurakab.go.id, 2019)**

Community-based tourism, or *Community Based Tourism (CBT)*, can be realized through the development of tourist villages by offering unique, cultural, and natural tour packages. It is because CBT allows interaction between visitors and the host community. It is more suitable to be applied in rural areas managed and owned by local communities, prioritizing local tourism providers. It includes focusing on social, cultural, and environmental aspects to help tourists to learn and understand the governance system of local people's way of life (Tyas & Damayanti, 2018; Ratang, 2018). Rachmawati (2021) states that direct community involvement in the tourism industry individually or through the family will increase the sense of community empowerment at the economic dimension-individual level. Promoting tourism in an area can be packaged through the development of community-based tourism villages. A tourist village is a rural area with several unique characteristics to become a tourist destination (Sugiari et al., 2016).

Referring to Herdiana (2019), it is also said that developing a tourist village can be done based on the potential possessed by the local community. With the development of tourist villages, it is hoped that it will stem from the distribution of welfare, which is in line with the concept of sustainable tourism development. In line with the opinion of Susyanti, quoted by Tyas & Damayanti (2018), the development of tourist villages is expected to encourage the growth of various community-based economic sectors such as the handicraft industry, trade services, and others. The efforts to develop tourism through the empowerment of arts and culture by involving the role of the community to increase the product of tourism villages (Directorate General of Arts and Culture, 1999: 2); there is a crucial component that can be used as a force in creating added value for tourist spending.

The CBT is appropriate to apply in rural areas, such as Asei Village. The development of Asei Village into a craft tourism village is one form of implementing this concept. Implementing CBT through applying Asei as a craft

tourism village is one alternative for local economic development. This CBT concept prioritizes community welfare through local community empowerment (Suansri, 2003; Muallisin, 2007 in Tyas & Damayanti, 2018). Because of its potential to have a complete package of tours around Lake Sentani, Asei Island was then referred to as a hidden treasure in Lake Sentani with its rich culture, natural panorama, and fascinating historical stories to explore (Chamdani, 2015). Table 1. Shows several potential tourist attractions to support the development of craft tourism villages which have a significant influence as a tourist attraction offering on the island of Asei Besar.

Table 1. Tourism Potential of Asei Island, Lake Sentani

Main Tour	Support Tour
Khombouw Bark Painting Craft Art	<ul style="list-style-type: none"> ▪ Papua Papeda's culinary specialties ▪ Natural panorama of Lake Sentani ▪ Mountain panorama of Cycloop Nature Reserve ▪ Religious tourism of the old church of GKI Philadelphia (1930s) ▪ The tradition of stone axes (stone Tomako), and beads as a means of payment. ▪ Archaeological remains of carved wooden poles ▪ Lake Sentani Festival

Source: Processed (2021)

Craft tourism is a tourist activity to visit, see, enjoy and learn about and appreciate arts and crafts products so that an understanding and benefits of cultural diversity in the form of arts and crafts of an area are obtained (Richards, 2015 in Sugiarti et al., 2020). According to its branding, Big Asei Island has the potential khombouw bark painting as an ancestral cultural heritage. This bark painting has also become one of the sources of community income in meeting the family's needs. This was later confirmed by one of the wood painting craftsmen, Virgiana Tokoro by revealing that almost all the people who inhabit the island of Asey Besar are bark painting craftsmen, the khombouw bark painting craft which is an ancestral heritage has become one of the sources of community income (Ilham et al., 2020).

Bark painting khombouw is a unique and exciting traditional craft passed down from generation to generation as an ancestral cultural heritage. As local wisdom, of course, it becomes the principal capital of the community in building itself without destroying the social order that is adaptive to the environment and natural surroundings (Darusman, 2016). As local wisdom, the khombouw bark painting industry in the Asei community is environmentally friendly. This craft is made from khombouw bark without having to cut trees. It has aesthetic and religious value, aesthetic value because it radiates beauty. In contrast, the religious values contained in it are related to worship and belief in the spirits of the ancestors of the Sentani tribe (Fonataba, 2013). The local wisdom of khombouw bark painting has become an attraction in supporting other tourist attractions on Asei Besar Island, such as; natural panorama, old church religious tourism, and ancient relics. Referring to Dewintasari (2019), it

was stated that local wisdom is expected to be able to develop tourism that elevates local culture to be introduced throughout the world.

According to Okazaki (2008), the development of the Asei Besar tourist village through CBT has several advantages. It includes; the existence of local resources owned and managed by the Sentani tribal community, especially in Asei Village, and the existence of local responsibility because the management is carried out by the local community so that the community will be more responsible. Open space for community involvement to protect and care for and maintain the surrounding nature and local culture, allowing for the diversity of tourism management that differs in each region. The development of Asei Village as a craft tourism destination is also supported by recreational facilities in the form of natural beauty and religious, cultural, and historical tourism that tourists can provide. While enjoying the beauty of the natural panorama presented by Lake Sentani, tourists can also understand the culture of the Sentani tribal community. Through the development of craft tourism villages by applying the CBT concept, it is also one of the efforts to realize sustainable tourism development.

The Synergizing of Tourism and Creative Industry Khombouw

Tourism and arts and crafts are two things that support each other. Crafts are an essential part of one of the unique tourist attractions in advancing tourism in an area. On the other hand, tourism can support the revitalization of arts and crafts. According to Astiti (2017), traditional crafts have great opportunities as tourism industry commodities, increase their existence, and provide economic benefits to the community. It is also stated by Hieu & Rasovska, in Sugiarti et al. (2020) that the synergizing between tourism and arts and crafts into craft tourism can create job opportunities, increase people's income, and reduce poverty levels and encourage the economic development of a region. Local wisdom, including arts and crafts, can inspire development in the tourism sector. For this reason, it is necessary to have a mutual agreement that tourism development must not marginalize community culture and local spirit. So tourism development needs to be designed to align with the development of culture and society (Zahrulianingdyah, 2018). Tourism development per the culture and ways of the community is a form of creative tourism (Wardiyanta et al., 2019).

The synergizing of arts and culture and tourism is a manifestation of the implementation of Law Number 5 of 2017 concerning the Advancement of Culture; this regulation was born to protect, utilize, and develop Indonesian culture (Idris et al., 2020). So, khombouw bark painting can benefit the Sentani tribal community, especially the Asei Village community. It can be done by applying the innovation and creation-based craft tourism development model of Sugiarti et al. (2020). It was further explained that the model was named CATT (*Craft Advancement Through Tourism*), which contained some elements. It includes cultural assets (leather crafts), stakeholders (roles, commitments & actions), enrichment, souvenirs, tourism, software, community, industry,

physical, government, and leather-based craft tourism development. The intended model can be seen in Figure 3.

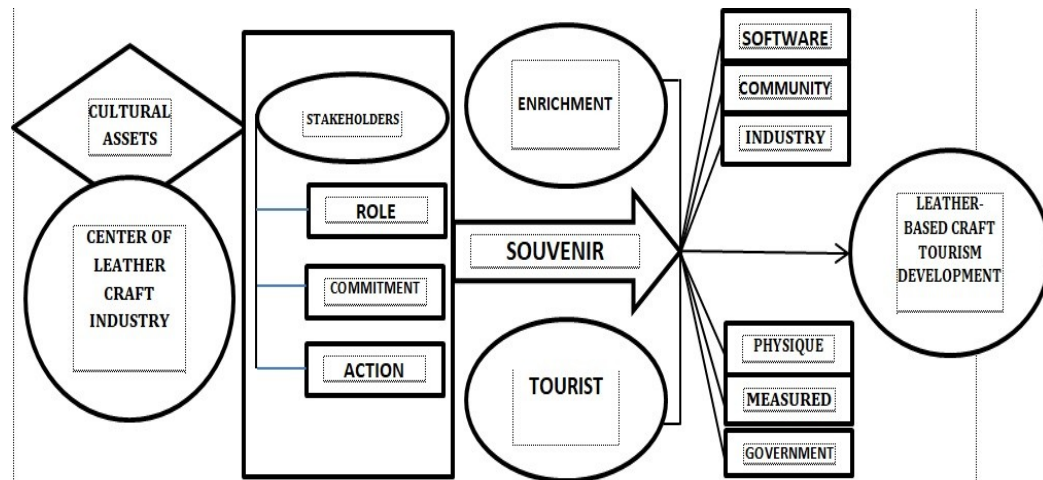


Figure 3. Model CATT/Craft Advancement Through Tourism (Sugiarti et al., 2020)

The cultural assets owned by Asei Village are the craft of painting on khombouw bark, passed down from generation to generation, as well as *Tomako* (stone axes) and beads. It is still used as legal tender by the local community and has become an art craft with economic value that can empower local communities. Stakeholders, in this case, the government, and the private sector, must take a role and commit to supporting the development of craft tourism villages based on local wisdom in the art of khombouw, the people of Asei Island. Of course, the development of craft tourism is based on creation and innovation through community empowerment and preserving elements of cultural values and customs in managing this potential. This integration will then bring about a change towards the welfare of the local community, as well as it is hoped that it will give birth to self-confidence for the community in achieving better living conditions (Ilham et al., 2020).

Inhibiting Factors in the Development of Khombouw

Papua's cultural diversity spread throughout the region, known as the Earth of Cenderawasih. Asei Island for example, with bark painting craft is a source of income for the local community. The pattern of people living on the edge of a lake surrounded by forests is in harmony with the built traditions, which cannot be separated from the character of the surrounding environment, where the khombouw, as the primary material for painting, grows around the Sentani lake forest. However, obtaining raw material for khombouw bark is a significant problem that artisans must face now. In the *jubi newspaper*, one of the local people, Agus Ongge said that sometimes at a critical moment, the raw material for khombouw bark is minimal, so they have to buy elsewhere (still in Papua), unlike the older people in Asei Village, the latter still find it easy to get the bark around the village (Flassy, 2020).

In 2020, the author also researched Asei Besar Island regarding the potential tourist attractions on the island. Khombouw bark painting around the 1980s the khombouw as the primary material for making paintings was still found growing naturally on the coast of Sentani Lake, even at the foot of the mountains of the Cycloop Nature Reserve. Similarly, it is said that the Khombouw tree species used to grow naturally in the coastal area of Lake Sentani, but now it is difficult to obtain because of illegal logging, and no replanting is carried out (Dimiyati, 2020). Agus Ongge, one of the village artists said that regarding the extraction of khombouw bark, it is best not to cut down trees so as to damage the environment, because what is needed is not the wood but only the bark (Flassy, 2020).

Along with the existing developments, raw materials from the bark of the khombouw are increasingly challenging to find. The breadfruit tree is a choice when artisans have difficulty finding the primary material for khombouw bark, but the fiber quality is not as good as that of khombouw bark. Referring to *iNews.id*, another alternative, artisans sometimes bring bark from Yogyakarta as a canvas for painting, such as; types of bark from the Deluang, Ampuro, and Kapuo trees, which grow naturally in the forests of Kalimantan. Besides the bark of the Lantung tree, which grows naturally in the forests of Sumatera, the Asei Island painters brought the bark from Yogyakarta by jointly paying the shipping costs (Dimiyati, 2020). Khombouw bark paintings of the Asei people have been in the form of screen printing which is sold and displayed together with other Papuan souvenirs such as Noken, Koteka, and various kinds of identities. It is then considered to have violated indigenous peoples' rights—intellectual property (Paino, 2018). So the important thing for the government and other related parties to think about is to present a regulation to answer this problem. Because the craft of khombouw can strengthen the local economy, support regional economic development, and preserve cultural arts that have become a tradition of the local community so that they continue to exist and be helpful. Economic orientation is the dominant factor in the Khombouw bark painting business; some people also paint to ensure that the cultural values passed on to them are preserved and maintained properly (Rumsarwir & Partini, 2012).

Khombouw bark paintings are usually sold to domestic and foreign visitors; the interest in this painting is usually more and more during the implementation of yearly tourism activities (Lake Sentani Festival). Painting on the bark of khombouw as an ancestral cultural heritage has been commercialized because it has economic value to support family income, and the khombouw become the prey of craftsmen. It is a factor the khombouw is increasingly challenging to obtain by artisans. Unlike in the past, khombouw was made to symbolize people's gratitude for nature that gives life. Material from khombouw bark is also only used as a primary material for making traditional clothes (Flassy, 2020). In fact, according to Fonataba (2013), in the past, khombouw was only allowed to be taken during the full moon, and certain people were only did painting with charisma. Only the traditional clothes of *Ondofolo* (a leader in the structure of indigenous

peoples) are painted not for the general public. During the time, the paintings used by residents were inspired by nature, such as; lakes, trees, and animals (Paino, 2018).

Then, the Covid-19 pandemic that hit the land of Papua also impacted the tourism sector and the creative economy, including the craft of painting bark on Asei Island. Because it has become a tradition that Asei bark painters continue to carry out painting activities even though there are fewer buyers, which impacts decreasing income (Dimyati, 2020). Launching the site *pikiranrakyat.com*, archaeologists from the Papua Archaeological Center Suroto (2021) stated that the bark painters were working on their paintings at home. Even though there were fewer buyers due to the Covid-19 pandemic, painting activities were still carried out because it was part of the culture and identity of the Asei community that was inherited by the ancestors.

CONCLUSIONS AND RECOMMENDATIONS

Painting made from khombouw bark as a medium [canvas] is one of the superior products from Papua. Traditional handicrafts of the people of Asei Village are an ancestral cultural heritage passed down from generation to generation. Initially, the khombouw bark painting symbolized gratitude for the abundant natural wealth. Along the time, this work is then commercialized as an added value for the craftsman community. Khombouw bark is used as a primary material for wall decoration paintings, bag lining materials, hats, earrings, wallet lining materials, traditional clothes for picking up guests, traditional *Ondofolo* [traditional leaders] coronation clothes, and traditional clothes in dances. Furthermore, it is used at traditional parties, including hotel lights, flower pots, and tissue holders covered with bark paintings. The khombouw bark is also made into *Noken* [a Papuan bag]. The tradition of painting using khombouw is environmentally friendly because the use of trees is only by the skin without having to be cut down; after stripping, the khombouw will grow back. Therefore, the creative industry built through the use of khombouw bark is one of the strategies for harmonizing the Sentani tribe with the natural surroundings. Although nature is used as an economic resource for the necessities of life, nature is not seen as a treasure that can be exploited.

The development of Asei Village as a craft tourism destination is supported by various recreational facilities that significantly influence natural beauty, religious tourism, culture, and history. As one of the efforts to realize sustainable tourism development, it can be done through the development of craft tourism villages by applying the concept of *Community Based Tourism [CBT]* with several advantages, including; the existence of local resources owned and managed by the Sentani tribal community, especially in Asei Village, the existence of local responsibility because the management is carried out by the local community so that the community will be more responsible, open space for community involvement to protect and care for and maintain the surrounding nature as well as local culture, as well as allowing for the diversity of tourism management that differs in each region. To synergize

tourism development with the creative industry of khombouw bark painting, can be done through the development of craft tourism based on innovation and creation by applying the CATT [*Craft Advancement Through Tourism*] model which contains a number of elements, namely; cultural assets [leather craft], stakeholders [roles, commitment & action], enrichment, souvenirs, tourism, software, community, industry, physical, government, and leather-based craft tourism development. This integration is then expected to bring about a change in the welfare of the local community. Likewise, it is hoped that it will give birth to self-confidence for the community in achieving better living conditions.

The difficulty of obtaining raw material for khombouw bark is a significant problem that artisans must face now. In a crucial moment, the raw material for khombouw bark was so limited that it was forced to buy elsewhere [still in Papua]. To get canvas paintings [bark], some painters have to bring bark from Yogyakarta, such as; the bark of the Deluang, Ampuro, and Kapuo trees; which grows naturally in the forests of Kalimantan or the bark of the Lantung tree that grows naturally in the forests of Sumatra. In the 1980s, Khombouw grew naturally on Lake Sentani's shores and even up to the foothills of the Cycloop Nature Reserve. However, nowadays, khombouw is increasingly difficult to obtain due to illegal logging and no replanting. The use of breadfruit bark is sometimes an alternative substitute for khombouw bark. However, the fiber quality is not as good as that of khombouw bark the Asei people, and some have even been in the form of screen printing which is sold and displayed along with other Papuan souvenirs such as noken, koteka, and various kinds of identities. Then, the Covid-19 pandemic that hit the land of Papua also impacted the tourism sector and the creative industry, including bark painting artisans on Asei Island. As a tradition, Asei Island bark painting artisans continue to carry out painting activities even though there are fewer buyers, which has an impact on decreasing income due to the impact of the Covid-19 pandemic. Nevertheless, painting activities are still carried out because it has become a tradition and identity of the Asei community, inherited by their ancestors.

FURTHER STUDY

This study is a type of library research. Therefore, the data obtained comes from library sources such as online platforms, and of course this is dynamic. So it is possible that the data presented does not represent all the conditions that exist in the field, as it is known that the situation and conditions continue to develop or change. Thus, further research (field research) is needed to support this study. However, to maintain data accuracy, the authors prioritize accuracy, precision, or accuracy in choosing references in order to deepen understanding in relation to the chosen topic, and maintain the relevance between the study topic and the data source used as a reference.

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