

Challenges of Strengthening Culture in the Development of Sustainable Tourism Villages in Bali

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The development of a village into a sustainable tourism village is expected to be able to optimally meet cultural sustainability indicators. To realize cultural sustainability in the development of tourism villages in Bali, there are still challenges in strengthening culture such as the dynamics of authenticity and commodification, tourism political domination and hegemony, as well as strengthening traditional institutions. In order to increase the competitiveness of tourism, especially from the pillar of sustainable tourism villages, aspects of authenticity and commodification can increase their contribution to the local and national economy through the implementation of internationalization, traditionalization, and sacred versus profane; aspects of tourism political domination and hegemony through the implementation of policies related to the development of tourism villages; and aspects of strengthening traditional institutions through involving all levels of village society and community institutions in the village in relation to supporting the development of culture-based tourism villages, as well as revitalizing groups (*sekaha-sekaha*) that produce creative work to strengthen the development of tourism products in tourism villages and strengthen the image of a tourism village.

Keywords: cultural strengthening, tourism villages, sustainability, hegemony, traditional institutions

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INTRODUCTION

Cultural development in the period 2005-2025 as stated in Law Number 17 of 2007 concerning Long-Term National Development (PJPN) has placed the flow of globalization driven by advances in communication and information technology as a challenge for the Indonesian people to be able to maintain national identity at the same time. utilize it to develop tolerance towards cultural diversity and increase 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, a national identity crisis, and the nation's lack of ability to manage visible and invisible cultural wealth.

After almost twenty years, the direction of cultural development in 2005-2025 is underway, especially towards increasing people's understanding and appreciation of cultural diversity, implying the need to build, grow and channel community creativity. The results of this creativity can then be used by contemporary society as capital for the development of sustainable tourism villages. Quoting (Sedyawati, 2010), the cultural industry means that the content of the product is a component or aspect of culture. In the cultural industry according to (Dr. Ardika, 1996) there are ten cultural components related to the creative industry, namely crafts, traditions, history and a place/region, architecture, local/traditional food, music, art, a community's way of life, religion, language, and local/traditional clothing.

The development of sustainable tourism villages supported by alternative tourist attractions that suit the character of the village is the right step in anticipating saturation of existing tourism products. The development of alternative tourist attractions also provides opportunities for the growth and development of culture and the empowerment of village potential. Villages with all their uniqueness

and authenticity can be developed while increasing the empowerment of local communities through tourism economic activities.

In line with this thinking, developing tourism villages is a strategic alternative to answer a number of cultural challenges in Indonesia in general and Bali in particular. As of August 2023, based on data from the Bali Provincial Tourism Office, the number of tourist villages in Bali has reached 238 tourism villages, each of which is spread across Buleleng Regency (75 tourism villages), Denpasar City (6 tourism villages), Gianyar Regency (32 tourism villages), Karangasem Regency (26 tourism villages), Klungkung Regency (19 tourism villages), Tabanan Regency (25 tourism villages), Jembrana Regency (7 tourism villages), Badung Regency (17 tourism villages), and Bangli Regency (31 tourism villages).

In tourism development there are five approaches, namely the boosterm approach, the economic industry approach, the physical approach, the community approach, and the sustainable approach. Based on the five tourism development approaches, the community approach and sustainable approach can be used as the main reference in developing sustainable tourism villages. Furthermore, (Kusudianto Hadinoto, 1996), the development of tourism villages is based on the traditional cultural characteristics that exist in the village. Apart from that, according to (Erawan, 2003) the development of tourism villages is in line with the paradigm of sustainable tourism development with the support of community participation.

The development of a village into a sustainable tourism village is expected to be able to optimally fulfill the three indicators of sustainable tourism, namely cultural sustainability, environmental sustainability and economic sustainability. However, in reality, according to (Prasiasa, 2017), to realize cultural sustainability in the development of tourism villages in Bali,

various cultural challenges are still experienced, such as the dynamics of authenticity and commodification, tourism political domination and hegemony, as well as strengthening traditional institutions. Thus, the focus of the research on cultural strengthening in the development of sustainable tourism villages in Bali is the dynamics of authenticity and commodification, tourism political domination and hegemony, and the strengthening of traditional institutions.

LITERATURE REVIEW

The creative industry is different from the cultural industry. To differentiate creative industries from cultural industries, the factors that need to be considered are the final product in the form of objects, or designs, or services/activities; whether the creator associated with the product is known or not; the creator is an individual or group; and production purposes are used for direct consumption, a means for carrying out a job/activity, education in the broadest sense, development of knowledge, or advertising. Meanwhile, creativity is defined as creating something new, something that has never existed. Something that has never existed, if it exists, becomes news (Sedyawati, 2010). In relation 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 working methods used in the work, concepts/ideas, content of the message to be conveyed to the public, function, meaning, and benefits to the consumer community. An example of novelty in performing arts that is consumed by tourism and classified as part of the creative industry is art that is profane and contemporary, especially in terms of clothing.

Regarding authenticity in the tourism context, there are several studies that are referred to, namely as follows. Research in the Pacific Islands by (Macnaught, 1982) found that tourism had deprived communities of their original forms of cultural expression due to tourist demand. International tourists often

complain that regional dances are too long, slow, repetitive or monotonous. As an anticipatory measure, cultural brokers force people to change the show to suit the wishes of tourists. (Urbanowicz, 1977) further stated that although tourism developed as a relatively new industry in the Kingdom of Tonga, the Tongan people have become victims of tourism development in their region. This is because the basic webs that bind Tongan society and culture have been uprooted and disintegrated. Society is quickly losing its authenticity and identity, as a result of society's tendency to imitate the lifestyle of tourists with the culture they bring, which is seen as more advanced and of higher value. The destruction of 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 change into economic values (Doğan, 1989; Kadt et al., 1979). Along with the increasing dominance of economic value, cultural commodities always appear very prominent in all tourist areas, and cultural resources have changed their function to become tourism capital (Picard, 1995).

(Pitana & Diarta, 2009) stated 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 culture ranging from performing arts, fine arts, festivals, traditional food, history, nostalgic experiences, and other ways of life. Cultural participation is very important in tourism. One of the reasons why people want to travel is their desire to see other people's way of life and culture and the desire to learn about other people's culture. The cultural resources that exist in a tourist destination make it possible to become the main factor in attracting tourists to go on tour. Cultural resources that can be developed into tourist attractions include the following: historical buildings, sites, monuments, museums, art galleries, ancient cultural sites, and so on;

contemporary art and sculpture, architecture, textiles, crafts and arts centers, design centers, artist studios, film and publishing industries, and so on; activities, way of life of local communities, education systems, studios, traditional technology, ways of working, and living systems of local communities; trying local culinary delights, seeing how they are prepared, served and eaten are cultural attractions that are very interesting for tourists; religious heritage such as temples, temples, mosques, sites, and the like; performing arts, *drama*, ballet, folk songs, street theater, photo exhibitions, festivals and other special events; and travel to historical places using unique means of transportation (horseback, buggy, *cikar*, and so on).

Commodification has occurred in almost all areas of human life. Commodification is a process associated with capitalism, where objects, qualities and signs are transformed into commodities, namely something whose purpose is to be sold on the market (Barker, 2008). The impact of a money economy based on the spirit of creating as much profit as possible has resulted in the emergence of commodification in various sectors of life. In the world of tourism, commodification cannot be avoided, and consciously or unconsciously it touches the meaning of culture when using symbols and icons of art and culture. This occurs as a result of the ideology of neo-liberalism which undermines society and is the nature of homo economicus, so that all areas of life are considered 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 dominated by consumption ethics.

METHOD

The study of cultural strengthening in the development of sustainable tourism villages 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 reviews can be treated as research

methodology. The literature review method is also known as the literature method or also referred to as Comprehensive Literature Review (Onwuegbuzie & 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 can be compared with a concept (Comerasamy, 2012).

RESULT AND DISCUSSION

Dynamics of Authenticity and Commodification in Strengthening Culture in Tourism Villages

The authenticity of cultural products in tourism villages that are consumed by tourism has attracted much attention from tourism researchers. The authenticity that is being fought for is not only the authenticity of cultural products in tourism villages, but also the authenticity of the people and their culture. But the concept of authenticity itself is a deeply problematic one. Talking about the issue of authenticity, generally the image that comes to mind is of a village community characterized by its natural, primitive and exotic conditions. In fact, there is not a single culture that is static, that does not change over time. All societies and their cultures are always changing, although at different rates of change.

(Pitana, 2006) research in Bali shows that tourists place very varied emphasis on the meaning of authenticity. This is in line with (Cohen, 1988) who said that authenticity is something that is negotiable, because authenticity is a concept that is the result of social construction and is very 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 product. For example, in the production of souvenirs from a tourism village, most tourists say that authenticity is closely related to the uniqueness of the village, which means it cannot be found in other villages. Because

the uniqueness of the village is the standard, local artists plagiarize works from other local artists who are still in the same village, so works of art in this condition are still original. Meanwhile, if the Asmat statue is made in Bali, the result is an imitation and classified as inauthentic.

In tourism consumption, there is also a view which states 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 a machine), and the artist is a native person. Thus, if an Asmat statue is made using local Papua materials, done in Papua, by an artist who is not Asmat, it is not an original work. What is no less important, many tourists also believe that original works are works that have not been touched by commodification. Works that are bought and sold as commodities and are mass produced are not original, because their creation is not driven by traditional motivations. In other words, the authenticity of the work has been reduced because the motivation for making it is not related to the aim of strengthening traditional cultural products and works.

Cultural authenticity is often also linked to community identity. In line with this thought, it needs to be emphasized 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. Tourism forces local communities and cultures to 'go international', and through this internationalization process, people inevitably and whether they like it or not have to become multicultural world citizens and become a tourist society. Cultural tourism does not consciously bring local communities caught between two poles of power. On the one hand, they are obliged to maintain their cultural traditions and customs, which are commodities that cannot be sold; while on the other hand, internationalization through tourism networks means clashing the culture with the modern world (Britton, 1983;

Crick, 1989; Francilon, 1977; Picard, 1995; Urry, 2002). The onslaught from outside carried out by tourism turns out to be increasingly strengthening the search within, or searching for the identity of the people in the tourism village. In this connection, the identity described is not the identity described by romantics or primordialists (Piscatori, 2013) who define identity as something fixed. In the various changes that occur in tourism village communities, changes are sometimes desired by the tourism village community and can eliminate aspects of locality and strengthen commodification.

Tourism challenges in the form of commodification of tourism products in several tourism villages in Bali which are consumed by global tourism have positioned money or market culture as something that cannot be avoided. Commodification has occurred in all areas of human life. Commodification is a process associated with capitalism, where objects, qualities and signs are transformed into commodities, namely something whose purpose is to be sold on the market (Aswandi, 2021; Barker, 2008; Sedyawati, 2010). Commodification is not only carried out by economic actors such as capital owners in the tourism industry, communities in tourist villages also have the potential and even often do it. However, because people in tourism villages have the right to commodify it, not many parties have a problem with it. The use of cultural icons by people in tourism villages to produce creative works is a real manifestation of commodification by local people, and the products have entered the national tourism industry and the global tourism industry.

Thus, the development of cultural tourism in Bali cannot be separated from commodification, and this is a challenge. The various dances that have been presented to tourists can be considered as commodification of Balinese culture (Picard, 1995; Pitana, 2006; Spillane, 1994). The commodification of Balinese culture can also be seen in the production of Balinese wooden

sculpture crafts. Commodification of Balinese wooden statues occurs, among other things, in the production aspect which includes material, shape, size and coloring. The same phenomenon as a result of the creative industry also occurs in Balinese craft objects with the habit of ordering production, namely with the term made to order (Prasiasa, 2010).

In order to increase the competitiveness of Bali tourism, especially from the cultural pillar in tourism villages, the challenges of authenticity and commodification in tourist villages will be beneficial for the sustainability of local and national culture, including by carrying out strict supervision of the implementation of internationalization indicators, traditionalization indicators and sacred indicators versus profane. Strict monitoring of the three indicators related to the cultural pillars in tourism villages, in addition to supporting creative industry programs, is also to support the sustainability of the development of culture-based tourist villages in Bali. Apart from that, it is also directed at strengthening character and identity, increasing people's understanding and appreciation of cultural diversity, improving the quality of cultural heritage management, and increasing resources in the cultural sector.

Domination of Tourism Politics and Hegemony in Strengthening Culture in Tourism Villages

The development of tourism villages that pursue growth in the number of tourist visits (growth) by relying on capital from capitalists and moreover placing tourism villages in the context of capitalism will face challenges in the form of 'domination'. As a result, people in tourism villages as representatives of civil society will be pressured by two political forces, namely the state with its policies and market interests brought by capitalists.

To prevent the destruction of tourism villages as a result of political pressure from these two forces, research findings that have a political

perspective on tourism villages, especially how to overcome state dominance in making policies related to the development of tourism villages, really need to be implemented. Furthermore,

(AGGER, 2003; Williams & Shaw, 1991) suggest that academic work with a certain perspective will be able to show how domination operates and how domination can be overcome. However, Matthews and Richter (Matthews & Richter, 1991) found that research that addresses the interests behind tourism development is still very minimal.

In the context of the postmodern situation, Richter (Richter, 1989) states that existentially the power of the state is increasingly being eroded. Power has been distributed among local agents who handle a range of local and partial policies. The application in the field is that several matters related to the development and operationalization of tourism villages have been handed over by the state to its agents, but these agents act as capitalists, so that what is expected by postmodern conditions is not achieved. If there is resistance from the community in tourism villages due to policies that are considered inappropriate regarding tourism villages, the state will use the politics of certainty. According to Richter (Richter, 1989) and Soden (Soden, 2005) in political certainty they always look for confirmation of the fact that they have made the right policies. Thus, the state must be ready to create several alternative policies for one tourism village problem. These policies will be contested by policy makers in a wider society. In this condition, society will be enriched with democratic experience in determining alternative policy choices related to tourism villages. For this reason, for traditional villages in Bali there is no other way but to take a role, so that traditional villages cannot be tricked into producing and supporting the interests of dominant groups, but traditional villages in Bali have the ability to formulate

and fight for their own interests by organizing tourism villages that is in the area.

In relation to the protection of traditional villages against various dominations caused by the development of tourism villages, it is not only enough to make rules or awig-awig or perarem, but it needs to be accompanied by a variety of understandings about the various interests that exist and are carried by tourism villages, including ideology behind the development of tourism villages. This is because ideology is the last bastion of defense and is part of identity politics.

To prevent abuse of the influence of power in developing tourism villages in Bali, this can be done, among other things, by implementing public management strategies in tourism activities. It is hoped that this can encourage the development of tourism villages to be sustainable and protect the community and national resources, both cultural resources and natural resources. This hope is in line with Elliott (Elliott, 2020) and Mowforth and Munt (Mowforth & Munt, 2016) that politically tourism must be able to protect culture.

The inclusion of elements who have power in the development of tourism villages will be able to strengthen the power they have, coupled with the discourse of knowledge can lead to hegemonic community involvement in the development of tourism villages. The discourse used to hegemony is one that weakens the community, such as the community has no experience in developing tourism villages, and the community does not have the expertise to manage tourism villages. This is a form of power practices related to strategic positions. According to Ratcharak (Ratcharak, 2007) and Lubis (Lubis, 2005), local authorities should no longer participate in regulating tourism development. Arrangements are handed over to the local community (can work together with partners) both at the planning, decision making, problem solving, implementation and monitoring stages. Furthermore, according to

Pujaastawa (Pujaastawa et al., 2005), in developing community-based tourism, the community (including traditional villages and *Subak*) should be given full authority over the entire development of tourism villages, including their management.

At a practical level, for example in terms of managing entrance fees to tourism villages, conflicts often occur between tourism village managers, traditional villages, and power owners. Barker (Barker, 2008) describes this condition as a war for the position of the owner of power against the maneuvers of traditional communities and villages. Traditional communities and villages maneuver in the form of wanting to manage fees for entering tourism villages, while those in power also want to manage fees for entering tourism villages. With the same desires from both parties, this causes a war of position. This condition returns the management model from community-based to the old cultural management model so that the community is expected to always depend on the owner of power in developing tourism villages. This means that the owner of power is trying to produce something new in order to perpetuate everyone's dependence on him. In this regard, Piliang (2005:111-114) emphasizes that the most effective perpetuation of power is by providing space for the release of various forms of desire within the power itself.

The development of tourism villages at a practical level will also have an impact on the absorption of local village communities to work in businesses in tourism villages, as well as the influx of workers from outside (migrant workers) to work in local tourism villages. The use of migrant workers is a consequence of the development of tourism villages, which seems to directly and indirectly attract workers from outside. According to Piliang (2004:474-475), this is associated with the process of indigenization of society in Bali and increasing immigration from outside the island. Furthermore, if seen from the concept of 'their-ness' and 'us-ness' or otherness

(*keliyanaan*), Bali with its tourism villages is required to not only be a 'plural village', but especially as a 'multicultural village', a place where people from various tribes and races meet, religion, nation, profession, sex, and objects, which show increasingly complex cross-cultural, inter-cultural, multicultural and subcultural intertextual relationships.

The development of tourism villages at a practical level will also have an impact on the young generation of local villages fleeing to work in developed and well-known tourist attractions in urban areas. According to Irawan (Irawan, 2006), this is emancipatory politics and life politics. As emancipatory politics, urban consumption frees people from the constraints of traditional social positions. Furthermore, as life politics, urban consumption carried out by the younger generation is a politics of self-actualization in a reflectively organized environment, in this case the reflexivity of connecting oneself and growing into the global system.

In the framework of improving the quality of tourism village development, the local village's young generation being more interested in working outside their village is a form of denial of the implementation of community-based tourism. For this reason, it is necessary to instill as early as possible in prospective tourism village workers from local villages about the local wisdom of *jеле melah gelahang*, meaning that whatever results occur in the development of tourism villages, local people who meet the qualifications should remain the core players among the workers working in the businesses in the tourism village. Apart from that, according to Irawan (Irawan, 2006), the movement of some of the younger generation from working tourism villages to cities has eliminated cultural boundaries because cities have different landscapes and ethnoscares from villages. In conditions like this, what should be asked of the young generation is the issue of their local identity. The questionable local identity (Bambang Sugiharto, 1996; Craik, 1991; *Filsafat Moral :Kesusilaan*

Dalam Teori Dan Praktek /W. Poespoprodjo | OPAC Perpustakaan Nasional RI., n.d.; Friedman, 1999) not only concerns their lifestyle after socializing with and consuming modernity, but what is much more important is how the younger generation does its reproduction of locality, especially those related to the development of local wisdom in the village of origin.

Tri Hita Karana local wisdom, apart from regulating the balance of relationships between humans and humans, humans and the environment, and humans and God, *Tri Hita Karana* also covers the micro (family), meso (traditional village) and macro (regional) levels of life. At the micro level (family), *Tri Hita Karana* is manifested in: individual family members as *pawongan*, the house and yard as weakening, and *merajan* or *sanggah* as *parhyangan*. At meso (traditional villages, villages, and so on) and at macro (region) *Tri Hita Karana* is manifested in: the community as *pawongan*, the territorial environment or region as *palemahan*, and the temples in the area as *parhyangan*.

Apart from *Tri Hita Karana*, Bali is also known for local wisdom such as the concepts of *Sukla* and *Leteh*. Furthermore, in the layout of buildings, in Bali there is a *Trimandala*. According to Atmadja (2008:247-248), violations of the *Tri Hita Karana*, *Sukla* and *Leteh* as well as the *Trimandala* occur because supporters of the logic of commodification are trapped in instrumental rationality which has implications for the meaning of holiness not as a protective zone of sacredness, but as an instrument for earn money. Furthermore, according to Atmadja, the logic of commodification can control the actors involved in the desacralization of sacred zones, and can also infect temple developers. If the conflict is associated with the *Tri Hita Karana* ideology which emphasizes harmonious relations at the *parhyangan*, *pawongan* and *palemahan* levels, then according to Atmadja (2008:256) the conflict is due to differences in ideological

beliefs between the conflicting groups, and this is a challenge.

Strengthening Traditional Institutions in Sustainable Tourism Village Development

Developing a village as a tourism village requires institutional strengthening, with the aim of maintaining the existence and authenticity of a tourism village. The survival of a tourism village will be largely determined by the quality of the tourist attractions the tourism village has and the services that accompany it. This is in line with research by Chang and Tsai (2016) which found that cultural implications and cultural integration were the main factors influencing tourist attraction, as well as research by Akhoondnejad (2016) which found that authenticity influences perceptions of quality, value and satisfaction.

Strengthening institutions in the development of culture-based tourism villages can, among other things, be done through: first, involving all levels of village society as well as community institutions in the village in relation to supporting the development of culture-based tourism villages; second, revitalizing groups (*sekaha-sekaha*) that produce creative work to strengthen the development of tourism products in tourism villages. This institutional strengthening has proven to be able to strengthen the image of a tourism village. Apart from that, institutional strengthening has also succeeded in providing a stronger influence in the implementation of tourism awareness by the community in tourism villages. By strengthening institutions, all activities will automatically become institutionalized between the community, tourism village managers, tourism business actors and tourists. The final result of strengthening this institution is that the quality of tourism villages will increase. This condition will provide satisfaction to tourists who visit tourism villages.

The organizational structure of tourism village management, as a reflection of tourism village institutions, is currently

mostly filled by Tourism Awareness Group Administrators. In order to strengthen tourism village institutions, it is more appropriate for the tourism village management organization to be filled by representatives from each of the social institutions in the tourism village, namely the *bendesa adat*, *kelian banjar*, *kelian tempek* or *kelian dusun*, *sekaha-sekaha*, Village Advisory Board, generation young people (*teruna-teruni*), *pecalang*, and other elements in the local village. The involvement of existing community institutions in tourism villages not only aims to strengthen institutions but also to implement community-based tourism. Meanwhile, stakeholders in the development of tourism villages from government elements act as supervisors and carry out coordination functions with tourism villages. Regarding institutional strengthening in the development of sustainable tourism villages in Bali, the institutional management of tourism villages is still a challenge.

CONCLUSION

Product authenticity in strengthening culture in the development of sustainable tourism villages 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 society itself.

The development of tourism villages that pursue growth in the number of tourist visits (growth) by relying on capital from capitalists and moreover placing tourism villages in the context of capitalism will face challenges in the form of 'domination'. As a result, people in tourism villages as representatives of civil society will be pressured by two political forces, namely the state with its policies and market interests brought by capitalists.

Strengthening institutions in the development of sustainable tourism villages can be carried out through involving all levels of village society and community institutions in the

village in order to support the development of culture-based tourism villages, as well as revitalizing groups (*sekaha-sekaha*) that produce creative work to strengthen the development of tourism products in tourism villages and strengthen the image of a tourism village.

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