

Local cultural conservation to support sustainable tourism in Kuta tourist area

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Local cultural conservation to support sustainable tourism in Kuta tourist area

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Abstract. Cultural conservation is very important in the tourism area to support sustainable tourism. This study uses the cultural studies approach and tourism. The specific purposes of this research are (1) to know the forms of cultural conservation conducted by the people of Kuta Traditional Village (*Desa Adat Kuta*), (2) to know the impact of tourism on the conservation of local culture, (3) to find out the strategy in preserving local culture for the sustainability of tourism in Kuta tourist area. The method used is qualitative interpretative method. Data collection conducted through direct observation in 13 *banjar* (sub-village), through in-depth interviews, and documentation. The results showed (1) the forms of cultural conservation are traditional arts such as dance, music orchestra, Crafts, traditional song, classical *barong* and *calonarang* art performance, and local culture *pancayadnya* (five offerings). (2) the impact of tourism on cultural conservation is positive impacts such as increase of culture creativities, conservation of local culture, and the negative impact such as loss of culture space, decrease traditional *subak*, reduce fishermen, change of cultural value, and life style.(3) Strategy of *Desa Adat* in preserving culture by carrying out the festival annually, Kuta Cultural Art Festival (FBK) and Kuta Beach Festival (KBF).

1. Introduction

Tourism which is one of the leading sectors that can open investment opportunities, absorb unemployment, and can generate foreign exchange for the country. Tourism when viewed from a global aspect, is actually a fusion of various economic, socio-cultural, and environmental activities. The development of tourism will always have economic, socio-cultural, and environmental impact [1] [2]. Zaei also revealed that tourism has a positive impact on local communities [3]. Where the local community as referred to Cook, Yale and Marqua [4], defines the host community as a village or town that welcomes tourists and provides them with desired services. Culture conservation is said as to be a fourth pillar of driving of sustainable tourism, Probably even more than other cultural expressions, cultural heritage conservation is considered as a tool for sustainable development, certainly for the developing world [5], [6], [7].

In globalization that involves various dimensions can affect the local culture of Kuta society as revealed by Appadurai in Urry, that globalization is influenced by five global cultural dimensions: (1) ethnoscape, ie the movement of tourists, immigrants, refugees, exiles, workers, from place of origin to other places with various transportation; (2) technoscape, ie the movement of technology and information that develops very quickly and reaches the various borders of the world; (3) finanscape, ie financial movements or cash flows in a short time through currency markets, stock exchanges, and trade speculation; (4) mediascape, the movement of media in producing and disseminating information and images which enable each other to see and influence other cultures in different parts of the world; (5) ideoscape, which is related to the rapid movement of ideology especially environmental ideology,



democracy, welfare, and human rights from one country to another [8],[9]. In other side Kuta as tourist area also take a role of creativity in society, the spread of the digital revolution and the reconsideration of culture and heritage as drivers of sustainable development [10], [11]

Looking at the paradigm, the sustainability of destinations in the Kuta tourist area deserves attention in order to filter out the inevitable effects of globalization. Theoretically (das sollen), the local culture of indigenous villages in Kuta, which is a supporter of tourism in the Kuta area, is a blend of natural beauty (Kuta beach) with elements of culture (religion, customs, livelihood, art, language and technology), synergize to build tourism in Kuta. But empirically (das sein) Kuta tourism area get influence from global culture that continually attacking local culture. In addition, many interests in the name of cultural coservation should also receive attention in order to see the conservation discourse that mask the common interest [12]. Therefore it is necessary to conduct a study to find out the problems that occurred in Kuta tourism area.

2.Methods

The method applied in this study is qualitative method [13], which is analyzed by qualitative data analysis of Mile & Huberman [14]. There are 3 of concurrence flow of activity such as data reduction, data display, and conclusion drawing/verification.

First is data reduction that we as researchers summarize, sort and select, and categorize the data we get from data sources in this case are from 13 *banjar* (sub-villages) through direct observation at Kuta tourist area, in-depth interviews addressing to the expert on social/cultural, tourism, host/local community, and supported by related documentation. Second, data display is to present qualitative data according to the form / pattern that can be done in the form of charts, graphs, brief descriptions, matrices, charts, and network. When the patterns found have been completed and supported by the data, then the pattern becomes a standard pattern which can then be presented in the final report of research. The main data in qualitative research in the form of words and actions through the process of interviewing and observing human behavior, recorded through written recording and shooting in the form of photos. Third, conclusion and verification is this last step in qualitative data analysis is the conclusion and verification. drawing conclusions in qualitative data analysis is only part of a whole series of research processes. Verify the meaning of the researcher review or re-correct the records data obtained and give the meaning. This study is approached by cultural studies theory of postmodern [15]. The repondents of this research are 13 *banjar* (sub-villages) in Kuta village that supports Kuta Tourist Area.

3.Discussion

3.1. Forms of Local Culture in Desa Adat Kuta (Kuta traditional village)

The local cultural forms which are adal in *DesaAdatKuta* (Kuta Village) are art, livelihood and technology, religion and ritual, and social organization.

3.1.1. Art

The most active and existing indigenous traditional art in Kuta Village is the art of percussion or *gamelan* (*gong and angklung*), each *banjar* (sub-village) has a set of *gambelan* and the its *sekehe* (organisation) that actively participate in every customary activity either in *banjar*, temple, or in the house of community who have the ceremony of *panca yadnya*. In addition, the art of dance is an art that is still in demand by young children and trained in every *banjar*. The dance that is often danced is a Balinese dance for young people, and *rejang* deities dance are usually performed to accompany the ceremony at the temple. In addition, in some *banjar* in Kuta such as *Banjar Pemamoran*, *Banjar Pande Mas*, *Banjar Pelasa*, and *Banjar Tegal* which has a sacral dance, *barong dance and calonarang* which danced during special day or when requested by the community. For *Barong* dance performance, not for commercial, but only for ritual tradition on certain days.

3.1.2. Livelihood and technology

The livelihood of *Desa Adat Kuta* has also undergone a significant transformation from agrarian to industrial, in this case is the tourism industry. According to interviews conducted with one of

community leaders of Kuta Village, Wayan Kariasa, said Kuta people have now turned the profession of farmers and fishermen into entrepreneurs in the field of tourism, such as the fishermen around Kuta Beach is now not only looking for fish in the sea, but the fishermen also can rent a boat or take guests to the sea for fishing, surfing or just taking pictures.

3.1.3. Religion and Ritual (*pancayadnya*)

The most enduring local cultures are religion and ritual, especially in the execution of the five *yadnya* (five sacred offerings) consisting of: the *Dewayadnya*, *Pitrayadnya*, *Rsiyadnya*, *Manusayadnya*, *Bhutayadnya*. The implementation of the five *yadnya* still survive because the supporters who are indigenous villagers of Kuta Adat still survive.

3.1.4. Community Organization

The most prominent traditional societal organizations in every indigenous village are the *banjar* organisation, *sekehe teruna (pemuda)*, *sekehe gambelan*, *sekehe shanti*, *dance studio*, and other organizations. These social organizations still exist today. While the extinct is *sekehe subak*, because the loss of rice field and farming fields due to land conversion function.

3.2 The Impact of Tourism on the Conservation of Local Culture

3.2.1 Positive impact

Local culture is certainly bring a positive impact for some aspects in tourist destinations or in the Tourism Area of Kuta as follows.

3.2.1.1. Increased Creativity Local Community

The artists work more innovative and varied in accordance with the needs of tourism and increased business competition. In addition, with the tourism can also know and exchange cultures from various countries, especially through various orders of art other that produced by local communities.

3.2.1.2. Cultural Preservation

In addition, the conservation of the culture of Kuta can be realized because of the cultural spaces are guarded and supervised so as not to damage the existing custom and cultural which develop in accordance with the times. The cultural and economic spaces in question are the spaces or assets owned by *Desa Adat Kuta* which generate income for adat villages.

3.2.2. Negative Impact

3.2.2.1. The loss of *subak* land in *Desa Adat Kuta*

The incessant overturning of land causes the loss of existing rice field in *Desa Adat Kuta*, the land conversion is caused by the needs of the community economically, socially/culturally, demographically, and politically. However, the most prominent is the economic and cultural factors that cause Kuta people to divert land use for the benefit of tourism. With the loss of rice fields, also lost of *subak* organization in terms of water irrigation division. Now members of *subak*, just gathered to prepare and conduct *odalan* ceremony at the temple of *subak*, because although the rice field has lost, but the temple *subak* still dedicated by *subak* members. *Subak* temple that still exist like *Pura Subak Margaya*, *Keteb*, *Abianbase*, and *Tegal*

3.2.2.2. Reduced Fishermen

Culturally diminished livelihood as a fisherman is considered negative from the side of social work, the tradition of sea fishing, and the ritual associated with the sea. Before becoming a world class tourist destination, formerly Kuta Beach is only a trading port. Even many traders from outside Bali make transactions here. This beach was also famous as a place of Green Turtle habitat before finally endangered protected species is diminishing and extinct. Now breeding the Green Turtle is diverted to *Tanjung Benoa Beach* and is no longer found in Kuta Beach.

3.2.2.3. Cultural Spatial Changes

The diminishing of this cultural space is visible along the roads in the tourism industry of Kuta dominated or covered by commercial and touristic buildings. This condition is accepted as a living reality within the tourist span and is an economic option, with consideration of all the social, cultural and moral consequences, as the direct impact and influence of the policies enacted in the region. The

relationship between indigenous villages and the tourism industry, appears dilemmatic, with the conflict of cultural space mentioned above. The dominance of commercial space in this tourist area, can be classified into three major groups, namely (1) small commercial building groups in the form of outlets or storefronts of certain products, shops of everyday tourist needs known as mini market, Places of service, such as laundry, money changer and others; (2) recreational and recreational tourism groups such as: spa, karaoke, café and restaurant; And (3) large and spacious building groups for tourist accommodation such as lodging, jasmine hotels, star hotels to the terminal of travel agency companies.

3.2.2.4. *Changes in Cultural Values (arts, languages, traditional organizations)*

Changes in cultural values that can be seen in the traditional village of Kuta that some of the sacred dance art is almost extinct like dance *sanghyang dedari* and *sanghyang jaran, gambuh*. This is not only happening in Kuta, but almost all of Bali has the same dance. In addition there are no dancers, no dance sekehe, traditional dance audiences are not interested in the dance that has been considered ancient. People prefer to go to expensive cinema because it is considered more prestigious. Language is also changing, very few citizens who use the language of the Balinese area especially milenial generation, they mostly use Indonesian language interfering English. The same thing happens in the household between parents with children and grandchildren. By using the Indonesian language, the parents consider more practical, do not use high and low level language. Similarly, many traditional organizations are extinct, such as *subak* organizations, some social work organization.

3.2.2.5. *Changes in lifestyle (consumptive and hedonic)*

The influence of tourism indirectly also causes the lifestyle of local communities to change. Formerly simple life turned into a consumptive lifestyle, in which people almost all apply the luxury lifestyle and instant lifestyle in pursuit of prestige, and reduced the nature of togetherness because of the influence of western culture, especially the demands of the craftsmanship of a modern craftsman more individualized unlike in traditional craftsmanship more communal or in groups

4. Strategy of *Desa Adat Kuta* in Preserving Local Culture

The real effort or strategy done periodically by *Desa Adat Kuta* is by carrying out Kuta Cultural Art Festival (FBK) and Kuta Beach Festival (KBF). With two arts and cultural events will be built and formed cultural arts are sustainable because it has been made a wide foundations.

4.1. *Kuta Cultural Arts Festival*

4.1.1. *Majalangu Market*

Majalangu Kuta market is one part of Kuta Cultural Arts Festival. This is an annual event held by *Desa Adat Kuta* in order to celebrate *Nyepi Day*. *Nyepi* is a Hindu feast celebrated every year New Saka. This year fell on the count of *TilemKesanga* (IX). *Nyepi* comes from the word quiet (silent).

4.1.2. *Jegeg Bungan Desa (Village Beauty Contest)*

Jegeg Bungan Desa contest is a village beauty contest held by *Desa Adat Kuta* in a series of Cultural Arts Festival Village. This competition accelerates the ability of the young generation, especially the youngsters so as to improve their quality and be able to compete to face the challenges of life in the future. In this competition, the contestants representing each *banjar* (13 *banjars*) get training and seminars that add to the knowledge and experience of the contestants. The training is provided in the hope that contestants can meet the "beautiful" standard (or *jegeg* in Balinese) in accordance with the indicators determined by the committee in the assessment of the competition. In every race of Blue Bird Group participate to provide scholarship for the winner of the beauty contest. *Jegeg Bungan Desa* (JBD) Kuta is the pride of *Desa Adat Kuta*. JBD bond is a collection from the beginning until now has been incised a lot of achievements both nationally and internationally. JBD is expected to form the character of young people, not only in terms of beautiful and clothing that highlighted, but more on learning in all fields because becoming a winner not only beautiful but must excel in some fields. So for the younger generation is expected to grow a sense of wanting to improve themselves to a better direction and compete at a higher level.

4.1.3. *Ogoh-ogoh* Competition

Ogoh-ogoh is a gigantic doll that is paraded around the village to welcome the *Nyepi day*. All these *ogoh-ogoh* after paraded and contested on *Pangerupukan Day* are then displayed and exhibited on

Kuta beach, which can be enjoyed by Majalangu Marketplace holders. Interestingly, when the *ogoh-ogoh* parade was contested in Kuta, the foreign tourists were selected as judges to give an assessment on every *ogoh-ogoh*.

4.1.4. Children Parade of Gong Kebyar

Gong Kebyar is one of the most common Balinese gamelan music played in Balinese society. Involvement of children in this activity is intended as an effort of traditional village in preserving culture, especially music art.

4.2. Kuta Beach Festival (KBF)

Kuta Beach Festival (KBF), as said by the head of traditional village (*Bendesa Adat*) Kuta, I Wayan Suwarsa, is a cultural conservation whose activities started from the Kuta Cultural Art Festival (FBK). According to him, what has been attempted in FBK the results can be implemented in KBF. So the efforts that have been done by *Desa Adat* through *Banjar Adat* such as *Ogoh-ogoh*, *Jegeg Bungan Desa*, *Gong Kebyar Anak*, *Majelangu Market*, can create creations and innovations of art and culture by local people especially the young generation.

At Kuta Beach Festival, the activities are Kite Festival Parade, Food Festival, Clothing Festival, Surfer Competition, and Music Festival. KBF 2016 theme is Creative Movement of Youth. Implementation, supported by 19 food booth and 44 clothing booth, the festival is a concrete manifestation of creativity of teenagers.

5. Conclusions and Suggestions

5.1. Conclusion

From result and discussion about cultural conservation in *Desa Adat Kuta* can be concluded that the local cultural forms that exist in *Desa Adat Kuta* are generally the same as the local culture of Bali. The local culture of the Kuta community which is the main supporter of the Kuta Tourism Area is the arts (dance art, percussion art, traditional art such as *barong* and *calonarang* sacred dance.). From the results of research undertaken, the form of local culture still exist even though there are some forms of global culture that modified by the Kuta community is the art of fashion crafts, tattoos, and art craft fiber. The impact of tourism on the conservation of local culture of *Desa Adat Kuta* has a positive and negative impact. Positive impact can be seen from the conservation of culture and the increase of people's creativity as a result of financial support from several business zones managed by *Desa Adat Kuta*. While the negative impacts such as *subak* loss, lack of fishermen, loss of cultural space, changes in cultural values, lifestyle changes. The strategy or efforts undertaken by *Desa Adat Kuta* to preserve the local culture is the Kuta Cultural Arts Festival (FBK) and Kuta Beach Festival (KBF), both festivals support each other in preserving local culture, as well as contemporary culture that can not avoided as a result of global cultural influences. In addition, other efforts undertaken by *Desa Adat Kuta* in preserving local culture, by appealing to head of *banjar* (sub village) to revive the art that existed in every *banjar*.. The findings that can be observed in the conservation of the local culture of Kuta Village is the onslaught of global culture that plagues the local culture can be seen from two sides, first, local culture still exist (especially religious rituals), second, contemporary culture/global culture mix with local culture, that can be regarded as globalism cultural.

5.2. Suggestion

From the results of research on the conservation of local culture in *Desa Adat Kuta*, it can be suggested that the conservation of local culture, should be done by all member of society who live in Kuta as a tourist area. The communities in question are indigenous peoples, settlers from both Bali and outside Bali, as well as foreigners who seek and earn a living in Kuta. All stakeholders in tourism management in Kuta should provide clear guidance on the rules of stay and the rights and obligations for immigrants that indirectly affect the conservation of local culture.

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