

The Potential of Bengkala Village as a Balinese Village consisting of Disabled Residents in the field of Tourism and Alternative Tourism

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The aim of this research is to explore the uniqueness of Bengkala village as the only Balinese village consisting of disabled residents (48). This uniqueness offers economic potential for the development of the village as a tourist area. Based on a study conducted in the village of Bengkala it was found that this village has good potential in the field of tourism, especially with respect to alternative tourism. In this case, alternative tourism relates to disabled dancing and inclusive education as well as relating to the relics of ancient objects that can be used for general education. The potential of disabled dance in Bengkala village today is Janger Kolok, Baris Bebek Bingar Bengkala Dance, and Jalak Anguci Dance. The whole routine was performed by people with disabilities from Bengkala village. Further potential relates to educational tourism, namely inclusive and historical education. Inclusive education can be implemented by making Bengkala village an inclusive education laboratory. In relation to history, one can study the development of the village, the existence of megaliths in Bengkala village and also its culture. All this potential can be packaged as a community-based tourism village development model. Tourism developed in Bengkala Village must be based on the potential, needs and ability of this village community to manage it so that it will have a positive impact on people's lives.

Key words: *Disabled village, potential, tourism village, uniqueness, alternative tourism.*



Introduction

Rural tourism is a tourism activity that emphasises the socio-economic benefits for rural and new geographical areas, thus impeding the exodus from rural areas to urban areas. The aim is to showcase life, art, culture and heritage in the village, which has core competencies in arts and crafts, and textiles and asset bases in a natural environment. In addition, rural tourism aims to provide benefits to the local community economically and socially and allow interaction between tourists and local residents in order to share experiences that enrich one another. The presence of tourists is expected to be able to generate revenue for service providers. Rural tourism adds value through packaging programs in arts and crafts delivered by skilled local artisans. Rural tourism includes various activities, natural or man-made attractions, facilities, transportation, marketing and information systems. Rural tourism is diverse and fragmented in terms of operational structure, activities, markets and operating environment (Sharpley & Sharpley, 1997; Roberts & Hall, 2001). In its development and implementation, rural tourism not only allows agriculture to have additional potential but can also develop various tourism activities such as history, art, education, and even create unique and attractive artificial tourism.

Rural tourism is also interpreted as one form of alternative tourism development that upholds the aspect of sustainability. In this case, the development of sustainable tourism considers three elements, namely, the human element (people) which is focused on social and culture, the environmental element (planet), and the economic element (profit). Rural tourism is a form of integration between attractions, accommodation and supporting facilities that are presented within the structure of community life that is integrated with applicable procedures and traditions. Practically, tourists who visit aim to enjoy the rural atmosphere, even living in the village, and appreciate the culture that is owned by the village community. Thus, rural tourism (better known as rural tourism which is synonymous with community empowerment) emphasises that the role of the community is actively needed. Implicitly and normatively, Law No. 6 of 2014 has determined that the village as the administrative space for development, wherein in Article 83 paragraph (2) of Law no. 6 of 2014 stated that the development of rural areas was carried out in an effort to accelerate and improve the quality of services, development, and empowerment of rural communities in the rural areas through a participatory development approach.

The development of tourism villages in Indonesia has experienced rapid expansion. The development of village-level tourism, known as the tourism village, is inseparable from the two ministerial-level regulations, namely Minister of Culture and Tourism Regulation Number: PM.26/UM/001/MKP/2010 and Minister of Culture and Tourism Regulation Number: KM.18/HM.001/MKP/2011 concerning the National Program for Community Empowerment (PNPM) Mandiri Tourism through tourism villages. Under the regulations,

villages in Indonesia, including in Bali, have also been designated as tourist villages, either with a top-to-bottom, or bottom-up model.

The choice of a village development model required to become a tourism village is very much influenced by the resources available in the village, especially human resources. In practice, human resources are an important element in the development of an area as a tourist destination, namely the better quality of available human resources, the better the development of tourism that can be done in a village, therefore, human resources must be the focus of attention (Satria, 2009; Baum, 2007). As the most important element, human resources in the village have become the centre of attention by those who plan to develop a village as a tourist destination.

This is in line with the existence of Bengkala Village in Kubutambah District, Buleleng Regency, Bali, which has a variety of uniqueness that does not exist in other villages, one of which is that it has a large group of 48 people who are deaf mute. The existence of a number of disabled groups can be a laboratory for inclusive education which is generally difficult to find in the community. This uniqueness is a characteristic of the village so that it becomes a special attraction if it is used as an educational tourism opportunity based on inclusive education for people with disabilities. Besides this, Bengkala village has unique historical sites since there are archaeological relics in this village which can be used as supporting attractions. No less important is the artistic life of these disabled people. With the help of volunteers and ISI Denpasar Bengkala Village, there are several dances that are specifically performed by the disabled, including Janger Kolok, Baris Bebila and Jalak Anguci. These three types of dance are special dances performed by the disabled people of the village. This offers a potential attraction to bring in regional tourists (Eggen and Kauchak, 2012).

Research Methods

The researchers used a qualitative approach that aims to explore the tourism potential that exists in Bengkala Village, Kubutambah District, Buleleng Regency, Bali. This qualitative approach was carried out in the initial stages of the study in order to identify the tourism potential in Bengkala Village. The initial process of the research begins with the determination of the location of the study, Bengkala Village, then presents information about the arts for people with disabilities and inclusive education and history. Data was collected through interview, observation and documentary study techniques and was analysed with interactive analysis (Mile and Huberman, 2009). After the data was collected it was presented analytically by formulating it in the form of a special tourism village model that develops the potential of Bengkala village as a village based on disabled arts and inclusive education.

Discussion

Potential of Bengkulu Disabled Village as a Tourism Village

Discussions of village tourism cannot be separated from the attractions that will be offered to tourists, and the same thing applies to the development of tourism in the village of Bengkulu. The existence of Bengkulu village with the disabled (the Balinese call it 'kolok') is very unique. The uniqueness can be seen from the existence of special disability dance arts, namely Kolok Janger, Baris Bebek Bingar Bengkulu (Baris Bebila) and Anguci Starling Dance. This village can also be used as an educational tourism destination based on inclusive and historical education (Miles and Huberman, 2009).

Disability Dance

With respect to the artistic potential, this is specifically the study of art for the disabled, who are generally known as 'kolok' (deaf-mute). Based on the results of research that has been carried out, the Kolok Janger is estimated to have existed since 1967. The figure responsible for creating the dance is Made Nedeng (now deceased). This dance was originally created with the aim of adding to the post-harvest leisure activities. At that time the community did not have as much entertainment as it does today, so artistic activities were a way of using free time. Differing from the Janger dance, in general, the Kolok Janger dance only uses sign language and is then combined with pencak silat elements so that it gives birth to typical dance movements with the play Arjuna Wiwaha (Debiani, 2016).

In general, the movement of this dance is the same as the Janger dance, but the distinguishing characteristic is the singing. Since the dancer is tulibisu this dance has no singing. The sequence of dance moves that feature the Kolok Janger kecak movements include: pangawit, nayog, ngeseh and nuding. Janger movements include: ngagem right, ngagem left, ngelog, ngeliput, ngegeg ngileg-nyeletedetet, and covers carry. The floor patterns in dance are opening, papeson, prince, play, and clothing. The accompanying musical instrument in dance is kendhang. There is makeup and clothing in the kolok dance, clothes or costumes, namely the Janger wears clothes such as: a janger bun, badong, tinsel belt, breastplate, kamen, oncer and ampok-ampok. Accessories are the Subeng and the other equipment used by the Janger is kepet; while kecak wear clothing consisting of: udeng, kecak clothes, kecak pants, tinsel belt, ampok-ampok, badong, kana bracelet and udeng. Makeup in the dance consist of feminine makeup, because the characterisations in the dance wear masks. The duration of the staging Janger Kolok is 15-30 minutes.

The Kolok Janger dance is a proud activity for Bengkulu residents, so much so that Bengkulu is known by many people. Janger Kolok dances are often invited in several stages between

villages, districts, and sometimes they are even invited to participate in several events which take place in international hotels in Bali. For every performance, the kolok dancers get a commission that contributes to fulfilling the daily needs of the kolok residents. Bengkala Village is a village known as "Kolok Village", although not all Bengkala kolok residents are deaf mute; non-kolok residents are called "Kolok ningeh" which means kolok who is able to hear. Bengkala Village is a deaf-mute tourist village which is famous in Bali. There are no less than two foreign citizens who visit the village of Bengkala every week, and some are even invited to communicate with kolok residents.

The next diffable dance is the Bebila line dance (Bengkar Bingar Bengkala Dance). The Baris Bebar Bingar Bengkala dance performer consists of five men, who perform a general line dance. One person acts as the main dancer who is the leader of the troops and four others who become members. The Bengkar Bingar Duck Dance is performed for approximately eight minutes. The following is a picture of the line dancer of the Bebar Bingar Bengkala Dance (Baris Bebila).

Picture: Bingar Bengkar Bengkar Line Dance Performers



A variety of Bebek Bingar Bengkala dance movements (Baris Bebila Dance) are simple to adjust for dancers with the limitations of the deaf-mute. In general, this motion combines line choreography and recurrence. The performance begins with a musical signal, the dancers stand up and perform choreographic movements dividing the group into two sub-groups facing one another. Shouting back, the two armies demonstrate battle movements or war games. The scream was removed but marked by the spear waving of the main dancer as its leader. The dancers each move in unison, alternately attacking and defending with 'their opponents'. The emphasis is more on coordinated group action than individual battles, since

there is no chance for each individual to make variations in fighting. The dancers pause in accordance with the cue and march to make a new stronghold before they make other war circle movements. Once finished, all the dancers face the pelinggih and look down. The dancers stop at the venue until the show is declared over (Bandem and deBoer, 2004).

The performance is combined with the basic movements of the recurrence. Gambamat Dramatari is a bebal dance from the middle of the temple courtyard that is performed without a mask. In Gambuh, aspects of the ideal behaviour of nobles in the Majapahit era were preserved, as was the noble literature at the time. Antique, formal and regal, Gambuh is accompanied by unique musical compositions, which are dominated by the strains and lamentation of the flute, performed by haunted-looking dancers. This dance is admired for its beautiful form and presentation, thus, Gambuh has an important role in Balinese dance given its huge influence on the subsequent dance forms. This dance is a source and form for the newer genre of drama like Mask, Wayang Wong, Arja, Legong and Baris Melampahan. Many Balinese choreographers rely on Gambuh for ideas on structure, characterisation, dramatisation procedures, aspects of composition and various other things. Gambuh is also the forerunner to many modern Balinese musical compositions, especially for drum beat patterns which are the main cues of contact and communication between dancers and accompanist gamelan (Bandem and deBoer, 2004) (Nomor, 2003).

Another dance which is being developed in Bengkala village is the Jalak Anguci Dance. The existence of the Anguci Starling Dance is inspired by starlings. Starlings are one of the endemic species of birds in Bali and one of the famous ones is the Bali Starling. Anguci means sweet singing voice. So, an interpretation is that this is a dance which depicts a bird that is singing happily. This is a representation of the struggle and potential possessed by the disabled in Bengkala Village, so that even though they are Anguci Jalak kolok dancers, they can still communicate through dance. For the dancers, Jalak Anguci was danced by two kolok women, named Luh Budarsih (19 years old) and Komang Reswanadi (13 years old). These two dancers are Bengkala native people with disabilities who are trained continuously for about three months until they can dance.

The uniqueness is that in dance, dancers follow the music melody, now the musicians who adjust the movements of the kolok dancers, of course remain adapted to the signal of the musicians. This is the special feature of the new dance that was created for the disabled in Bengkala Village, which was adjusted to the needs of the dancers. This offers huge potential if it continues to be developed and promoted to the general public. Once the general public knows about this and has the desire to see it directly, this is expected to automatically have a side effect on other communities because of the potential business opportunities it creates.

Education for the Disabled

The existence of Bengkala villagers in the form of a large number of kolok (disabled) is very rarely found in other areas throughout the world. This situation, if used as an inclusive education opportunity, offers good potential for rural tourism. This is because it demonstrates how people with limitations continue to struggle to live a normal life. This potential will be of interest if it is developed for educational tourism destinations for inclusive education where researchers, students, students or observers of inclusive education can directly experience and are in the midst of people with disabilities. Inclusive Education is a system of providing education with opportunities for all students who have disabilities and have the potential intelligence and special talents to attend education and come together with other students in general (Vellas, 2011).

This is in line with the 1945 Constitution Article 32 paragraph (1) which emphasises "every citizen has the right to education"; The 1945 Constitution Article 32 paragraph (2) which states that "every citizen is required to attend basic education and the government is obliged to finance it" and Law Number 20 2003 Concerning the National Education System, Article 5 paragraph (1) which states that "every citizen has the same right to obtain quality education". These laws are strong proof of the presence of inclusive education in the midst of society.

Based on data of the number of people with disabilities in Bengkala village, of 48 people just 5 have had elementary school education, 4 have had junior high school education and 39 others remain illiterate. 80% of them can already use sign language. This situation is certainly of concern for the future of the disabled population. Therefore, it is important that researchers are able to provide solutions. With the existence of tourism this underdevelopment in education can be resolved. Inclusive education is highly important for disabled groups in the world of education and is often referred to as Children with Special Needs (ABK). If an inclusive education situation is followed through, it is likely to have a positive impact on the development of people with disabilities in Bengkala village. Other forms of education that can be developed in Bengkala village relate to history and archeology. Bengkala Village, as one of the older villages in North Bali, has a unique history and this is evidenced by the existence of archaeological relics in the village. This archaeological heritage can be used as one of the teaching materials or learning resources for students and researchers who want to know the history of an area. Their visits to the area can certainly be used as a potential way of developing tourism. This is in line with the function of history which has a creative purpose (Kochhar, 2008). This means that students are not only given an understanding of the subject matter, but they will also be travelling to historic sites. This is highly possible in an educational context since there are various forms of learning which implement such things as field trips, project-based learning, and contextual learning (Kochhar, 2008).

This situation was also supported by the existence of the location of Bengkala village in Buleleng Regency as an educational city. Since it is an educational city, there are many schools, colleges and researchers who will potentially visit the area. This potential must be packaged to make Bengkala village a special tourism village with distinctive characteristics, namely disability-based groups, as the main potential supported by education such as history, inclusion and also the artistic life of the community.

Model Development of Bengkala Village as a Tourism Village

Before talking about how a model can be developed that would situate Bengkala village as a tourism village, it is important to outline the steps that need to be implemented in order to develop Bengkala village. The steps that must be taken to enhance the village potential as a tourist village include:

- 1) Identification of village potential through joint consultation with village components from all groups. The commodification potential is varied and can stem from the natural beauty, the agricultural products, the wealth of flora and fauna, the biological, socio-cultural, community, tradition and things that are unique to this region. Ensure superior potential that will be used as the main commodity. This step has been carried out based on the description above of the superiority of the Bengkala village relating to the disabled group and highlighted aspects include inclusive education, the disabled arts and its history.
- 2) Identification of problems that may be obstacles to the development of rural tourism potential, ranging from those that are physical, non-physical or social, internal and external. Or it could be that the problem, if processed in a certain way, could actually be potential. The most obvious problem is the issue of communication because since the main potential the village offers is the unique demographic, namely, the kolok. On the other hand, this will offer extraordinary potential if it is developed as a specific uniqueness compared to other tourist villages. The need for a strong commitment from all components of the village to equalise opinions, perceptions and raise the potential of the village to become a tourist village. This commitment offers the strongest support for the realisation and sustainability of the tourism village.
- 3) Identification of both positive and negative impacts of a tourism activity according to the uniqueness of each village. Each village has its own characteristics and will thus produce impacts that are different from each other, especially with respect to socio-cultural changes.
- 4) Strong commitment from all components of the village to partner with the Regional Government and if necessary, collaborate with the private sector. Think about and

identify the impacts of working with the private sector. This includes budgeting for the development of a tourist village using all available economic resources.

- 5) Prepare all sets of rules / regulations of norms that are intended to oversee the development of tourist villages and oversee potential deviations that might occur. Regulations are prepared so that tourism activities and their impacts remain in the corridor of regulation as the legal umbrella.
- 6) Conduct training for all members of the village, including the village government on tourism management, how to manage tourist attractions, guest / visitor management, along with innovations that need to be developed bearing in mind that, as with other sectors, the tourism sector also experiences fluctuations and can experience "saturation".
- 7) Use all media to introduce and publicise tourism potential in the village using both conventional and unconventional media. The internet has now become a very effective publication tool that can reach all parts of the world. Tourist sites in remote locations can now be known by people in all parts of the world thanks to internet technology.
- 8) Learn about the success of other tourist villages or comparative studies. We can learn a lot about the success of other tourist villages, especially similar ones. This is especially so since typical problems and future challenges may be more or less the same. Only with professional and innovative management will the tourism village exist, be competitive and able to pass internal, external and regional exams.

Based on these steps, a suitable model for tourism development in Bengkala village is the community-based tourism (CBT) model which is a development model that provides maximum opportunities for rural communities to participate in tourism development. CBT is a tourism development activity carried out entirely by the community. The idea of activities and management is carried out solely by the community in a participatory manner, and the benefits are experienced by the local community directly . Thus, in CBT the role of local communities as stakeholders is the most important element in the development of a tourism village. Village tourism is one form of application of community-based and sustainable tourism development. Through the development of tourism villages, it is expected that equity will occur in accordance with the concept of sustainable tourism development. In addition, the existence of a tourism village makes tourism products more valuable in rural culture so that the development of tourism villages offers cultural value without damaging it. Tyas (2018) states that the tourism village is a form of tourism in which a small group of tourists live in or near traditional life or in remote villages and study village life and the local environment.

To realise this, community participation is needed. Community participation in development is important when it is based on the belief that the community knows best what is needed. Essential participation will involve the community in all stages of development, starting from the planning process, decision making, and supervision of the tourism village development program. Community participation is greatly influenced by the willingness, opportunity, and ability of these communities. Community participation in village tourism planning can encourage them to actively participate in implementation and supervision.

The parameters used to determine the degree of community participation in the planning stage are involvement in problem identification, goal formulation, and decision making related to the development of a tourism village. Most Bengkulu community members claimed that they were not involved in problem identification and were not involved in making decisions related to the development of tourism villages. They were never invited to dialogue in identifying the needs of local communities. This happened, because (1) the idea of developing a tourism village was carried out by the Government of the Regency of Buleleng without involving the community as the owner of the resources, so the Bengkulu community did not understand the background of the development of the tourism village; (2) local people only carry out what the government has determined, for example, the willingness to accept tourist arrivals and give up land to build tourist facilities; and (3) the local community has no power to participate actively in the sense of contributing to the decision taken by the authorities. After participating in planning the community must also be active in its implementation. Community participation in the implementation phase includes involvement in the management of tourism businesses, for example, as lodging managers, restaurant managers, tour guides, hotel employees, and managers of tourist attractions. The involvement of local communities in the implementation phase, in the sense of utilising opportunities, seems minimal. Even though there is a form of participation, participation is more to do with the management of small-scale businesses. This is seen in contrast to the participation of outside communities (investors) who monopolise large-scale businesses. For example, in an observation of seven tourism facilities, in the form of 4 accommodation facilities and 3 restaurants, five of them are managed by foreigners, and only two are managed by local people. The reason for this is because these business opportunities require large capital, high business risk, intense competition, and high competency demands.

The next important role after planning and implementation is supervision. Local communities have a substantial control role in the development of tourism villages because control of the decision-making process must be given to those who will later bear the consequences of the implementation of the development including the failure or negative impacts that occur due to the development of the tourism village. Therefore, decision making authority must be given to local communities. The parameters of community participation in supervision is involvement in the supervision team and their authority.



Community participation in the development of tourism villages in principle involves participation in managing resources. Therefore, it is necessary to formulate a relevant model in the implementation of the program. The model is seen as a reference in planning, implementing, and evaluating programs. As one approach, the formulated model must represent community participation in every aspect. The hopes of the Bengkulu community in developing tourism villages in the future are: (1) the development of tourism villages must be guided by the potential of the community and the environment; (2) the community must be fully involved in the development of tourism villages; (3) respect the rights of local communities; (4) pay attention to environmental sustainability in the vicinity of Bengkulu Village; (5) utilisation of people's homes for tourist accommodation; and (6) there are autonomous and independent institutions formed by local communities under the responsibility of the adat village / pakraman village. There is a guarantee that the community must be involved in it so that the tourism village development program runs according to the community's needs.

The importance of developing community-based tourism villages is because Bengkulu Village is actually the same as other communities in general. They work as farmers, labourers, and others. The main difference is in the way they communicate, namely by sign language. Due to these disadvantages, Bengkulu Village has grown into a unique tourist destination. It offers a tourist destination that is not just a vacation spot, but also a tourist destination that teaches how a person grows and develops within personal limitations. The development of a tourism village in Bengkulu village must lead to the potential of the village. The most striking potential is its uniqueness as a village with a large number of people with disabilities (deaf-mutes). But in this village, people with disabilities live like the general public. The main potential for this destination is the artistic potential, especially the dance of the disabled, namely the Kolok Janger, the Bebila row dance, and the Anguci Starling Dance. Furthermore, there is also educational potential that includes history and inclusive education. The village also offers historical potential since there are relics in the form of megalithic buildings, as well as the unique history of the village. Inclusive education opportunities offer further potential. This potential is managed by using the community-based tourism village development model. This means that the community, as the main actors, are fully involved in planning, implementing, monitoring and enjoying the results of tourism development in the village.

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