Case Study of Balinese Tourism: Myth as Cultural Capital
Estudio de caso del turismo balinés: Mito como capital cultural

I.P.T. ANOM
https://ordcid.org/0000-0002-9557-3308
iputuanom@yahoo.com
Univesity of Udayana, Denpasar, Indonesia

I.G.O. MAHAGANGGA
https://ordcid.org/0000-0002-0431-3560
okamahagangga@unud.ac.id
Univesity of Udayana, Denpasar, Indonesia

I.B. SURYAWAN
https://ordcid.org/0000-0001-5359-8251
sulaiman@ar-raniry.ac.id
Univesity of Udayana, Denpasar, Indonesia

T. KOESBARDIATI
https://ordcid.org/0000-0002-9557-3308
iputuanom@yahoo.com
Univesity of Udayana, Denpasar, Indonesia

I.P.T. ANOM
https://ordcid.org/0000-0002-9557-3308
iputuanom@yahoo.com
Univesity of Udayana, Denpasar, Indonesia

RESUMEN

El turismo cultural en Bali está amenazado porque muchos tipos diferentes de turismo se están desarrollando. Los mitos como legado de tradición aún no tienen prioridad para las comunidades locales, los gobiernos y los profesionales del turismo. Solo unas pocas atracciones turísticas que ya son famosas. Mientras tanto, las nuevas atracciones turísticas aún anulan los mitos como capital cultural y eligen seguir las tendencias del mercado como turismo de masas. La planificación del turismo, el mito del desarrollo como capital cultural y la educación para la generación milenaria es una recomendación de investigación.

Palabras clave: Capital cultural, Mito, Turismo cultural.

ABSTRACT

Cultural tourism in Bali is threatened because many different types of tourism are developing. Traditional myths as a legacy of tradition do not support priority for local communities, governments, and tourism practitioners. Only a few tourist attractions that are already famous for maintaining the myth for tourists. Meanwhile, new tourist attractions still override myths as cultural capital and choose to follow market trends as mass tourism. The tourism planning, development myth as a cultural capital and the education for the millennial generation is a research recommendation.

Keywords: Cultural capital, Cultural tourism, Myth.

Utopía y Praxis Latinoamericana; ISSN 1316-5216; ISSN-e 2477-9555
Año 25, n° Extra 6, 2020, pp. 122-133
123

INTRODUCTION

Since the beginning of Balinese tourism development, cultural tourism has the core of tourism products. Culture, society, and the nature of the Balinese become tourist attractions. The combination of culture, nature, and society as a cultural landscape makes Bali tourism very special for tourists (Maulidi et al.: 2017, pp. 120-149). One example is Luhur Uluwatu Temple which has an advantage as a cultural landscape. Uluwatu tourism area has a beautiful view, on a cliff, has a traditional spatial, with the Indian Ocean as a natural background. There is a small forest filled with monkeys. In daily life, the Balinese Hindu community performs religious activities in the temple (this religious activity not for tourists). In the afternoon the tourists are presented with Kecak dance as tourist attractions with the Indian mythology the Rama Sita. For approximately 40 minutes, many tourists will enjoy Kecak dance performances with a beautiful sunset view.

At present, although Bali is famous for cultural tourism (with mass tourism paradigm), the traditional myth as tourism development is generally of little interest by the tourism practioner. Even though almost every village in Bali has a myth, but not realized yet for tourism purposes. So far, Traditional myths are known by tourists in the cultural tourism attraction that is already popular in Bali. When there are many tourism villages (Desa wisata) that were published as alternative tourism, they forget with the potential of local culture. The new tourist villages generally override that potential because they want to quickly benefit from mass tourism. There is a uniformity of tourism products with unfocused to local product (except for established tourist villages such as Ubud, Penglipuran, and Tenganan).

Also, traditional myths can be used by young people as educational tools related to local wisdom. The era of globalization and digitalization has a positive influence on the world. But on the other hand, local cultural values are threatened. Through traditional myths, many hidden messages need to identified, interpreted, packaged (digital technology) will appeal to the tourists and the Balinese millennial generation. Traditional Balinese myths can provide wisdom by towards fellow human beings, humans with the environment, and humans with God as Tri Hita Karana (Balinese harmony philosophical of society ideologically, spatially, and praxis).

However, myths in tourism research are not a new interest. Barthes (Barthes: 1983) gives a strong influence on critical semiotics thought about postmodern myths in tourism. Especially traditional myths that develop into tourism commodities and the demythology for the benefit of tourism.

Besides, the experts of traditional mythical and folklore like folklorists and anthropologists worried disappearance local wisdom in the internet era. Usually, they have a little understanding of the social culture approach but have rich science as technology applications. At least, until now, there are enough folklorists, anthropologists, sociologists, and communication experts focused on the sociocultural dimension of the internet and digital.

While in Indonesia, there are a lot of studies on tourist destination development based on culture. But, specializing studies in folklore tourism development who focus on local stories, myths, and legends have not been explored yet (Amanat: 2019, pp. 65-75). In the case of Bali, the factors of creativity, expertise, and individual talent are needed in efforts to create these products (Narya: 2010, pp. 45-64). The development of tourism in Bali looks just to exploit natural resources. Such as coastal reclamation, lands function change, construction of tourism facilities, and infrastructure on the coast and rivers which disturb the harmonization of nature and the environment. Meanwhile, many cultural resources have not received much attention (Suarka and Cika: 2014, pp. 71-83).

Local governments, local communities, and tourism practitioners about traditional myths as cultural capital to develop cultural tourism in Bali are the focus of this manuscript. As a result of field research, with great expectation, this will be open opportunities, enthusiasm, and efforts to use traditional myths as cultural capital in Balinese tourism, including cultural preservation, quality tourism sustainability, and education for millennials.

METHODS

The new definition of cultural tourism has been published by UNWTO (UNWTO: 2017). Cultural tourism is a type of tourism activity with an essential motivation for tourists to learn, discover, experience, and enjoy tangible and intangible cultural products in tourism destinations. Tourist attractions or products in cultural tourism include art and architecture, history and cultural heritage, culinary heritage, literature, music, creative industries and cultures that live with their lifestyles, value systems, beliefs and traditions as a material, intellectual, spiritual-cultural framework and emotionally binding on the community (UNWTO: 2017).

Since 1971, Balinese cultural heritage has become tourist capital in three components; it has its roots in the Hindu religion, it permeates the customs of the Balinese community and inspires its traditional institutions, and it is embodied in artistic forms of great beauty. Cultural capital in cultural tourism is aligned with natural capital and economic capital. The interest of tourists to an understanding of the past culture as a heritage becomes a trend in the global era. The tangible and intangible cultural heritage of the past is cultural capital in tourism development (Ardika: 2008, pp. 1-9). The cultural tourism definition by UNWTO (UNWTO: 2017), if related to Bali, have been occurred from the first time Balinese tourism born by the dutch colonial government (From the beginning the Dutch develop and promote Bali with the living monument and living culture to the tourist).

In Bali, folklore or myth is not most important for tourism development yet. Although, folklore as a cultural capital in the local community and most people of Bali. Folklore is spread and legacy through generations in traditional societies, both in oral form or in examples accompanied by gestures or mnemonic devices. Myth is part of folklore as traditions which record the people's lives from time to time as a collective memory that can be part of a way to shape, socialize, and reconstruct people's culture. Myth is some answer that humans need to find clarity about the nature of their environment, as well as their history. Folklore or myth evidence is very different from historical facts, because it can look fantastic, but has the truth or significance. It is not easy to find the rational reason with an irrational background, to make sense from unreasonable appears.

Myth in Bali looks forgotten and uninterested from the general practitioners' perspective. As a cultural capital, traditional myth should be considered because they have related to the aim of tourism development and competitive advantages. As a core component in tourism development is a natural potential, cultural potential, and socio-economic potential. These core components should provide the values, forms, and functions of tourism planning and development. Tourism development includes domestic and international tourist markets, tourist attractions and local community facilities, tourist activities, organizations/institutions, transportation, accommodation, supporting infrastructure, services, and supporting facilities for tourists.

At present, Balinese people in a transition from traditional to modern society (or postmodern?). This is unique circumstances, especially the configuration Balinese people with tourism. The core of Bourdieu's concept confirms the regularity of individual actions by rejecting objectivism (quantitative), subjectivism (qualitative), and rational behaviour. It is important to mention Bourdieu's concepts such as habitus, trajectory, the arena of cultural production, economic capital, cultural capital, social capital, symbolic capital, and symbolic power. As a praxis, he tried to reconcile quantitative and qualitative paradigms to solve social problems, including tourism (Ourahmoune: 2016, pp. 255-263; Carvalho et al.: 2019, pp. 11-22).

The roots of qualitative research within Anglo-centric tourism studies have similar origins emanating from sociology and anthropology. In particular, sociologists and anthropologists undertake some of the earliest qualitative research in tourism studies (Jennings: 2018). Many tourism researchers forget with the tourism sociopolitical approach. Most tourism research in Bali focuses on the logic of economic growth. The ideological aspects of tourism receive less attention (Anom et al.: 2020, pp. 390-404). This manuscript uses the case studies approach qualitative methods with dominant primary data and literature study techniques. The analysis data using the qualitative technique, after obtaining the information from the informant, combine with the results of the observations, and previous studies related to myths. A good interpretation of anything - a poem, a person, a history, a ritual, an institution, a society - takes us to the heart of that which is the interpretation.

Utopía y Praxis Latinoamericana; ISSN 1316-5216; ISSN-e 2477-9555
Año 25, n° Extra 6, 2020, pp. 122-133
125

RESULTS

Referring to the basic view of cultural anthropology, that culture is never static, it would be very wise if Balinese people in a period of transition (traditional-modern) realized and accept the power of cultural diffusion (exogenous) and not forgetting the evolutionary forces they possess (endogenous). The power of tourism that comes from outside can be synergized with the cultural strength of the Balinese. Compromise becomes fundamental in tourism, especially the synergistic role of components such as government, tourism practitioners, and local communities. On global tourism, compromise becomes important in the neoliberal era, which increasingly gives meaning to dependence (Anom et al.: 2017, pp. 59-80).

Degradation or loss of one of these territorial units signifies the change in the socio-cultural life. If the Balinese can survive with seven territorial units firmly, the traditional culture will be maintained and guide various socio-cultural activities in the community. But, the facts show that change cannot be rejected by the Balinese. Especially three territorial units indicated to major changes. There are subak (over the function of agricultural land), sekaa subak as traditional peasants groups (except sekaa-sekaa such as dance sekaa, traditional music sekaa, and other arts which are directly related to tourism) and social stratification system Tri Wangsa (feudalism disappearance).

However, culture and society are dynamic, including cultural tourism in Bali. After the 2000s, cultural tourism has increasingly competed with other types of tourism. Mass tourism has been integrated as a tourism paradigm in Bali (of course, we cannot forget that mass tourism generally has been successful provides prosperity for the people of Bali). The big investor (not just from Jakarta, but from all the world) has taken over the dominant Balinese economy.

There have been many socio-cultural changes, and many variations of tourist attractions, artistic creations and new types of tourism are developing rapidly besides cultural tourism. Including since 2014, mass tourism has increasingly received support from the central government in Jakarta. They have a big target of foreign tourist arrivals to Indonesia in 2019 with 20 million foreign tourists (before 2014, the average number of foreign tourist arrivals to Indonesia was no more than 8 million tourists, and almost 70% visit Bali as the main destination).

There is two opposite discourse about mass tourism in Bali. A current issue like over hotel rooms, mass tourism raises cannibalism (unwell price competition), admission fees, and tourism development only in South Bali, land function change, the threat of water crisis, reclamation, increased crime rates, and fears of local people will be eliminated because of tourism progress. But there were also positive things besides significant economic growth. Especially at the village level, they were very eager to develop rural tourism as a tourist village (Desa wisata), management of tourist attractions by traditional villages (Desa adat), a variety of tourism activities managed by local communities, and many new tourist attractions.

A review of the tourism village by Suryawan (Suryawan et al.: 2016) defines a tourist village as one type of alternative tourism because it is based on the local community. However, in practice, the new tourist villages in Bali are doing mass tourism. Only it is indeed managed by the local community with an indication of the involvement of investors from outside the village. Tourism products in tourist village supply, seem increasing far from the impression of cultural tourism. The potential of local culture has not been noticed, and there is a uniformity of tourism products. This situation impressed that cultural tourism in the present only a symbol and difficult to implement (dependent to business point).

The development of Bali's tourism has begun under the control of outsiders entering the early 1980s (big investors and central government control to state income increase). To be able to maintain Balinese culture, it is suggested to strengthen the Banjar as a social unit of the local community with autonomy in the boundaries of adat areas. Strengthening of Banjar will make the Balinese have a bargaining position in the dynamics of tourism development, to get economic profit and welfare of the community.

Since 1974, Bali has had a legal product in tourism development by referring to the Regional Regulation (Peraturan Daerah / Perda) on cultural tourism (revised in 1991 and 2012). But entering the 1980s and until

now, the implementation seemed unexpected. The law product of cultural tourism seen just as a slogan that is difficult to done action or legal sanctions. The main contributing factor is the paradigm of mass tourism from the central government to increase foreign exchange. By opens the door widely to investment resulting weakness law enforcement at the local government.

In 2019, Bali's new leader I Wayan Koster, a senior politician from the largest party in Bali (Partai Demokrasi Perjuangan Indonesia) has a different strategy from the Balinese regional leaders before. Koster manifestly focuses on local culture in terms of local regulations and policies. A local culture such as traditional villages (Desa adat), traditional clothing, traditional languages , and the strengthening of the local community's economy through traditional villages gets Koster's attention. Koster gives traditional villages have great power in managing their assets (land, gardens, rice fields, and others), to preserve social-religious-environment and building their social economics territories.The aspirations and agreements of indigenous villages are the main things under the leadership of the Bendesa Adat / Kelihan Adat, provided that they do not violate the national laws. Each official government at the village level or desa dinas (the lower level or the smallest part of the government under state control, consider the seventh Geertz concept), continues to exercise authority on a territorial basis (the official government village / Desa dinas can consist of several customary villages / Desa adat in its territory). Village government offices with the tasks and administrative areas of government under the state are led by Perbekel / Kepala Desa (one village area in Bali has two village models as official government village and the customary village or traditional village / desa adat). Koster wants Balinese culture can exist, although in modern life. Tourism development based on traditional culture is seen as important, and especially Balinese culture has been as capital in tourism development for a long period.

Furthermore, I Wayan Koster focuses on the role of traditional villages as customary villages (Desa adat) such the competence and productivity of Balinese workforce, Balinese weaving products, tourism villages with cultural tourism products (culinary, arts, heritage) and nature (landscape, local fruits and local plants that have traditional medicine-religion ceremony facilities), agriculture, fisheries and processed food industry in synergy with tourism businesses, and revitalizing the value of Bali's local wisdom in strengthening cultural tourism in the future (including socialization for the younger generation).

This moment is precisely related to traditional myths as cultural capital in the development of Balinese culture tourism that was forgotten. All this time, myths have not been seen as "promising capital" in tourism (especially in the attractiveness of new tourist villages in Bali). It is even possible that myths are still seen as "trivial things" or "unnecessary things" but important when it is felt necessary to establish identity.

Field data showed traditional myths in Bali are closely related to the existence or with a dramatic distinction between the sacred and the profane. Or, directing the type of human who lives in a sacred realm, full of religious values as Divine purity reflected in the universe with all its contents. Understanding, experience, and appreciation of purity will also determine the thoughts, attitudes, and ways of human life as homo religious. Myth in Bali strengthens the social identity of groups with the religious and in their daily life.

But for tourism, traditional myths in Bali appear to have certain emphases. This is related to the interests of the tourism business strategy, which must emphasize originality and on the other hand, emphasize practical packaging for tourists. The information by the tour guides to tourists are myths related to local values/ideology, the existence of a holy place/temple, history or origin, figure, variety of traditional arts, traditional architecture, good things, and bad things, and norms/ethics (taboos). The explanation of traditional myths to tourists usually starting from the tangible thing, historical, folklore, art, and social aspects of society.

The tour guides appear to have the ability with their respective characteristics in conveying this information to tourists despite having a standard operational procedure. In essence, in providing explanations the tour guides choose based on several basic things, namely, the source and knowledge of materials that are adapted to the mastery of foreign languages, tourist attraction (not all tourists are interested in socio-cultural information), the ability of a tour guide to master the field and the techniques of the tour guide in packaging information (understandable, concise, clear, accurate, comprehensive, ability to compare with tourist culture or based on the situation on the ground). The experience of a tour guide has a big role in the process of

interaction, the process of transmitting information, and tourist satisfaction (the experience of a tour guide shapes his character and style in serving guests). A guide as the vanguard/face to face with tourism can affect the overall image of Bali tourism (safe steps that are often taken in a tourist attraction by a guide is to explain things that seem visible/concrete such as the shape and structure of buildings, the beauty of natural panoramas, themes paintings, etc.).

Practically, the local story by the tour guide to the tourists indicates that tourism commodification is important in tourism. As a cultural and social symbol, Balinese cultural elements are chosen and used as a characteristic of "authentic Balinese" (originality-authenticity) for the benefit of marketing tourism communication. In this case, the myths as a tourism commodity are strived to have a similar understanding by the original situation (which is known, understood, and developed in the local community). It is not easy to do it, but the show must go on.

An example can be used when a tour guide explains the origin of Mount Agung as the most sacred mountain in Bali to tourists. When there is a mismatch with tourists' expectations, it can be overcome by conveying that there are many versions of myths about the origin of Mount Agung. The information it conveys is version "A" and what tourists submit is another version ("B", "C" or the others). This is usually happening and is especially experienced by tour guides who handle tourists from Europe and the United States (tourists from Australia and several countries in other parts of Asia, especially the elderly have similar characteristics also). The problem of right or wrong is something that has not been felt urgent by the tour guides. The most important thing is that "everything" for tourists, must be followed by "stories". That is stories as the main thing or complement or support of a tourist destination, tourist attractions, and tourism products (including about handicraft and souvenirs).

There are also different opinions from tour guides who see myths as not important things for tourists. They argue that tourists do not want these myths. Tourists want explanations that are not complicated, relaxed, and easily accepted based on a culture from which they come. The ability of the guides to read this situation is an important thing that is not determined by the certification but by years of experience in the profession of a guide. Myth is not important based on some tour guide view's because they often handle mass tourism. Especially tourists from China have a dominant less interested in traditional myths. The more interest in selfies / Instagrams, shopping tours, massages, and sports tourism/outbound in large or small groups (in the last two decades Bali flooded with Chinese tourists).

The general principle of most tour guides is how to make tourists satisfied and able to create mutually beneficial relationships between them. The expectation of tour guides on each trip is getting "susuk" as a free guide from the art shops (other income outside his-her salary). Among the guides and their drivers look a golden triangle or tri kahyangan (three heavens) which means three tourist areas that must be visited are related to gets "susuk". Tri kahyangan is three routes and around three tourist areas that seem to be favoured by the dominant guides. That is Batuan Village, Celuk Village, and Ubud Village in Gianyar Regency. Sometimes, unexpectation situation happens, when tourists not much shopping. They said that no problem when they have bad luck. A guide said, 'Human fortune already exists to regulate by God'. But psychologically, with honest must be said that they felt disappointed.

The truth, tour guides have a strategic position to a tourist destination, including explaining the traditional myth. For the famous tourist destination, the myths have been understood very well by the tour guides (like Uluwatu, Goa Gajah, Gunung Kawi, Tanah Lot, Taman Ayun, Ulun Danu Bedugul, Lempuyang, etc.). But for tourist destinations such as the emerging tourist villages, local myths seem to be explored more deeply. Although there are a few new tourist villages, have begun used the traditional myths that almost forgotten. This happens because local activists (tourism practitioners) realize that cultural tourism sells stories and creativity is needed to package it.

There is unique tourism creativity build by some local tourism activists that not only refer to official sources. They begin to enter myths as authentic local stories and explained to the tourist with practice. The

commodification techniques are used to process the original culture into a tourism commodity. They have their own local concept to make the tourist satisfied. Like water spirit as an effort to explain to tourists related to bathing as melukad (self-purification) in beji (Gods holy place), but there is a place for public bathing under the sacred area) and cooking experience (different with cooking class) about learning with the community to local culinary (sate, be tutu, lawar, jukut meurap, sambal bongkot, sambal embe, etc.).

By viewing symbolic power, the meaning of myth as cultural capital in Balinese tourism development will be interpreted. It is important to mention symbolic power as a soft form of power used by tourism agents to tourists (travel agents, tour guides, managers of tourist attractions, or tourism activists at the local level), and Balinese myths for tourism consumption determined by the dominance actions of tourism agents. Needed or not, what kind of myths, and how explained to the tourist is "in the hands of" these agents. Indeed, the traditional myths for tourists in Bali "regulated" as symbolic power of tourism agents in Bali.

In this perspective, tourism agents have been holders power as symbolic power and can manage for their interests (this is often not realized by tourists, and maybe the agents are not fully aware because they feel the position is approved). The symbolic power of the tourism agents is formed by the habitus - by the position of the tourism agents in an arena of cultural production or social arena (tourism). The social arena is a network of objective relations between the positions of tourism agents. The position of tourism agents is defined as objectively, and influences travel patterns, tour packages, tourism activities both personally and institutionally (travel agents, Indonesian Guides Association, local tour guides community). The arena describes the distribution structure and the species of power (capital) whose ownership gives access to the specific benefits that are targeted and will be achieved in that arena. The position of the tourists and what will they "consumed" (myths and other tourism products) in the arena is determined by the tourism agents (master of capital). Consequently, the arena of tourism is related to competition, cooperation, ability, and choice of tour guides to accommodate tourists (including consensus with local governments, local communities, and fellow guides in associations/associations/communities).

Moreover, tourists have a similar position in the tourism arena. They can have the power to choose targets. But tourists have relatively different targets according to the power of their capital and their purpose to obtain satisfaction in travelling. The position of tourists in the tourism arena may be said to be weak for one side. But from the other side, it can be strong when the tourists have strong motivation, have a lot of capital (especially economic capital) and already understand with tourism arena in Bali (many cases occur when tourists are directed by the guides, but rejected because tourists have separate agenda). It can be said that tourism agents have dominant control over tourism consumption include the myth, because it is closely related to the expected financial benefits. When the tour packages arranged by agents, they will select myths that conveyed to tourists related to the principles of the economy, efficiency, and effectiveness and gain profits. This action to strengthen tourism agent economic capital, by utilizing cultural capital and social capital, including their symbolic capital. Thus, anything that is conveyed to tourists under the "authority" of tourism agents includes traditional myths in Bali (regardless of the true or false of these myths). The power of tourism agents is difficult to match because it influences a series of cultural capital, social capital, economic capital, and symbolic capital that is manifested in the agency's ability to manage its tourism activities.

Balinese cultural tourism needs to be maintained, and one solution is the existence of traditional myths as cultural capital in Bali. The provincial government of Bali, together with the district and city governments, should have an understanding of the importance of traditional myths in their local area. Myth is different from fairy tales. Myths are stories (stories) that are loaded with messages. The myths should be able to be raised because it is the cultural capital of the Balinese people. An inventory of myths in Bali needs to be carried out by the Culture Office to be converted by the Tourism Office. This is related to practical interests that can be published and utilized by the tour guides, travel agents, etc. As a refresher, the explanation in the tour packages includes the development of myths that already exist in established tourist attractions.

Following thinking above, that can better interesting if we can improve collaboration with Education Departement to instill local culture among students. This collaboration aims to build a common understanding

Utopía y Praxis Latinoamericana; ISSN 1316-5216; ISSN-e 2477-9555
Año 25, n° Extra 6, 2020, pp. 122-133
129

of the myths as the cultural capital for tourism consumption and as preservations to the young generation in Bali. Thus the planning and work programs are to be made as far as possible they must be integrated and constitute an agreement between all components (Bali, which has more than one hundred years active in tourism, has never thought about including cultural tourism as a local curriculum at the elementary or junior high school level).

The development of traditional myths in Bali for tourism is similar to the active role of Balinese leader I Wayan Koster to build a development program based on local values. Support for realizing this spirit can be through understanding traditional myths as the cultural capital of Bali. Probably this manuscript can give some thinking and a series of the idea. But often the results of humanities social science research such as tourism science are difficult to implement. In application, tourism planning is needed to be able to utilize the results of tourism anthropology research, tourism sociology, tourism psychology, tourism history, etc.

If Bali still relies on cultural tourism (products and tourist attractions, tourist destinations, including cultural landscape) both mass and alternative tourism, the quality must be improved. Including if able to display the myths in various implementations (creative economic development such as; becoming a dance, becoming souvenirs, handicrafts, open workshops related to local myths, create digital technology for traditional myth, virtual reality / VR, augmented reality / AR, film, etc.) as linearity of cultural tourism in a dynamic era. That makes sense of maintaining Balinese cultural identity with new technology who accepted and used.

Take, for example, in Russia and China, and they introduced computer information and music technology (MCT) as a solution to folklore preservation. Technology becomes not hostile to folklore but can be useful for its preservation and transmission (Alieva et al.: 2019, pp. 118-131).

DISCUSSION

Bali should try to develop myth as cultural capital in the tourism industry seriously. For example, in Uluwatu Jimbaran, its better right developed myths based on local culture. During this tourist attraction served is the Kecak dance Rama Sita (Indian Hindu mythology). It would nice if trying to develop local myth as a distraction between Kecak dance. Very elegant by involving art experts and practitioners who are very expert, including in terms of audiovisual and technological packaging that has the opportunity to produce copyright.

Collaborating with available data, the traditional myth in Bali has strong cultural capital. But it has not felt important to be the focus of tourism development in Bali as cultural tourism. In summary, there are some problems with traditional myths in Bali to tourism development as follows:
1. Myth has not been considered important.
2. Tourism practitioners have the power to process myth tourist packaging.
3. Myths had not used as Bali tourism branding as before.
4. The traditional myth tourism development has opportunities and promising if managed properly.
5. The understanding development of myths for tourism to the preservation and education of the young generation.

The use of traditional myths by tradition and maybe the myth reproduction (two aim modification develop Balinese traditional myth for tourism and social identity) as local myth mechanism can be utilized and developed as a tourist attraction (tourism product) and part of the community-based tourism industry (rural tourism, ecotourism, etc.). Traditional myths in Bali have their values, philosophies, and meanings for the Balinese people besides the direct benefits of myths as part of the cultural system. Myth is found in many villages in Bali and raises a different diversity of cultural activities, social activities of cultural products. The diversity of myths in several villages in Bali needs to be introduced, utilized, and developed as part of tourism products. The process of planning, identifying, managing, utilizing, and developing traditional Balinese myths in several tourist villages and tourist attractions is needed. This comprehensive planning (identification, management planning, utilization, and development of traditional Balinese myths) is important to tourist

packages variation. It can be realized as a reinforcement of attractions and tourism products in several tourist villages/tourist attractions (especially the new one) that forgotten their traditional local myth. So, in planning a myth as a cultural capital for its development in a tourist village/tourist attraction, it is needed:

1.   Identify the history, form, function, meaning, and condition of existing myths and supporting facilities in a tourist village/tourist attraction. Resource mapping data and potential myths and characteristics of existing tourism activities are needed; other tourist villages/tourist attractions around; tourism issues and trends; inventory of business and economic activities that are already running and supporting the village tourism/tourist attraction; upgraded functions public facilities in the tourist village; the supports tourism activities condition of infrastructure that will elevate local myths as an additional product or even a main product.

2.   Identification of alternative costs and benefits of the myth as a tourism activity that can be developed as a village tourism product in terms of several aspects: socio-cultural aspects; market aspects; technical aspects; management and organizational aspects; aspects of asset empowerment; financial aspects and economic aspects.

3.   Identify the factors that are the strengths and weaknesses of the internal sector, supporting the development of myth in a tourist village.

4.   Identification of factors that become external opportunities and threats that support or inhibit business and economic development in the effort to develop myths as cultural capital as a product of a tourist village/tourist attraction.

5.   Evaluating business and economic prospects from various perspectives, such as financial and economic aspects, technical aspects, management-organization aspects, marketing aspects (promotion of social media and others), aspects of empowering regional assets and social aspects- culture.

6.   Emphasizing physical aspects that are environmentally friendly and have a local nuance.

7.   Can use IT approaches as needed to provide a modern feel in the traditional realm (virtual reality / VR, augmented reality / AR, MIT, etc.).

By review, Amanat (Amanat: 2019, pp. 65-75) on rural areas in the United States emphasized that rural communities are required to increase their competitive advantage in economic development that rural economic development must focus on the strength of its uniqueness and will be arrogant if it strives for uniformity (each village should not be forced to be similar). The countryside will never match the urban infrastructure, services, and facilities unless the village leads or develops into an urban setting or will be made into a city. There are many opportunities for economic development in rural areas that are missed because they focus on ways of building, such as development in big cities. Opportunities for rural economic development can start from the potential of tourism accommodation, facilities, and locally-based tourism activities, including the potential for agriculture environmentally-friendly.

In this thinking, traditional myths in this regard to be planned, created, and even "sold" as commodities that pay attention to aspects of sustainable tourism development strengthened by village funds budget (since 2015, Village Fund Budget / Anggaran Dana Desa In Indonesia very large to each village). If it refers to the village fund budget, physical projects can be planned but that related to local myths (academic studies are needed). For example, if a village has a heroic mythological figure in the past, it can make a statue in a park as a landmark village. The park contains the architectural style of the past, plants to decorate also if possible related to the village characteristics. The theme of the dioramas can be the birth, glory, relationship with other figures, or others about these heroes. This park based on local myth can function as a public facility and tourist attraction, including being able to have an educational function for the young generation in the village and even a function of preservation as a heritage. That village fund budget can be prototype design, master plan, action plan, business plan, academic study, training, design, practice, product trial, physical project. etc.

Another example is related to tourism accommodation, such as star hotels found in Bali. It will be more interesting and provide a representation of locality if in one corner or land owned by the hotel can make a miniature traditional Balinese architecture building. One building model can be taken, such as a traditional

Utopía y Praxis Latinoamericana; ISSN 1316-5216; ISSN-e 2477-9555
Año 25, n° Extra 6, 2020, pp. 122-133
131

Balinese kitchen (traditional architecture). The uniqueness of traditional Balinese kitchen in addition to technical aspects, aesthetic aspects, ethical aspects, spiritual aspects, religious aspects, and ritual aspects, also has a myth that can provide stories for tourists who stay at the hotel (unique stoves, firewood, etc.). The form of a traditional Balinese kitchen can be seen, and its function can be illustrated, the meaning can be understood as the authenticity of Balinese culture. It will be creative if someone practices the kitchen, and most importantly, there is an unforgettable"taste" and "impression" (quality tourism). From the traditional Balinese kitchen, be able to explain the Balinese people. Like the type and nature of food in Bali and the social pattern of Balinese people (in ancient times all Balinese compounds for one big family just have one kitchen). Also, the hotel has indirectly made efforts to conserve culture based on creativity (a creative business). This can also provide added value for the hotel in the guest's eyes. The competitiveness of hotels can be enhanced by local cultural capital. Hotel attractions can be developed from previous such as dance performances and traditional Balinese musical.

Unrealized, there are a lot of traditional myths in Bali. Like at the famous Bali Arts Festival (Pesta Kesenian Bali), many myths are presented in these cultural events every year (started in the early 1980s). For a month, they are a lot of art attractions and the art product exhibition. A cultural event like the Bali Arts Festival is the right place to identified and collect myth in Bali.

The above description produces thinking about tourism planning can answers academic and practical problems in tourism. Tourism planning trying to implement the academic and practical side about what will do or what must be developed. From Academic perspective, perhaps the fundamental problem in tourism planning is how to make a visionary plan (not repetition, but leads to development), based on localization, sustainable (economic aspects, environmental aspects, and socio-cultural aspects), target market positioning accordance with product packaging and futuristic nuances. The practitioners are certainly concentrated on the business and market aspects (trends). The government took facilitators and provided a support position for the achievement of development goals.

Finally, Competition in social arenas with different capital ability between the agent of tourism, bureaucrats (including academics), the tourist and local people often become a barrier in the tourism development sector. This manuscript has many disadvantages, such as needs more in-depth data. It would be nice if in the future there is much research about myth and tourism, which quantitatively and qualitatively focus on solving cultural tourism problems not only in Bali but in the world.

CONCLUSION

Myth as cultural capital in Bali should be considered for tourism development strategies. Until now, cultural capital has tended to be ruled out by social capital, symbolic capital, and economic capital. The reality that occurs is that cultural capital leads to the utilization of tourism commodities. From the case of Bali, which has a strong trajectory and habitus as cultural tourism supposed remembering traditional existence myths? Bali tourism must continue because, without the tourism sector, the Balinese people will lose the many economic benefits. In this intermission tourism (the virus COVID 19 has been threat Balinese tourism and the world); it is time to things that are missed for the sustainable development of tourism and the welfare of the Balinese people be reviewed to more wise and careful. Planning and development of traditional myth tourism as a cultural capital can be pursued into alternative strategies. Including making socialization the young generation in Bali to understand and not forget their own culture as a basis for knowing the culture of foreigners (strengthening the identity).

BIBLIOGRAPHY

ALIEVA, IG, GORBUNOVA, IB, & MEZENTSEVA, SV (2019). "Music computer technologies as a worth-while means of folklore studying preserving and transmission". UTOPÍA Y PRAXIS LATINOAMERICANA. AÑO: 24, n° EXTRA 6, pp. 118-131.

AMANAT, T (2019). "Strategi Pengembangan Destinasi Wisata Berbasis Folklor (Ziarah Mitos: Lahan Baru Pariwisata Indonesia) ". Jurnal Pariwisata Terapan, 3(1), pp. 65-75.

ANOM, IP, GUSTI, AM, SURYAWAN, IB, KRISTIANTO, Y, & NURUDDIN, M (2020). "Emerging Transdisciplinary Theory on Tourism Research: A Case from Bali". International Journal of Innovation, Creativity and Change, 11 (1), pp. 390-404. Primrose Hall Publishing Group.

ANOM, IP, SURYASIH, IA, NUGROHO, S, & MAHAGANGGA, IGAO (2017). "Turismemorfosis: Tahapan selama seratus tahun perkembangan dan prediksi pariwisata Bali". Jurnal Kajian Bali (Journal of Bali Studies), 7(2), pp. 59-80.

ARDIKA, IW (2008). "Pariwisata dan Komodifikasi Kebudayaan Bali dalam Pusaka Budaya dan Nilai-Nilai Religiusitas, (I Ketut Setiawan ed.)", pp. 1–9. Fakultas Sastra, Universitas Udayana.

BARTHES, R (1983). "The Eiffel Tower (as totemic object for Parisians and Tourist)". Hill and Wang.

CARVALHO, RMF, DA COSTA, CMM, & FERREIRA, AMAP (2019). "Review of the theoretical underpinnings in the creative tourism research field". Tourism & Management Studies, 15(1SI), pp. 11-22.

JENNINGS, GR (2018). "Qualitatative Research and Tourism Studies. In Handbook of Tourism Management Theories, Concepts and Diciplinary Approaches to tourism, Qualitative Research and Tourism Studies". Chris Cooper, Serena Volo, William C. Gartner & Noel Scott (eds.). SAGE.

MAULIDI, C, & WULANDARI, LD (2017). "Changing cultural landscape in post-productivism of rice field in Nyuh Kuning Village Bali". In IOP Conference Series: Earth and Environmental Science, 70(1), pp. 120-149. IOP Publishing.

NARYA, K (2010). "Kebijakan Pemerintah Provinsi Bali dalam Mewujudkan Destinasi Bali yang Sustainable". Dalam Pariwisata Berkelanjutan dalam Pusaran Krisis Global, pp. 45-64. Udayana University Press.

OURAHMOUNE, N (2016). "Narrativity, temporality, and consumer-identity transformation through tourism". Journal of Business Research, 69(1), pp. 255-263.

SUARKA, IN, & CIKA, IW (2014). "Pendayagunaan Folklor Sebagai Sumber Ekonomi Kreatif Di Daerah Tujuan Wisata Bali". ATAVISME, 17(1), pp. 71-83.

Utopía y Praxis Latinoamericana; ISSN 1316-5216; ISSN-e 2477-9555
Año 25, n° Extra 6, 2020, pp. 122-133
133

SURYAWAN, IB., SURYASIH, IA, & ANOM, IP (2016). "Perkembangan dan Pengembangan Desa Wisata". Percetakan dan Penerbit Herya Media.

UNWTO (2017). "Tourism Definitions". Madrid: UNWTO.

BIODATA

I.P.T. ANOM: He is a PhD in Religion and Tourism, a senior lecturer in the Faculty of Tourism, and the first Dean Faculty of Tourism, University of Udayana. He is very active to realize tourism as science in Indonesia. His research interest includes tourism economic, cultural tourism, and tourism planning. I Putu Anom active teaching in tourism bachelor degree, master of tourism and tourism doctoral program at Faculty of Tourism, University of Udayana Bali. The last book that he produced is Handbook Tourism as Science: Character and Prospect (2019) in the Indonesia language.

I.G.O. MAHAGANGGA: I Gusti Agung Oka Mahagangga: He is an anthropologist in the Departement of Tourism Destination, Faculty of Tourism, University of Udayana. He graduated from the master of cultural studies in the Faculty of Letter, University of Udayana. His latest publication is Tourism Evolution in Indonesia: Tourismmorphosis in Badung Regency, Banyuwangi Regency, and Luwu Timur Regency (2018) in the Indonesian language**.**

I.B. SURYAWAN: Ida Bagus Suryawan: He is a Planologist and since 2005 as a lecturer at the Faculty of Tourism, Udayana University. Ida Bagus Suryawan currently a prospective Tourism Doctoral Program in the Faculty of Tourism, University of Udayana. He is very active in joint research with many local governments in Indonesia (a few regencies in Sumatera, Java, Bali, Kalimantan dan Sulawesi). The works of books that have been published are Field Research I (2017) in the Indonesian language.

T. KOESBARDIATI: She is an anthropologist and lecturer in the Department of Anthropology, Faculty of Social and Political Sciences, Airlangga University, Surabaya. Her PhD graduated in Physical Anthropology Study At The Fuer Institute for Human Biologie, Hamburg Universitaet, Germany in 2001. Toetik Koesbardiati is an expert in forensic anthropology and actively writes books, national and international journals focus on forensics and death study. Received many awards including Wings Disaster Victim Identification and Gold Pin from the Indonesian Police (Air Asia Airplane Accident Case) in 2016 and as a guest speaker/reviewer of the activity revitalizing Alor's customary marriage culture with World Vision Indonesia (WVI) In 2018.

I.G.A. WULANDARI: She is a lecturer in the Department of Economic Development, the Faculty of Economics and Business, University of Warmadewa, Denpasar, Bali. In 2016, she graduated in Masters's economics, at the University of Udayana. Her research interests are small micro-entrepreneurs based on local geniuses. The last publication is Micro Small and Medium Entrepreneurs based on local culture in Bali (a case study of marketing MSME products based on local culture in Bali Art Festival).