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UTILIZATION OF CULTURAL CAPITAL IN COMMUNITY-BASED TOURISM DEVELOPMENT IN SADE VILLAGE OF CENTRAL LOMBOK

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**UTILIZATION OF CULTURAL CAPITAL IN COMMUNITY-BASED TOURISM
DEVELOPMENT IN SADE VILLAGE OF CENTRAL LOMBOK**

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Abstract:

The main issues of this research are: how the cultural capital operated on the field of tourism which the specific influences disposition to the tourism practice model in Sade Village and then how the mechanism of cultural capital to produce the tourism attraction, kind of tourism product and economic capital. The research uses descriptive qualitative with ethnography. Data collection, however, uses field observation, in-depth interviews, and documentation. Data validation employs triangulation, information review, and extension presence. The result showed that the community-based tourism represents the cultural practice of Sade society illustrated cultural capital. Some cultures presented on tourism practice: 1) the habit of traditional cloth making referring to heritage culture of Sade society; 2) the traditional architecture morphology style which was the complex values while it is the product of tourist consumed; and 3) the traditional art fight (presean), traditional music (Gendang Beleg) and new attractions of Amaq Tempungus danced.

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Modal Sosial,
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Abstrak:

Isu utama dari penelitian ini adalah: bagaimana variabel modal budaya beroperasi di bidang pariwisata yang secara spesifik mempengaruhi disposisi pada model praktik pariwisata di Desa Sade, kemudian bagaimana mekanisme modal budaya untuk menghasilkan daya tarik pariwisata, jenis produk pariwisata dan modal ekonomi. Penelitian ini menggunakan metode etnografi dengan pendekatan secara kualitatif deskriptif. Proses pengumpulan data dilakukan melalui pengamatan lapangan, wawancara mendalam dengan tokoh masyarakat Sade dan dokumentasi. Validasi data mengadopsi triangulasi, tinjauan informasi, dan kehadiran peneliti. Hasil penelitian menyimpulkan bahwa praktik pariwisata berbasis masyarakat mewakili praktik budaya masyarakat Sade adalah modal budayanya. Beberapa budaya yang disajikan pada praktik pariwisata: 1) kebiasaan pembuatan kain tradisional yang mengacu pada budaya warisan masyarakat Desa Sade; 2) gaya morfologi arsitektur tradisional yang merupakan nilai-nilai kompleks produk yang dikonsumsi oleh wisatawan; dan 3) seni tarung tradisional (presean), musik tradisional (Gendang Beleg) dan penambahan atraksi baru tarian Amaq Tempungus.



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INTRODUCTION

Entering the current era of globalization is a process of attracting interest between tourism and culture (cultural capital) (Elfiondri, Zaitul and Rina, 2021) as a result of the onslaught of capitalist market ideology flows that tend to emphasize the importance of economic benefits (Demir, Gozgor and Paramati, 2020; Zhang, 2021). The character of intercultural relations in capitalist ideology is the mystification of the market. As we understand it, the market is a place that brings together transactions between individuals (Liu, Zhang and Yao, 2021). Market ideology in tourism that intersects with cultural capital will give birth to cultural expression that becomes the basis in tourism development (Osman and Farahat, 2018; Li, 2020). This cultural capital is at once an item consumed directly or not directly by tourists.

Today, cultural tourism is overgrowing due to tourists' new trends and changing tastes (Vergori and Arima, 2020; Zhang, Liang and Bao, 2021), namely the tendency to look for something unique and authentic from a culture (Haigh, 2020). The percentage of the trend of cultural tourism interest in the world is around 30% as a picture of the shift in tourist interest from 3S motif (*sun, sea, sand*) to (*cultural fruits*) or tourism with cultural consumption motives (Richards, 2018). This phenomenon shows that cultural tourism will always exist amid the circulation of globalization (García-Villaverde *et al.*, 2021). Geographical boundaries no longer determine spatial mobility (Hung, Peng and Chen, 2019) but are determined by the distribution and movement of humans and capital that are increasingly sporadic (*ethnoscape-finance case*).

One of the community cultural entities in West Nusa Tenggara Province (NTB), a tourist attraction, is Sade Tourism Village, Rembitan Village of Central Lombok

Regency. Sade, in the *trajectory of the mindset* of the people of Lombok is known as a community that still holds firm to the local identity (Higgins-Desbiolles and Bigby, 2022), the People of Sasak Lombok as the original ethnicity of the island of Lombok. Maintaining a traditional cultural identity in the current globalization (Viken, Höckert and Grimwood, 2021) will give rise to a spectrum of different stimulants, namely inviting the "fishing rod/bait" of tourism because of the otherness it has (Ruiz-Ortega *et al.*, 2021). According to (McKercher, Filep and Moyle, 2021), they formulated that the movement and dynamics of the consumption of modern society today are primarily determined by the factor of his search for *distinction*. This phenomenon becomes interesting to examine because tourism will force local cultural entities to collaborate (Zaman and Aktan, 2021), attract each other, and overtake the cultural circuit's trajectory (*circuit of culture*).

The reality of tourism development in Sade today shows different things; there is a change in expectations for managed capital investment as an aggregate driver of the tourism sector (Pavlatos, 2021). The dominant expectation is that economic and human capital is represented through formal education qualifications-the movement of tourism dynamics conflicts with socio-cultural contexts. In addition, it raises negative stigma and shifts in values that are understood as a source of dignity with materialism-oriented tourism (Park and Joyner Armstrong, 2019). Hall (1997) describes cultural life in four levels of the trajectory (*circuit of culture*), namely the level of regulation, identity, production, and consumption. At the regulatory level, tourism rules in Sade are politically produced to double economic capital. Cultural ideas are more susceptible to value conflicts at the identity level due to speculative



differentiation of the meaning and nature of inspired values.

On the other hand, an interesting phenomenon occurs in production and consumption. At this level, cultural capital no longer resides as an entity of transcendent values that must be consumed exclusively, but those values are projected as tourism commodities (Wang, 2021). At this level, there is a reconversion of cultural capital into economic capital through the ethnicization of cultural capital in tourism performance. The construct of pejorative cultural capital at the identity and regulatory level is transformed into an ameliorative. It is at production and consumption. Then how can this aggregate of cultural capital play its role in creating treasures of attractions and converting other capitals? It is, however, becoming the gaps to discuss within this research paper

METHODS

The study uses two *grand* (broad) theories to answer the phenomenon of cultural capital in the practice of community-based tourism in Sade. The first theory is generative structuralism by Piere Bourdieu. In addition, the theory of social exchange Peter M Blau is also presented. According to Bourdieu (1977), social reality is a triadic relationship between subjective structures as the general basis of individual perception and the objective structure in which social reality is processed and played. Subjective structures are called Bourdieu with habitus, and objective structures are called realms. Habitus is a mental structure by which the individual assesses, defines, analyzes, and appreciates his social world. At the same time, the *field* is a network of relationships between objective establishments in which the established relationship is separate from the consciousness and will of the individual.

Tourism practice in Sade is a picture of cultural practices obtained through the cultural education of people who come into contact with the relevant staging domain, namely the tourism realm. Cultural capital is an aggregate of ideas, symbols, and structures that produce tourist attractions based on the values of local wisdom. In short, to play and exist in the realm of tourism, the composition of habitus with cultural variants owned by the people of Sade must be in line with the natural patterns desired by tourists, especially those who have a high level of otherness (*distinction*). The rift in the objective structure (society) always occurs because existing habitus does not play in potentially relevant areas.

On the other hand, social exchange theory was born and developed from a social analysis that saw structural realities formed due to local and generalized exchanges. Blau (1964) indicates that humans are in a systemically organized social space so that the patterns of relations between humans are determined by how far humans go in exchange. Analysis of social relations in Sade's tourism practices indicates the existence of *costs and rewards*. In building an exchange, tourists need special costs to consume the cultural commodities of the Sade community, in return for these costs in the form of cultural attractions, either *tangible* or *intangible*. Blau (1964) saw that structurally constructed social reality did come from the process of social exchange. In this context, the tourism practices in Sade are also the reality that connects the exchange between the host (*host*) with the guest (*guest*). The process of interaction that connects the two lies in the host's ability to convey, display and organize the surrounding cultural facts on which tourist consumption is based.



This research method uses a cauldron descriptive method with a phenomenological ethnographic approach. The essence of ethnographic methods is to study the cultural structure in local communities. Meanwhile, phenomenological assumptions are essential realities in the human mind, making it impossible to describe society's culture without giving a touch of subjective interpretation in the expression of meaning. The locus of this study is located in the tourist village of Sade, Rembitan Central Lombok Regency. Sade is a traditional village that has transformed itself into a leading tourism destination based on local culture. The techniques used in data collection are techniques: 1) field observation with a focus on the analysis of potential, socio-cultural systems, patterns of relationships of agent structures and community belief systems; 2) in-depth interviews following the focus of the study; and 3) documentation. Data presentation techniques are done descriptively through verbal presentations containing word reports. Data validity analysis techniques use triangulation, informant reviews, and attendance extension.

RESULTS AND DISCUSSION

Overview of Sade Tourist Village, The village of Sade in local literacy was first occupied in 1070 AD. The word Sade comes from the ancient Javanese term "Husade" which means consciousness or medicine. According to the people of Sade, five things become a remedy for peace of mind; happy (*seneng bagie*), humble (*bawak tarung*), always grateful (*merase cukup paice*), obeying the divine rules (*betertib*), and love each other (*saling periak*). The theological, anthropological, and cosmological conceptions of the Sade people are illustrated

through three fundamental beliefs that must always be firmly held in life, namely: 1) *nurcahye* as a manifestation of belief in the existence of almighty God, Allah SWT; 2) *nursade* as a manifestation of belief in the light of the Prophet sent to show the path of truth; and 3) *nursane* as a manifestation of belief in the position of the universe which is a representation of divine power. These three conceptions of belief are described philosophically through the philosophical value of "*aik meneng, empak bau, tunjung tilah*". It means that the balance of life is obtained through the sanctity and purity of the soul (*aik meneng*), utilizing nature to live sufficiently (*bau empak*) by not damaging the environment (*tunjung tilah*).

The village of Sade began to receive tourist activities for the first time in 1975 with the arrival of Dutch tourists. Also, it coincided with the construction of the "Nursyahada" mosque by the central government through the postal tourism and telecommunications department. The inauguration of this village as a tourist village began in 1989 with governor decree No. 2 of 1989. The development of Sade as a tourist destination for almost 21 years tends to stagnate, only then develop rapidly in the era of the leadership of NTB Governor TGH.M. Zainul Majdi, who made tourism the superior sector of the region with a strategy to open the gates of international tourism in 2011. Here is a graph of tourist visit data in Sade as in Figure 1.

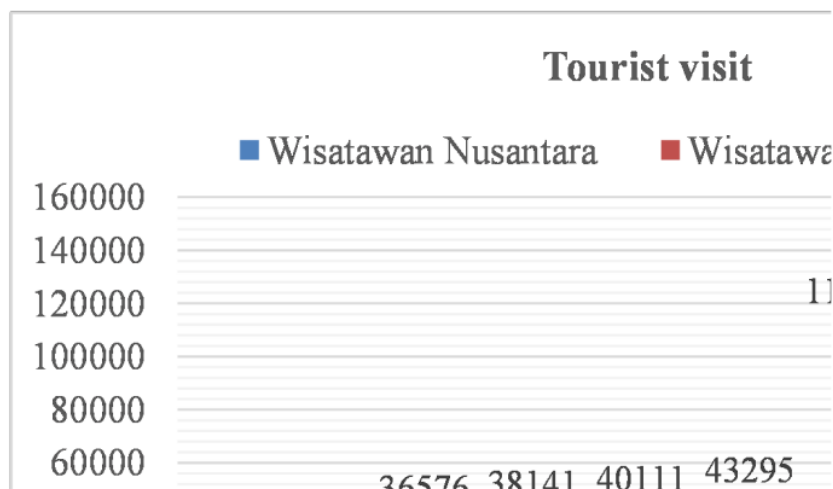


Figure 1
Tourist visit in Sade

Familial relations between people in Sade kept maintaining. The dominant marriage system is endogamy (*merarik kance dirik*). The kinship system in Sade is divided into three types, namely: 1) a small family (*newspaper*) composed of a father, mother, and son; 2) family (*punggilan*); and 3) the emotional bonding group (*sekuh hadas*). The system of community life association in the Sade community is called *bebanjar*, a unit group that helps people. To strengthen the kinship rope, the people of Sade do several forms of activities, namely, please help (*betulung*), attend invitations (*betangko*), and slash (*belangar*). The system of government is still traditional, whereas the figure still holds the dominant control over the movement of the social system. Indigenous figures who regulate social life and government are called village heads (*Jeru Keliang*) accompanied by indigenous elders as advisors to the language system divided into two the acceptable Sasak language and ordinary Sasak language (*plural*). The belief system of Sade society is divided into two phases: the belief before the

entry of Islam consisting of animism and dynamism, and Islamic belief consisting of Islam *wetu telu* and the five-praying practice of Islam. In the trust of Islam *wetu telu*, first of all, three things are taught, namely creed (*ketauhidan*), moral (behavior), and culture (*ritual mole monte*). Islam *Wetu Telu* is also a combination of teachings from three elements of belief: ancestral teachings (localism), acculturation of Hindu teachings (Hinduism), and Islamic teachings of Sufism.

Habitus Embroidering Woven Fabrics: Between Tradition and Social Distinction, The construction of traditional identity in the practice of community-based tourism in Sade seems to overturn modern realities that emphasize the meaning of creativity and the destruction of *primitive slayingas* a condition of survival defense. Schumpeter (1976) sees the capitalist heartland as organizing modern innovation by destroying outdated elements. In the context of tourism, the realms of traditional cultural identity that are generally considered unproductive and less efficient turn out to be



quite efficient as a means of economic capital conversion. One of the people who have a tourism magnet in Sade is *setting* traditional woven fabrics that have taken root and boil down to the homology of social structures. In the description of the Sade community, the habit of setting cloth is one of the standards of women's maturity as a selection system for the feasibility of building a household. Women who have not been able to weave *Songket* cloth will be considered unfit for marriage.

Such systems of thinking form cultural habits in the dispositions of individuals give rise to structural homology in areas of thought and daily activity. Habitus in the context of the art of embroidering cloth in Sade is a set of basic broods that are deeply integrated to form patterns of cultural unconsciousness that can control mental processes without being consciously understood or controlled. Bourdieu (Harker, 1990;172) states, "repeated perceptions of particular stylized works encourage unconscious interiorization of the rules that control the production of works (cultural capital). Therefore, this kind of inheritance will give birth to the regularity of patterns that are considered correct and become structural homology and standards for individual actions. Setting this cloth even becomes a habitus that is passed down through generations. The women at Sade have been taught this skill since 10. This teaching technique is formed naturally through cultural unconsciousness.

Making Sade woven fabric starts from processing cotton as the primary yarn material (*bebetuk*). It is then collected cotton until it is made into small rolls (*rolls*). In addition, it separates the rolls into yarn (*minsah*), giving color to the yarn (*color*), making the body of the fabric through the unification of the threads (*ngani*) until the final stage of making the woven fabric itself (*nyesek*). The whole

process of making this fabric becomes the primary look for tourists' appeal in Sade. The results of this cloth weaving production become the economic source of the surrounding community; price variations are determined by the fabric motif and the area of the fabric. Setting fabrics that boil down to traditions and habits that are produced continuously will turn into cultural capital.

There is a mutualism symbiosis between the cultural practices of the Sade people and the consumption of culture by tourists. According to Bourdieu (1986), cultural capital tastes, cultural values, and consumption patterns. Tourists with special interests make forms of Sade culture, such as setting fabric as a consumed product. Tourists who visit studying itwear and keep it as a foto by following the picture.



Figure 2

Tourists learn to weave fabrics in Sade

What is shown in Figure 1.2 illustrates an unusual phenomenon in the context of modern life. The consumption patterns of modern society today are experiencing a reversal over reality. Ways to express themselves as human beings with bargaining value in social spaces are obtained with behaviors different from general conditions. In the context of tourism in Sade, the ancient ways of producing woven fabrics are used as a medium to express themselves; the goal is not to know how to produce but to prove itself



to have social distinction. Habitus of the Sade community turned out to be a productive investment in tourism practice because of its power. Ardika (2018) describes a pattern in capturing the taste of tourist consumption by creating local community cultural entities that are increasingly different from the customary conditions of the general public.

The whole process of making this woven fabric takes a long time, depending on the area of the fabric and the motifs made. *Songket* fabric patterns and motifs made by the Sade community generally have the same motif, such as *even yeast motifs*, *selolot*, *kemalo tapok*, *komak*, *four stems*, *striped cloth* (black), and *krudat* motifs. These motifs distinguish between Sade *Songket* fabric and fabrics in other areas. The motifs in *songket* Sade fabric become a diversification of tourist products; the price of *Songket* fabric is also determined by the motif and the difficulty of making it. The price range pegged to the usual type of fabric is around Rp.50,000-Rp.150,000. This price is pegged to the type of fabric with a *Songket ikat* motif and black cloth. As for other motifs, the price ranges from Rp.200,000-Rp.500,000. Tourists who visit usually buy this *Songket* cloth as souvenirs. There is a symbiosis of mutualism between cultural capital and tourism economic capital through buying and selling transactions. According to Inaq Ili (interview April 13, 2019).

"Sometimes I used to get that 2 million per day, but that's rare. Usually, tourists buy fabrics and bracelets. My average income can be 300 thousand, but because of yesterday's earthquake, it can be 200 thousand per day alone already grateful (translated from Sasak language)"

Based on the interview data above, tourism has provided a ration of cultural defense through exchange with economic

capital. Not only does the host have something that the tourist needs, but the tourist also has something that the host wants. In their theoretical structure, Edgeworth (1881) and Coleman (1990) mention that, in transactions, there must be something he calls double coincidences of wants. These two intersections of interests created a harmonious exchange mechanism between the culture tourism commodity of Sade citizens, which transformed into the product of tourism (Chiriko, 2020).

Traditional Architectural Styles: Symbolic Value, Travel Preference, and Consumption. Technology is a tool that humans use to survive all sources of change, both natural and social. At the same time (Volti in Carroll, 2017) defines it as skill and art so that ecology can be a building with a particular architectural style. The construction of buildings in Sade has a thick cultural pattern, very different from the architectural style of Lombok people in general. The architecture of the existing building in Sade becomes a cultural capital that has an essential meaning for the sustainability of tourism practices; because of its uniqueness, tourists who visit Sade make it a place to learn and get to know more closely the cultural values contained in it.

The architectural style of buildings in the Sade community characterizes a cultural pattern that later became the community's identity. The existence of this cultural capital and a tourism identity in Sade. There are two main types of buildings presented as tourist attractions: houses (bales) and rice barns (*sambi*). The house in the conception of Sade society is used as a place to live. It is also a manifestation of belief in something supernatural. In terms of shape, the house in Sade has a distinctive cultural pattern; for example, a reasonably low door has a sense of modesty. Every guest who wants to visit is expected to respect the host by bowing their head. On the inside of the house, there are three steps. According to Hariadi (interview



April 13, 2019), the stairs symbolize the success of the Islamic school wetu tell and as a symbol of the three minimum conditions that humans must believe in achieving world happiness and life balance, namely, *nursade*, *nursane* and *nursade*.

On this point, Bourdieu (1977) explained that art is a category of transcendent meanings understood by certain groups of people. The construction of meaning in a cultural entity can be the cultural capital in tourism practice. Cultural capital in the form of traditional architectural styles in Sade is now an alternative to the defense of society from the changing currents of the times, namely by constructing transcendental identity as an informative cultural value consumed directly by tourists. A sense of difference encourages tourists to express their emotions as a form of respect and belief that he has different values. Uniquely, these tourists have been in *hyperreality*, a stage where the social reality is constructed to the point that it is difficult to distinguish it from the actual reality. Their stylish ways of expressing themselves in Sade appear in Figure 3.



Figure 3
Traditional architecture as the capital of tourism culture

Seeing how tourists express themselves like the picture above, cultural consumption patterns indicate interest in Sade's cultural capital. Diah and Dharma (2016:87) explained that the contemporary tourist consumption model has shifted from the practice of mass tourism that consumes 3-S

sea, sun, sand to consumption of cultural variants. With such a pattern of transformation, it seems that the people of Sade have the openness to take advantage of the opportunity as one way to maintain local wisdom. The interest of tourists to travel to Sade can not be separated from the distinctive cultural pattern of the structure and morphology of house buildings.

The development of cultural tourism activities practiced through the consumption of cultural goods and arts (Valeriu and Istoc, 2007), especially in the era of *millennials* as it is today, is a form to symbolize a person's confidence that he consumes something different from the consumption patterns of most people. Thus, cultural consumption patterns become the value of artistic competence and become symbolic capital for him in other societies. The themes featured as *Doxa* languages in tourism are "*back to nature, back to the last*." Through this subtle doctrine, the distinction becomes a means of demonstration to prove a higher social distinction than others. Rundown buildings are now like a heavenly palace where tourists express themselves. What we imagine as something disgusted in the tradition of mopping the floor with buffalo/cow dung (*belolot*) turned out to be an attraction for other humans.

The model of consumption of cultural goods carried out by tourists in tourism practice is a picture of the desire of tourists to seek distinction. Ardika (2018) formulated if the cultural capital displayed in tourism is increasingly different from the natural patterns found by tourists in their daily lives. His interest in cultural capital will be higher, which can be of economic value. Still, it can be the opposite and vice versa; if the cultural capital had a relatively small difference or the same as the natural consumption patterns encountered in its expectations, His interest in the culture would also decrease. Factually,



Sade Village has differences that contrast with *Sasak* Lombok community houses in general; this significant difference drives tourist attractions so that tourists' interest in visiting and learning the cultural values inherent in it.

Presean Traditional Arts Attractions, Gendang Beleq and Amaq Tempungus. Two types of traditional art are still maintained and staged as a tourist attraction by the *Sasak* Sade people, namely traditional martial arts called *Presean* and traditional music arts called *Beleq* Drums. *Presean* is a traditional martial art that still plays an essential role in maintaining tourism intensity in Sade

Tourism Village. The existence of martial arts is an educative value for tourists who want to feel the sensation of traveling. The players in this martial art are called *pepadu*. There are two referees (*pekembar*) in the game, namely the line referee and the middle referee. In addition to *presean*, another art that becomes a tourist attraction in Sade Tourism Village is the traditional music art of *drums*. These two arts (Figure 1.4) have relatively similar history and cultural values as the embodiment of war conditions in ancient times. *Presean* is a symbol of warrior combat, while *Gendang Beleq* is the music accompanying the war.



Figure 4
Presean Attractions and Gendang Beleq

Presean and *Gendang Beleq* were born and developed at an estuary of aesthetic tradition. If its position symbolizes the value of greatness and might, then in the context of tourism, it will encourage the appearance of informative mantras that can influence tourists to know and learn them. Art staged in the realm of tourism illustrates the process of the aestheticization of art as a performance. Positioning the arts as cultural capital in tourism will encourage changes in the true meaning of culture.

This is in line with Schenchner's (1998) opinion that today's culture has undergone *art by metamorphosis*, a stage characterized by a change from ritual to the theater.

McKean (1987) thinks optimistic when talking about tourism that goes into the realm of community culture. According to him, tourists who visit a particular destination are a form of cultural preservation. Furthermore, the impact of tourism on cultural sustainability is explained through its concept of cultural

involution. It is seen as elaboration between cultural practices that are increasingly intensely staged, more widespread, and more often to fulfill tourist needs. The relationship between cultural practices and tourism practices can be a condition of creating cultural balance by encouraging creative people (Li, 2020)

Bourdieu (1977), in this case, considers that cultural capital converted to economic prosperity is a cultural mechanism to maintain a habitual disposition that has been established in society. *Presean* art and *drums* need to be used as economic capital through staging in the realm of tourism. Capital conversion arises because of tourist interest in aesthetic codes shown as tourist attractions. The aesthetic codes are symbols of the ideas inherent in the cultural entities of the Sade people. Capital exchange occurs because of cultural taste; tourists with high artistic competence tend to appreciate this display of art more than those who lack artistic competence. Thus, to maximize consumption in a convertive effort, the people of Sade need to enrich the codes and art artifacts that may provide a sensation of difference.

Currently, efforts to create the performing arts have been carried out by the Sade community in the form of a new commodity treat in a witty dance called *Amaq Tempungus* dance (Figure 1.5). This dance is a group creation because of an awareness of the more diverse dimensions of attraction. Korten (1988) considers that community-based tourism can be a way to introduce local *variety* that is important as part of cultural values. The *Amaq Tempungus* dance signifies that tourism awareness has grown and developed in the Sade community. This dance appears as entertainment for tourists, with the concept

of funny movements and invites laughter; this dance becomes an additional attraction for tourists who visit.



Figure 5
Amaq Tempungus dance attractions

All attractions staged in community-based tourism practices in Sade are a breath of fresh air for the cultural sustainability of the surrounding community. The cultural capital that comes into contact with tourism will encourage a cycle of capital turnover that attracts each other. Tourists come to bring economic values because of their needs as cultural consumers; on the other hand, local people act as producers that produce cultural commodities. Consumption patterns that occur in the tourism arena will naturally bring together the interests of each agent. Tourists need aggregate cultural attractions, while local communities need economic capital. The intersection of the two gave birth to cultural expression as a stage play. Thus, the potential for cultural sustainability will be higher in tourism when compared to other fields (e.g., politics).

CONCLUSIONS AND SUGGESTIONS

Tourist activities in Sade have encouraged the conversion of cultural capital into economic benefits. These two things are closely related and support each other, bringing various developments in



society's order in the area. Cultural practices that become icons of the region and converted into tourist attractions should not be eroded because of economic stigma. The practice of embroidering woven fabrics, traditional architectural styles, and traditional arts must remain sustainable with tourism. The process of capital conversion is created because of cultural interest by tourists as consumers. The linking of two main aspects, between culture and economy, must be balanced to maintain the sustainability of the values that become community trust and economic stability as a sustainability challenge for a prosperous life. Tourism development does little to reap criticism on natural destruction and softening the values that exist around tourist objects. People should strongly consider various aspects of the continuity of life, ecology, and indigenous values and traditions that people trust. Thus, the development approach must be based on social reality and strong consideration of prevailing customs and mature studies to maintain identity integrity and avoid the destruction of nature. To achieve local wisdom, tourism continuity, and the welfare of the people of Sade village, the government should review the dimensions of tourism that are a priority for development

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PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13

PAGE 14

PAGE 15