POTENTIALS OF PALUNGAN SALT FARMING IN THE DEVELOPMENT OF CULTURAL TOURISM AND COMMUNITY-BASED EDUCATION IN THE VILLAGE OF TEJAKULA

Ni Made Ayu Natih Widhiarini¹, Ni Nengah Ariastini², Ni Putu Feby Devira Permanita³, I Made Trisna Semara⁴

Sekolah Tinggi Pariwisata Bali Internasional

¹datanatih@gmail.com, ²ariastini.elf@gmail.com, ³febydevira04@gmail.com,

⁴semaratrisna@gmail.com

Abstract

Palungan salt farming is one of commodity that is still dominated by coastal communities in Tejakula Village. However, since 2010 the number of palungan salt farmers has degraded from 200 farmers to 21 farmers. This resulted in the production of salt manger decreased. On the other hand, salt is one of the foodstuffs needed by various parties for both consumption and industrial needs. Although the Government has issued a policy to empower traditional salt farming through PUGAR, until now the implementation has not been maximized. The aim of this research was to identify the potential of internal and external physical environments in Tejakula Village as a consideration in the effort to conserve local wisdom in synergy with sustainable tourism development. Using the descriptive qualitative research method, Tejakula Village has internal and external potential that is useful to be developed towards the development of living museum as cultural and educational tourism in order to conserve local wisdom and improve the economic level of the community in Tejakula Village.

Keywords: Palungan Salt Farming, Cultural Tourism, Living Museum, Educational Tourism.

I. Introduction

Salt is one of the foodstuffs needed by various parties for both consumption and industrial needs (Widiarto, 2013). Based on data from the Department of Marine Affairs and Fisheries (2016), it shows that some areas in Indonesia such as Cirebon, Sampang, Pati, Indramayu, Sumenep become salt-producing areas in large quantities between 435,439 to 236,117 tons in 2016. Bali as an island that has many beaches, also has salt farming area, one of which is Tejakula Beach located in Tejakula Village, Buleleng Regency. The sea water at Tejakula Beach has a high salinity content and a good climate to produce salt. Therefore, salt agriculture is a leading commodity for coastal communities in Tejakula Village. Based on an interview with Mr. Widnyana, as chairman of the salt farming group in Tejakula Village, stated that the process of salt production in Tejakula Village has a characteristic that is utilizing soil elements to assist the filtration of sea water and coconut blades for the crystallization process. The salt making process produces salt with a clean quality and that is not bitter because the bitter substance is absorbed through the pores of the coconut blades. This process is one of the local wisdom

passed down from generation to generation, even it was proposed to be one of the UNESCO world cultural heritages since 2015.

Behind the uniqueness of local wisdom, nowadays salt farming seems to be abandoned by coastal communities, they even tend to move to pursue other types of livelihoods. Although the Government has issued a policy to empower traditional salt farming through PUGAR, until now the implementation has not been maximized. Based on interviews with some salt farmers in Tejakula Village, the decline in the number of salt farmers is due to low salt price in the market, lack of traditional salt marketing out of the region, and the abundance of imported salt. Therefore, salt farmers only sell their crops to the village community and its surroundings. In addition, according to Mr. Yudiarta, as a community leader in Tejakula, the capitalistic attitude of landowner who tends to want to get bigger economic benefits by selling the land to local investors and foreign investors. As a result, the number of salt farmers in 2016 that reached 200 people, currently only 21 people left. If this remains to happen, then there will be cultural and local wisdom degradation that leads to the extinction of soil and coconut tree blades salt-making techniques. Therefore, an effort is needed that can prevent the waning of local values that have been inherited since the past.

The development paradigm in Indonesia is now more oriented towards the development of services and industry sectors, including the tourism industry (Desliana, Gaffar, & Andari, 2014). According to the Minister of Tourism of Indonesia, Arief Yahya, the rapid development of tourism in Indonesia is expected to replace the oil, gas and coal sector which have been providing the largest foreign exchange for state revenues. Therefore, tourism becomes one of the priorities of development in Indonesia by developing tourist destinations. In the development of tourism in general, sustainable tourism is seen as a step to manage all resources by maintaining cultural integrity, ecological processes, biodiversity, and other supporting elements including coastal tourism development (Sikuai & Permana, 2013). Based on research conducted by Fahrudin (2013), in addition to being used as a marine tourism object, the coastal area is also used as a cultivation area of various marine biota which is also potential as a tourist attraction. For example, educational tours of coral reefs in Pemuteran, Karangasem that successfully make conservation efforts which are also developed towards sustainable tourism. Therefore, the authors are interested to raise a study that aims to explore the internal and external potential of *palungan* salt farming in the development of cultural tourism and education in Tejakula Village.

II. Literature Review

Arya (2015) in his research explains that the protection, development, and utilization of cultural tourism is one of the measures to preserve the culture and the results can be sustainable. However, the use of tourism can have a negative impact on the culture itself. As explained by Siswanto (2007), in his research, mentions the negative impact caused due to lack of attention given to the requirements needed for sustainable tourism. According to Siswanto (2007), the development of cultural tourism without destructing it, can be achieved with the cooperation and strong relationship between government, private sector, and society. In the development, a concrete program that aims to preserve the cultural assets is required to preserve the positive values as means of cultural, tourism and cultural development

education that can serve to improve the understanding of civilization and the welfare of the people.

Educational tour is one of the special interest tours that provide a learning experience and is now a new trend in the tourism industry. As stated by Harris (2014), in his research entitled the Revitalization of *Sangraja Park* Becoming an Education and Cultural Tourism Center in Majalengka, educational tour is intended as a program where visitors in their activities take a tour in the tourist area with the main purpose of getting the experience of learning directly those associated with the tourist areas visited. In the revitalization of Sangraja Park to become an educational tourism center, synergistic steps are needed between local government programs in tourism, circulation coordination between the points of activity of the city with Sangraja Park, the design of planning and design of Sangraja Park, the adjustment between modern design of the tourism and education park with the local historical and cultural values, as well as the need for awareness of prioritizing the revitalization of the Sangraja Park as a potential tourism area in Majalengka District. Meanwhile, Muchhibi (2015), in his research, emphasizes on the architectural design of *Mangrove Park* that can answer a need for sights that remain to preserve the natural surroundings and as a learning center in it. In the selection of *Mangrove Park* location as Education and Recreation facilities, it needs to meet several criteria, including land that is designated as a tourism area, attractive scenery, adequate accessibility, and adequate infrastructure.

Suansri (2003), who researches *Community Based Tourism* stated that CBT is a tool for community development and environmental conservation. In this context, the tours undertaken have an inseparable part of the conservation effort, encouraging community participation in tourism planning and management so as to improve coastal community economy. Based on these explanations, it can be stated that cultural tourism and educational tourism is a tourism not only as a recreation, but also provides a learning experience, both about the culture and other knowledge of the sights visited. In its development, support and cooperation between the government, managers and the community are needed, either from planning, design, or management.

III. Methodology

The research was conducted in Tejakula Village, Singaraja, with the object of *Palungan* salt farming research, conducted from July to October 2017. This research includes qualitative descriptive research. The qualitative data in this research, namely, the potential of internal and external environment of *Palungan* salt farming in Tejakula Village through data collection techniques as follows: 1) In-depth interviews with six informants consisting of salt farmers, fishermen, and tourism stakeholders such as government and community leaders in the village of Tejakula to know the process of making *Palungan* salt, internal and external potential of Tejakula Village, 2) participatory observation on *Palungan* salt farming, and 3) documentation study on literature and relevant documents. The collected data are then reduced and analyzed which are then interpreted by qualitative descriptive.

IV. Result

Tejakula Village is a village in Tejakula district, Buleleng regency, Bali, Indonesia. Tejakula Village is divided into 10 *Banjar Dinas* / Administration, namely *Banjar Tengah*, *Banjar Siladarma*, *Banjar Kawan*, *Banjar Tegal Suci*, *Banjar Sukadarma*, *Banjar Kelodan*, *Banjar Kanginan*, *Banjar Tegal Sumaga*, *Banjar Antapura* and *Banjar Kajanan*. The internal potential of *Palungan* salt farming can be seen from 3 A namely attractions, accessibility and amenity. The attractions of *Palungan* salt farming, among others: salt processing in Tejakula Village is classified as unique and different from the other area at Kusamba, Lebih, and Amed which are also a salt-producing area in Bali. Based on an interview with Mr. Widnyana, as chairman of the salt farming group in Tejakula Village, stated that the uniqueness can be seen from the media used to filter the sea water and to dry the water that becomes the basic ingredients of salt production. Salt farming in Kusamba Beach, Klungkung, utilizes sand in the process of sea water filtration, while the salt-making process in Tejakula Village uses soil mixed with seawater as a medium to filter water to be later dried over a coconut bar called "*Palungan*". The process of making this salt produces salt with a clean quality and that is not bitter. The process is one of the local wisdoms passed down from generation to generation.

Picture 1 : *Palungan* salt farming in Tejakula Village

Tejakula Beach also has beautiful coral reefs and ornamental fish for snorkeling or diving activities. The presence of maritime potential is also supported by the uniqueness of Wayang Wong cultural art and Gong Kebyar. Wayang Wong is a traditional sacred dance performed by the community during a religious ceremony at a local temple. As traditional art, Wayang Wong has many sacred things that are hereditary from generation to generation. Although the community cannot dance Wayang Wong before, but when it is time to dance then they will be able to dance, even without the learning process. Wayang Wong can only be staged in the temple environment of Tejakula Village, so the dance is still sacred and preserved. Based on its uniqueness, Wayang Wong has been designated as UNESCO's world cultural heritage with Tari Rejang, Sidhakarya Mask, Sanghyang Dedari, Barong Ket, Baris Upacara, Dramatari Gambuh, Legong Kraton and Joged Bumbung in 2015. In addition, Gong Kebyar and Arja Buleleng in Tejakula are the assets of the widespread development of Gong Kebyar and Arja in Bali. Besides functioned as musical accompaniment, Gong Kebyar in Tejakula is also functioned as a means of accompaniment of ceremony or ritual, social facilities, and economic means. Arja is a traditional drama accompanied by religious songs directly sung by dancers.

Arja is currently in the critical phase where it has very little demand so it needs to be preserved.

Picture 2 : Wayang Wong and Gong Kebyar as cultural local wisdom in Tejakula Village

Judging from accessibility, access to Tejakula Village is relatively easy. Tejakula Village can be reached using two-wheeled and four wheels vehicles from Denpasar City with an average travel time of 2.5 hours. In addition, several *villas* as well as comfortable, beautiful, and affordable homestay are already available. While the external potential of Tejakula Village are: 1) The Bali Government's plan in effort of equalization in North Bali, 2) Presence of Presidential Regulation no. 21 years 2016 on visa-free visits that can open access of foreign tourists to visit Indonesia, including Bali, 3) North Bali International Airport development plan in Kubutambahan that can open access to tourists, 4) The role of ITDC (*International Tourism Development Center*) as tourism development efforts in Buleleng, and 5) The uniqueness possessed, the local wisdom of the salt farming has been proposed to be UNESCO's non-object world cultural heritage. Based on the internal and external potential, *Palungan* salt farming in Tejakula Village is feasible to be developed towards tourism attraction which is supported by cultural existence such as Wayang Wong, Gong Kebyar, Arja, and other potentials.

In the development of tourism in general, *sustainable tourism* is seen as a step to manage all resources by maintaining cultural integrity, ecological processes, biodiversity, and other supporting elements (Dodds, 2016). One of them is to combine the role of coastal communities, local wisdom, and tourism through the development of cultural tourism and education based on community (*Community Based Tourism*). One effort that can be done is to develop a museum based on local wisdom. Museum as a cultural tourism attraction has been developed in Bali which is expected to contribute to sustainable tourism development. However, the Museum in the minds of most people is a place to keep ancient objects that are not used. Often the mentioning of "museum" refers to "warehouse" so the knowledge behind the collection is less excavated. Ambrose (2011) in his research mentioned that low human resource quality of museums automatically resulted in the ill-functioning of museum curatorial. It did not stop there, the museum was also considered as a boring tourist rides, therefore, very few people took the time to visit the museum. Based on the comparative study conducted by the author at the Bali People's Struggle Monument, Bali Museum, and Le Mayeur Museum, the conditions and activities within the museum tended to be passive where the three museums only showed historical objects without giving a moving attraction. This

is in line with the perception of tourists who mostly want the existence of cultural attractions and local wisdom that live and something that they can see directly or even participate in it. Thus, the development of a living museum becomes a necessity.

Hanggara (2015) stated that the implementation of the Living Museum concept aimed to combine an active and passive learning experience with an open display design, providing workshop facilities and potential site selection. Thus, the living museum is a museum that has activities and attractions of humans in it, such as cultural attractions that can provide education directly to tourists. The concept of *living museum* has been successfully developed in several countries around the world such as Japan and Brazil. Japan has the Osaka Museum of Housing and Living as one of the cultural preservation efforts set forth in the *living museum*. The Osaka Museum of Housing and Living has a cultural tourism activity where tourists can see and feel firsthand how Japanese life of ancient times till today is. Starting from the form of traditional housing, traditional clothes, traditional food and so forth. Based on the review of 721 travelers on the online review site *tripadvisor*, it could be concluded that 35% said that it was *excellent*, 44% said *very good*, 19% stated *average*, and the remaining 2% said *poor*. This indicates that the implementation of the *living museum* is very effective to conserve the culture as well as to provide knowledge to tourists that are packed creatively and in an interesting way. In line with Japan, Brazil also has a *living museum* that is the Pandango Living Museum which also shows the typical life of South American classic. Based on the aforementioned, the concept of *living museum* was more directed at cultural activities that serve as educational attractions.

Based on the things that have been described, *Palungan* salt farming also has the potential to be developed towards a community-based living museum. The program or tourism activity that can be applied is cultural and educational tourism activities. Cultural tourism is poured with the cooking class of *tuak nyuh* and *tipat blayag* as culinary typical of Buleleng, Wayang Wong art, and Gong Kebyar and Arja Buleleng performances. While the educational tour is a space to display making of *Palungan* salt on diorama and *live museum* so that tourists can learn and participate directly to the traditional salt production of Tejakula Village. To support the tourism activities, the main facilities should be designed, such as, exhibition venues, cooking class space and cultural areas. To improve the comfort and security of tourists, supporting facilities are also needed such as parking lots, restaurants, cafeteria, souvenir shops, information center, rest room, emergency stairs and so forth. To produce a sustainable program, effective management of the management is required, therefore the participation of local communities is also expected so that the *living museum* will not only be developed as a conservation effort, but also can improve the economy of the community in Tejakula Village.

V. Conclusion

Based on the results of the discussion, it can be concluded that *Palungan* salt farming has internal and external potentials as an effort to conserve the salt farming of *Palungan* that can be developed towards the *living museum* tourism that combines elements of culture and local wisdom of Tejakula as an effort to develop cultural tourism and education. Not only conservation efforts, the *living museum* is

also expected to attract the attention of local and foreign tourists so as to improve the economy of the community in the Village Tejakula through the offered tourist programs.

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