

Reconstructing Culture-Based Tourism through Experiential Cultural Communication: Community Empowerment among the Bali Aga Community in Tenganan Pegringsingan Village, Bali

Ani Purwati^{1*}, Gita Ruslita²

¹Lecturer of Master of Law, Postgraduate Program, Sahid University and Doctoral Student in Communication, Sahid University, Indonesia

²Doctoral Student in Communication, Sahid University, Indonesia

Corresponden author:

Email: ani_purwati@usahid.ac.id

Abstract.

The transformation of global tourism has shifted the paradigm from mass tourism to experience tourism, emphasizing meaningful experiences as the core value of travel activities. In this context, culture is no longer viewed merely as a tourism attraction but as a communication medium that creates memorable experiences for visitors. Tenganan Pegringsingan Village in Karangasem Regency, Bali, as one of the oldest Bali Aga communities that preserves its traditional social system, customary law (awig-awig), religious rituals, Mekare-kare (Pandan War) tradition, and Gringsing weaving heritage, possesses significant potential for the development of experiential cultural tourism. However, the growth of the tourism industry has also generated challenges, including cultural commodification, diminishing symbolic meanings of traditions, and the predominance of attraction-oriented tourism management over participatory cultural experiences. This community engagement program aims to reconstruct a cultural tourism model through the Experiential Cultural Communication approach, integrating cultural preservation, experiential communication, and community empowerment. The program employed participatory methods, including participatory observation, focus group discussions (FGDs), cultural storytelling training, cultural interpretation assistance, and capacity-building activities for local communities in managing community-based tourism communication. The findings reveal that Bali Aga culture can function as a medium of experiential communication that generates sensory, emotional, intellectual, relational, and transformational experiences for visitors. This approach not only strengthens the cultural identity of the Tenganan Pegringsingan community but also promotes sustainable tourism centered on local participation. The Experiential Cultural Communication model offers a strategic alternative for preserving cultural authenticity while enhancing educational, participatory, and sustainable tourism experiences. Consequently, this reconstruction seeks to position tourists as active participants in cultural dialogue rather than mere consumers of tourism attractions.

Keywords: *Experiential Cultural Communication, Bali Aga, Tenganan Pegringsingan, cultural tourism, cultural communication and community-based tourism.*

I. INTRODUCTION

Over the past two decades, the global tourism industry has undergone a significant paradigm shift from *mass tourism* to *experience tourism*, emphasizing meaningful and immersive experiences as the primary value of tourism destinations. This transformation has been driven by the growing demand among travellers for authentic, personal, participatory, and memorable experiences. According to Pine and Gilmore (2019), experiences have become the central commodity in the contemporary economy because tourists no longer seek merely products or services; rather, they pursue emotional, educational, and transformative encounters that enrich their understanding of places and people. Consequently, modern tourists are increasingly interested in engaging directly with local communities, exploring cultural values, and understanding the social realities that shape the identity of a destination. From a cultural communication perspective, tourism experiences can be understood as processes of *exchange of meaning* between visitors and host communities. These processes occur through social interactions, cultural symbols, rituals, historical narratives, and everyday practices embedded within local communities. Carey (1989) argues that communication is not merely the transmission of information but also a process through which culture is created, maintained, and shared. Therefore, tourism can be viewed as a cultural communication space where meanings, identities, and collective memories are continuously negotiated and reproduced between tourists and local residents.

Tenganan Pegringsingan Village, located in Karangasem Regency, Bali, represents one of the oldest Bali Aga communities that has preserved its pre-Majapahit social and cultural traditions relatively intact. The Bali Aga people are recognized as indigenous Balinese communities distinguished by their unique customary laws (*awig-awig*), traditional social structures, religious rituals, village spatial organization, and cultural heritage. Among their most renowned cultural assets is the sacred Gringsing textile, a rare *double ikat* weaving tradition found only in a few places worldwide. Furthermore, the Mekare-kare or Pandan War tradition symbolizes courage, solidarity, and ancestral reverence, serving as a significant marker of Tenganan's cultural identity (Fauziatunnisa, 2021). These cultural characteristics have positioned Tenganan Pegringsingan as a prominent cultural tourism destination with a high degree of authenticity and international appeal.

The cultural uniqueness of the Bali Aga community should not be understood merely as a tourism attraction but rather as a system of cultural representation that communicates collective values, norms, and identities to outsiders. Hall (1997) explains that culture operates through systems of representation that enable communities to construct and communicate meanings through symbols and cultural practices. In Tenganan Pegringsingan, customary rituals, Gringsing weaving, traditional architecture, village layouts, and community lifestyles function as communicative symbols that allow visitors to gain cultural knowledge, social reflection, and intercultural understanding. Thus, cultural tourism extends beyond visual attractions and becomes a medium through which emotional, intellectual, social, and spiritual experiences are generated. Despite these strengths, the rapid growth of tourism has also introduced challenges to the sustainability of indigenous cultural communities. The increasing number of visitors may contribute to cultural commodification, a process whereby cultural elements are transformed into economic products designed primarily to satisfy market demands (Cohen, 1988). Under such circumstances, sacred rituals may lose their spiritual significance, cultural symbols may be simplified for tourist consumption, and interactions between tourists and local communities may become predominantly transactional. These developments threaten the authenticity that constitutes the primary competitive advantage of Tenganan Pegringsingan as a cultural tourism destination.

Another critical issue is the continued dominance of attraction-oriented tourism management rather than participatory cultural experiences. Tourists are frequently positioned as passive spectators who observe cultural performances without fully understanding their symbolic meanings and cultural contexts. Consequently, the potential of Bali Aga culture as a medium of experiential communication remains underutilized. Moreover, local communities still require capacity building in cultural storytelling, heritage interpretation, and intercultural communication to ensure that tourism functions not only as an economic activity but also as a sustainable platform for cultural education and knowledge exchange. Furthermore, there is currently no comprehensive tourism development model that effectively integrates cultural preservation, experiential communication, and community empowerment into a unified framework. According to Murphy (1985), the success of sustainable tourism development depends heavily on the active involvement of local communities as cultural custodians and destination managers.

The absence of such an integrated model may result in fragmented tourism practices where economic benefits are not necessarily aligned with cultural preservation and community identity reinforcement. In response to these challenges, a reconstruction of cultural tourism is necessary one that shifts the focus from the exploitation of cultural objects toward the creation of authentic cultural experiences through meaningful communication between tourists and local communities. The concept of Experiential Cultural Communication offers a relevant framework by positioning culture as a communicative process that generates meaningful experiences, strengthens the cultural identity of the Bali Aga community, and promotes sustainable tourism through community participation. Through this approach, tourists become active participants in cultural dialogue rather than passive consumers of cultural attractions, thereby fostering intercultural understanding, knowledge exchange, and appreciation of the indigenous wisdom preserved by the Bali Aga community of Tenganan Pegringsingan Village.

II. PARTICIPATORY METHOD

This Community Service Program (PKM) adopted a Community-Based Participatory Tourism Development approach, which positions local communities as the primary actors in tourism development rather than passive beneficiaries. Within the context of Tenganan Pegringsingan Village, this approach is particularly relevant because the Bali Aga community serves as the custodian of indigenous cultural heritage, customary values, traditional rituals, local knowledge systems, and social institutions that constitute the foundation of the village's cultural tourism appeal. Accordingly, all program activities were designed to encourage active community participation in identifying cultural assets, assessing local challenges, developing tourism communication strategies, and formulating a sustainable model of experience-based cultural tourism. This participatory orientation ensured that the program emerged from local needs, aspirations, and cultural priorities rather than being imposed through external intervention. The first stage of implementation involved community entry, a process aimed at establishing social and cultural engagement with community stakeholders. Initial communication was conducted with customary leaders, village administrators, Gringsing weaving artisans, local entrepreneurs, youth organizations, and other community representatives involved in tourism activities. Beyond obtaining institutional support, this stage focused on building mutual trust and social legitimacy. Within indigenous communities such as Tenganan Pegringsingan, trust is a crucial prerequisite for any initiative related to cultural practices, rituals, and collective identity. Therefore, interactions were conducted through respectful dialogue, recognition of customary authority, and adherence to local norms, ensuring that community members were treated as equal partners throughout the program.

The second stage consisted of participatory observation, allowing researchers and facilitators to engage directly with community life and cultural practices. Observations were carried out on customary rituals, Gringsing weaving activities, village spatial organization, everyday social interactions, and communication practices between residents and visitors. Through direct participation, the team gained a deeper understanding of how Bali Aga culture is embedded not only in tangible cultural products but also in social relationships, spiritual values, customary governance, and community narratives. Insights generated from this stage provided the foundation for designing culturally appropriate empowerment and communication strategies. The third stage involved conducting Focus Group Discussions (FGDs) with community members. These discussions served as collaborative forums to explore local perceptions regarding cultural tourism potential, challenges to cultural preservation, visitor communication practices, and opportunities for community-based tourism development. Participants identified various cultural resources that could be transformed into meaningful tourism experiences, including Gringsing weaving traditions, the Mekare-kare ritual, indigenous architecture, local gastronomy, customary values, and historical narratives. The discussions also addressed concerns regarding cultural commodification, limited visitor understanding of ritual significance, insufficient storytelling skills, and the need to balance tourism promotion with cultural authenticity. As a participatory mechanism, the FGD process facilitated collective reflection and consensus-building regarding future tourism strategies.

The fourth stage consisted of cultural experience communication training, designed to strengthen community capacity in interpreting and communicating cultural heritage. Training modules included cultural storytelling, heritage interpretation, intercultural communication, digital cultural tourism, and visitor experience management. Through storytelling workshops, community members learned how to communicate historical narratives, cultural philosophies, and indigenous values in ways that are accessible to visitors while preserving cultural integrity. Heritage interpretation training emphasized the deeper social, spiritual, and historical meanings embedded within local rituals, traditional textiles, and village customs. Additionally, digital communication training encouraged participants to utilize digital platforms responsibly as tools for cultural promotion without reducing the sacredness of indigenous traditions. The final stage focused on mentoring and evaluation. Community members participated in simulation exercises involving interactions between residents and visitors, collaborative narrative development, and the formulation of an Experiential Cultural Communication Model. These activities encouraged the adoption of communication

practices that were informative, dialogical, and participatory. Rather than positioning visitors as passive observers, the model encouraged them to become active participants who could engage in learning, dialogue, and cultural reflection. Program evaluation assessed the extent to which community members were able to facilitate sensory, emotional, intellectual, relational, and transformational tourism experiences. Consequently, the participatory approach not only generated training outcomes but also established a sustainable empowerment framework grounded in cultural communication and community ownership.

III. Theoretical Framework

The primary theoretical foundation of this program is Communication as Culture Theory, developed by James W. Carey (1989). Carey argues that communication should not be understood merely as the transmission of information but as a symbolic process through which culture is created, maintained, and reproduced. In the context of Tenganan Pegringsingan, Bali Aga culture is preserved not solely through written documentation but through everyday communication practices, customary rituals, cultural symbols, village spatial arrangements, and collective social interactions. Traditional Gringsing weaving, the Mekarekare ritual, customary laws (*awig-awig*), and communal lifestyles function as communicative expressions that transmit values of identity, spirituality, solidarity, and ancestral respect. From this perspective, cultural tourism becomes a communicative process through which visitors engage with locally constructed systems of meaning rather than simply receiving information about cultural attractions. The second theoretical perspective is Cultural Representation Theory, proposed by Stuart Hall (1997). Hall conceptualizes culture as a system of representation through which meanings are produced and communicated via symbols, language, and social practices. Within Tenganan Pegringsingan, Bali Aga identity is represented through traditional architecture, Gringsing textiles, ritual performances, customary institutions, and historical narratives. Visitors interpret and understand local culture through these symbolic representations. Consequently, cultural representation must be carefully managed to avoid simplification, stereotyping, or commodification that may distort indigenous meanings. Hall's framework highlights the importance of maintaining community authority over how cultural identity is presented and interpreted within tourism settings.

The third theoretical foundation is Experience Economy Theory, introduced by Pine and Gilmore (1999). This perspective emphasizes that economic value increasingly derives from memorable experiences rather than products or services alone. Applied to cultural tourism, visitors seek sensory, emotional, intellectual, and transformational experiences that extend beyond passive observation. In Tenganan Pegringsingan, sensory experiences emerge through visual encounters with traditional architecture, tactile engagement with Gringsing textiles, and immersion in ritual environments. Emotional experiences develop through personal interactions with local residents, while intellectual experiences are generated through learning about Bali Aga history, beliefs, and social values. Ultimately, these encounters can become transformational by encouraging visitors to reconsider their perspectives on indigenous cultures, sustainability, and cultural heritage preservation. The fourth theoretical lens is Community-Based Tourism (CBT) Theory, which emphasizes the central role of local communities in tourism planning, management, and benefit-sharing. CBT advocates for tourism development that generates economic, social, cultural, and environmental benefits for local populations while preserving community autonomy. In Tenganan Pegringsingan, this approach is particularly appropriate because cultural resources belong collectively to the indigenous community.

Therefore, tourism governance should remain under local control, ensuring that tourism strengthens community capacity, supports cultural continuity, and contributes to local well-being. Under this framework, community members are not merely performers of culture but decision-makers, cultural custodians, and primary beneficiaries of tourism development. The fifth theoretical perspective is Symbolic Interactionism, developed by Herbert Blumer. This theory posits that meanings emerge through social interaction and are continuously interpreted and negotiated by individuals. Within cultural tourism contexts, visitor experiences are shaped through direct interactions with community members. Conversations with weaving artisans, participation in cultural activities, observation of rituals, and engagement with local narratives enable visitors

to construct personal understandings of Bali Aga culture. Culture thus becomes meaningful through interaction rather than observation alone. This perspective reinforces the argument that successful cultural tourism depends largely on the quality of interpersonal communication between host communities and visitors. Together, these five theoretical perspectives provide the conceptual foundation for the proposed Experiential Cultural Communication framework. Carey's theory explains communication as a process of cultural creation; Hall's framework illuminates how culture is represented through symbols; Pine and Gilmore emphasize the significance of experience as a source of value; Community-Based Tourism Theory ensures local participation and ownership; and Symbolic Interactionism explains how cultural meanings are co-created through interaction. The integration of these perspectives enables the development of a tourism model that prioritizes cultural authenticity, community empowerment, intercultural dialogue, and sustainable cultural preservation within the Bali Aga community of Tenganan Pegringsingan Village.

IV. DISCUSSION

a. Tenganan Pegringsingan as a Space of Cultural Communication

The findings of this community engagement program demonstrate that visitors are attracted not only to tangible tourism assets such as traditional architecture, Gringsing textiles, or customary ceremonies, but also to opportunities for meaningful social interaction and authentic cultural engagement. Tenganan Pegringsingan functions as a living space of cultural communication where visitors can experience, interpret, and understand the values, beliefs, and social practices that shape the identity of the Bali Aga community. Rather than serving merely as a tourism destination, the village operates as a communicative environment in which local residents and visitors exchange knowledge, experiences, and cultural meanings. Through these interactions, tourism becomes an active process of cultural communication, allowing visitors to move beyond passive observation and engage directly with the social realities and cultural heritage of the host community. This communicative function is particularly important because cultural understanding is not acquired solely through visual observation. Instead, it emerges through participation, dialogue, and experiential engagement. Visitors gain insights into how the Bali Aga people preserve ancestral traditions, maintain communal solidarity, and negotiate cultural continuity in the context of modern tourism development. Consequently, the tourism experience becomes a mechanism through which cultural meanings are transmitted, interpreted, and reconstructed.

b. Bali Aga Culture as a Medium of Experiential Communication

Bali Aga culture serves as a medium of experiential communication because cultural values are expressed not only through verbal explanations but also through symbols, rituals, language, artistic expressions, spatial arrangements, and everyday social practices. Cultural communication occurs when visitors engage with these symbolic systems and interpret their meanings within the broader social and historical context of the community. For example, Gringsing weaving is more than a traditional handicraft. It represents a cultural symbol embodying spirituality, perseverance, ancestral knowledge, and intergenerational continuity. Similarly, the Mekare-kare or Pandan War ritual should not be viewed merely as a cultural performance but as an expression of bravery, social solidarity, communal identity, and respect for ancestral traditions. Through observing weaving processes, listening to local narratives, participating in cultural activities, and engaging in conversations with community members, visitors acquire deeper cultural experiences that involve sensory perception, emotional engagement, intellectual reflection, and social interaction. As a result, culture functions not only as a tourism attraction but also as a communicative process that facilitates intercultural understanding.

c. The Experiential Cultural Communication Model

Based on participatory observations and Focus Group Discussions, the proposed Experiential Cultural Communication model consists of five interrelated dimensions that collectively shape meaningful cultural tourism experiences.

a. Sensory Experience; The first dimension is sensory experience, which involves visitors' engagement

through their senses. Tourists encounter the unique atmosphere of Tenganan Pegringsingan through traditional village layouts, indigenous architecture, Selonding music, the texture of Gringsing textiles, natural landscapes, and the ambiance of customary rituals. These sensory encounters serve as the initial gateway through which visitors become familiar with Bali Aga culture. Rather than receiving abstract information, tourists directly experience cultural realities through sight, sound, touch, and environmental immersion.

b. Emotional Experience; The second dimension is emotional experience, which emerges through personal interactions between visitors and community members. The hospitality of local residents, the sincerity of cultural narratives, and the openness of the community in sharing aspects of their daily lives foster empathy and emotional attachment among visitors. Such emotional engagement is essential because cultural tourism aims not only to provide information but also to establish meaningful human connections. When visitors feel welcomed and included in cultural dialogue, they are more likely to appreciate the significance of local traditions and recognize them as living cultural heritage rather than tourism spectacles.

c. Intellectual Experience; The third dimension is intellectual experience, which relates to the acquisition of knowledge and understanding. Through explanations of customary laws (*awig-awig*), weaving traditions, village governance systems, and religious rituals, visitors gain insights into the complex social and cultural structures that sustain Bali Aga society. This dimension transforms tourism into a form of cultural education, enabling visitors to understand not only what cultural practices are performed but also why they are maintained and how they contribute to community identity and social cohesion. Consequently, tourism becomes a platform for intercultural learning and knowledge exchange.

d. Relational Experience; The fourth dimension is relational experience, which develops through social relationships between visitors and local residents. Within this framework, the relationship between tourists and hosts is not viewed as a commercial transaction but as a dialogical interaction based on mutual respect and understanding. Informal conversations, collaborative activities, weaving demonstrations, and participation in community events facilitate the development of interpersonal connections. These interactions generate a sense of belonging, shared understanding, and intercultural appreciation. The relational dimension demonstrates that the quality of cultural tourism depends not only on attractions but also on the strength of social communication between hosts and visitors.

e. Transformational Experience; The fifth dimension is transformational experience, which refers to changes in visitors' perspectives, values, and attitudes resulting from their cultural encounters. By experiencing the everyday life of the Bali Aga community, visitors often develop a deeper awareness of cultural diversity, environmental sustainability, and the importance of preserving indigenous heritage. Such experiences may challenge preconceived assumptions and encourage greater respect for local wisdom and traditional knowledge systems. At this stage, tourism extends beyond recreation and entertainment to become a transformative learning process capable of influencing individual attitudes and social consciousness.

d. Strengthening Cultural Identity and Community Resilience

The findings further indicate that the Tenganan community possesses strong cultural resilience in responding to tourism development. Although the village has gradually evolved from an agrarian community into a recognized cultural tourism destination, it has maintained its customary institutions, social values, and cultural practices. The continued existence of *awig-awig*, customary leadership structures, communal rituals, and intergenerational knowledge transmission mechanisms has enabled the community to adapt to external influences without losing its cultural identity. This resilience demonstrates that tourism development does not necessarily lead to cultural erosion when local communities retain authority over cultural governance. The Bali Aga community has successfully established boundaries between cultural elements that may be shared with visitors and those that remain sacred and restricted. Such cultural control plays a critical role in safeguarding authenticity while simultaneously enabling tourism development. Furthermore, this program revealed that local residents function not only as tourism service providers but also as custodians of cultural meaning. Their ability to explain the philosophy of Gringsing weaving, the significance of Mekare-kare rituals, the role of customary law, and the symbolic meaning of village spatial organization strengthens the representation of Bali Aga identity. This process also reinforces community pride, particularly among

younger generations who face increasing exposure to globalization and digital culture. Consequently, experiential cultural tourism can contribute to cultural regeneration by encouraging communities to actively reinterpret, communicate, and transmit their cultural heritage.

e. **Reconstructing Culture-Based Tourism**

The reconstruction proposed in this study involves a paradigm shift from **Tourism Attraction** to **Tourism Experience**. Under this perspective, tourism development should move beyond displaying cultural objects and instead focus on creating meaningful experiences that enable visitors to understand the cultural values embedded within them. Villages, rituals, arts, and traditions should not be presented merely as spectacles for consumption but as spaces for learning, dialogue, and cultural exchange. Visitors are therefore repositioned from passive spectators to active participants in ethical and participatory cultural communication processes.

A second transformation involves shifting from Cultural Commodification to Cultural Communication. Culture should not be reduced to a commercial commodity stripped of its historical and spiritual significance. Instead, it should be communicated as a living system of values closely connected to community identity and collective memory. Through this approach, Gringsing textiles, Mekare-kare rituals, traditional architecture, and customary laws become cultural languages that communicate messages about spirituality, solidarity, social harmony, and the relationship between humans and nature.

Ultimately, the Experiential Cultural Communication model offers a sustainable framework for the future development of Tenganan Pegringsingan. By integrating sensory, emotional, intellectual, relational, and transformational experiences into a holistic communication process, the model demonstrates that tourism can generate economic benefits while preserving cultural heritage, strengthening community identity, and fostering meaningful intercultural engagement. Therefore, reconstructing culture-based tourism through experiential cultural communication represents a strategic pathway for safeguarding the sustainability of the Bali Aga community while enhancing the quality and authenticity of cultural tourism in Indonesia.

V. CONCLUSION

This community engagement program demonstrates that Tenganan Pegringsingan Village possesses significant potential to develop a sustainable model of culture-based tourism through the framework of **Experiential Cultural Communication**. The findings reveal that Bali Aga culture functions not merely as a tourism attraction but as a living communication system through which values, meanings, identities, and indigenous knowledge are transmitted and experienced by visitors.

Tourism experiences in Tenganan Pegringsingan are generated through active interactions between tourists and the local community, enabling visitors to gain sensory, emotional, intellectual, relational, and transformational experiences. These dimensions collectively create a deeper understanding of Bali Aga culture and strengthen intercultural dialogue between visitors and host communities.

The study further indicates that the Bali Aga community has demonstrated remarkable cultural resilience in responding to tourism development. Despite increasing tourism activities and external influences, the community continues to preserve its customary institutions, cultural practices, social values, and indigenous governance systems.

The existence of *awig-awig*, communal rituals, traditional knowledge transmission, and local leadership structures has enabled the community to maintain cultural authenticity while simultaneously benefiting from tourism development. This finding confirms that tourism development does not necessarily result in cultural erosion when local communities retain authority over cultural governance and actively participate in tourism management. Moreover, the proposed Experiential Cultural Communication model contributes to a paradigm shift from attraction-based tourism toward experience-based tourism and from cultural commodification toward cultural communication. Rather than treating culture as a commercial product, this approach positions culture as a meaningful communicative process that fosters learning, participation, mutual understanding, and cultural appreciation. Through this model, tourism becomes a mechanism for cultural preservation, community empowerment, and sustainable development. Consequently,

the reconstruction of culture-based tourism through experiential cultural communication offers an innovative and sustainable strategy for preserving indigenous cultural heritage while enhancing the quality of cultural tourism experiences in Indonesia.

VI. RECOMMENDATIONS

Based on the findings of this program, several recommendations are proposed to strengthen the implementation of Experiential Cultural Communication in Tenganan Pegringsingan Village and other indigenous tourism destinations. First, local communities should continue to strengthen their capacity in cultural storytelling, heritage interpretation, and intercultural communication so that cultural values can be communicated effectively to visitors without compromising their authenticity and sacredness. Continuous training programs and community-based learning initiatives are essential to support this objective. Second, tourism stakeholders, including local governments, tourism operators, academic institutions, and community organizations, should collaborate in developing tourism products that emphasize participatory cultural experiences rather than merely showcasing cultural attractions.

Visitors should be encouraged to engage directly in cultural learning activities, traditional craft-making processes, local gastronomy experiences, and community interactions that promote meaningful cultural exchange. Third, digital technologies should be utilized strategically to document, preserve, and communicate Bali Aga cultural heritage. However, digital promotion must be conducted ethically and responsibly to ensure that sacred traditions, rituals, and indigenous knowledge are not trivialized or excessively commodified. Digital storytelling platforms can serve as effective tools for expanding cultural awareness while maintaining community control over cultural representation. Fourth, policymakers should integrate community-based cultural communication principles into sustainable tourism policies. Tourism planning should prioritize local participation, cultural preservation, and equitable benefit distribution to ensure that tourism contributes positively to community well-being. The active involvement of indigenous communities in decision-making processes is essential for maintaining cultural sovereignty and preventing the exploitation of cultural resources.

Finally, future research and community engagement initiatives should further explore the applicability of the Experiential Cultural Communication model in other indigenous and cultural tourism destinations across Indonesia. Comparative studies involving different cultural communities may contribute to the refinement of the model and support the development of more inclusive, culturally sensitive, and sustainable tourism practices. Through these efforts, cultural tourism can evolve beyond economic objectives and become a platform for cultural dialogue, social learning, and the preservation of Indonesia's diverse cultural heritage.



Fig 1. Community-based cultural reception and visitor engagement at Tenganan Pegringsingan Village.

Figure 2. Experiential interaction with Gringsing weaving traditions as a form of indigenous knowledge transmission. Figure 3. Cultural learning through traditional craft-making activities within the Bali Aga community. Figure 4. Dialogic cultural interpretation between local knowledge holders and visitors in experiential tourism settings. Source: Field Documentation, Tenganan Pegringsingan Village, Bali, 2026.

REFERENCES

- [1]. Carey, J. W. (1989). *Communication as Culture: Essays on Media and Society*. Boston, MA: Unwin Hyman.
- [2]. Cohen, E. (1988). Authenticity and commoditization in tourism. *Annals of Tourism Research*, 15(3), 371–386. [https://doi.org/10.1016/0160-7383\(88\)90028-X](https://doi.org/10.1016/0160-7383(88)90028-X)
- [3]. Fauziatunnisa, Z. A. (2021). Pesona Pegringsingan: Mengulik sejarah dan dinamika masyarakat adat Desa Tenganan. *El Tarikh: Journal of History, Culture and Islamic Civilization*, 2(2), 131–145.
- [4]. Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. London, England: Sage Publications.
- [5]. Jamal, T., & Stronza, A. (2009). Collaboration theory and tourism practice in protected areas: Stakeholders, structuring and sustainability. *Journal of Sustainable Tourism*, 17(2), 169–189. <https://doi.org/10.1080/09669580802495741>
- [6]. Jensen, K. B. (2012). *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies* (2nd ed.). London, England: Routledge.
- [7]. Littlejohn, S. W., Foss, K. A., & Oetzel, J. G. (2021). *Theories of Human Communication* (12th ed.). Long Grove, IL: Waveland Press.
- [8]. McKercher, B., & du Cros, H. (2020). *Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management* (3rd ed.). New York, NY: Routledge.
- [9]. McQuail, D. (2020). *McQuail's Media and Mass Communication Theory* (7th ed.). London, England: Sage Publications.
- [10]. Murphy, P. E. (1985). *Tourism: A Community Approach*. New York, NY: Routledge.
- [11]. Pine, B. J., & Gilmore, J. H. (2019). *The Experience Economy: Competing for Customer Time, Attention, and Money* (Updated ed.). Boston, MA: Harvard Business Review Press.
- [12]. Richards, G. (2021). Rethinking cultural tourism. *Edward Elgar Handbook on Tourism and Culture*, 13–28.
- [13]. Richards, G., & Raymond, C. (2000). Creative tourism. *ATLAS News*, 23, 16–20.
- [14]. Smith, M. K. (2016). *Issues in Cultural Tourism Studies* (3rd ed.). London, England: Routledge.
- [15]. Timothy, D. J. (2021). *Cultural Heritage and Tourism: An Introduction*. Bristol, England: Channel View Publications.
- [16]. UNESCO. (2022). *Culture and Sustainable Development: Cultural Heritage and Tourism*. Paris, France: UNESCO Publishing.
- [17]. UNWTO. (2023). *Tourism and Culture Synergies*. Madrid, Spain: United Nations World Tourism Organization.
- [18]. Woodside, A. G., & Martin, D. (Eds.). (2008). *Tourism Management: Analysis, Behaviour and Strategy*. Wallingford, England: CABI Publishing.
- [19]. World Tourism Organization (UNWTO). (2024). *Global Tourism Trends and Cultural Tourism Development Report*. Madrid, Spain: UNWTO.
- [20]. Yunus, R., & Wijaya, N. M. S. (2023). Community-based tourism and cultural resilience in Bali Aga villages. *Journal of Tourism and Cultural Studies*, 15(2), 45–61.