



Understanding Women's Empowerment in Developing *Kelelung Eco Village* as a Tourism Village

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Abstract

The reality highlighted in this study is that there are still disparities experienced by Balinese women amidst their positive contribution in developing tourism. This strengthens the picture of the need for intensive efforts to realize women's empowerment both within the framework of *sustainable tourism* and *sustainable development*, especially in newly developing destinations. This study aims to analyze the meaning of women's empowerment in developing *Kelelung Eco Village* as a tourist village. This research uses an interpretive paradigm and a qualitative approach. The *Interpretative Phenomenological Analysis* method was used to find the meaning of women's empowerment carried out by actors in developing *Kelelung Eco Village* as a tourist village. The results of this research show that women's empowerment is interpreted as (1) social balance; (2) community involvement; and (3) sustainability. This study highlights the involvement of women in developing tourism. The findings in this study have practical implications for policy makers at both regional and national levels.

Keywords: Cultural communication, women's empowerment, sustainable tourism, Bali, *Kelelung Eco Village*

Introduction

The issue of women's empowerment is one of the main agendas in world tourism development (UNWTO, 2019) and in line with spirit of *sustainable development goals* (SDGs), namely a commitment to gender equality and women's empowerment (Boluk, Cavaliere, & Higgins-Desbiolles, 2019; Dube, 2020; Rhama & Setiawan, 2022). These two issues are also becoming increasingly important because women contribute around 54 percent of the workforce in the world tourism sector, higher than in other economic sectors (UNWTO, 2019)

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. In Indonesia itself, the majority of workers in the tourism sector are women and the percentage reaches 54.22 percent (Kemenparekraf, 2024) .

However, even though women constitute the majority of the workforce in the tourism sector, women often do not fully get benefit from their work (Je, Khoo, & Yang, 2022; Kaunda & Shereni, 2024) , or are even hampered when they want to achieve leadership positions (UNWTO, 2019) . From the various factors behind this inequality, Khadijah (2022) mentions several contributing factors, they are participating opportunities, gender stereotypes, and gender-based discrimination.

This portrait of inequality is also still found in the dynamics of Bali tourism, where women have not been seen (or involved) as active subjects in tourism development and development (Obeng-Odoom, 2024; Shantika, 2024; Shantika, Ernawati & Sarja, 2021; Tajeddini, 2021; Walle, & Denisa, 2017) . In fact, the progress and development of Bali tourism cannot be separated from the role of women (Prasiasa, Komalasari, & Widari, 2023a; Sutika, 2013) . In Adnyani & Purnamawati's (2024) study , it is stated that the role of women in the tourism sector can have a significant impact on family financial improvement without disrupting their domestic duties. Meanwhile, the study of Wiratini et al. (2007) shows how the involvement of women in Balinese performing arts contributes to preserve Balinese performing arts.

Putra (2014) in his study mentioned two factors behind the role of Balinese women in the tourism sector. *First*, job opportunities, because the nature of work in the tourism sector is related to the nature of women's work in the domestic space, such as cooking, serving food, or cleaning rooms. *Second*, referring to the historical fact that Balinese women have also played a role in building or developing the tourism sector as pioneers and successful tourism entrepreneurs.

The phenomenon of inequality still experienced by Balinese women amidst their positive contribution on development of Bali tourism, strengthens the picture of the need for intensive efforts to realize women's empowerment both within the framework of *sustainable tourism* and *sustainable development*, especially in the destinations that are just growing and developing. According to Khadijah (2022), empowering and involving women in tourism development is important and crucial in the context of newly developing destinations, especially if the destination is in an area that still upholds traditional values (for example patriarchal) and has the potential to create restrictions. discriminatory gender.

As a tourist village that has just grown and developed, the emergence of *Kelecong Eco Village* and its dynamic development cannot be separated from the role of women in it. The idea of developing *Kelecong Eco Village* was initially initiated by Ni Putu Ayu Puspawardani (Aniek). Due to the limited space of movement of the actor (Aniek) as a woman in the middle of his patriarchal society, the actor does not immediately fight and oppose the social system. For him, *Kelecong Eco Village* should be synergized with the existing social system so that the social harmony will not be hampered.

With a teaching background, the actor then tried a women's empowerment initiative, starting with teaching English to mothers. Over time, community acceptance of the *Kelecung Eco Village idea* emerged and became increasingly widespread, until finally giving rise to other forms of women's empowerment initiatives such as the development of Frangipani flower tea products, training on communal forest development, and so on.

During the development of *Kelecung Eco Village*, women's empowerment initiatives carried out by actors played an important role, because they were not solely aimed at increasing women's capacity and opening wider participation opportunities for Kelecung women, but also reflected the cultural strategies/approaches carried out by actor in overcoming the patriarchal obstacles they experience and maintaining social harmony. So, the patriarchal social system that is still adhered to by the Kelecung community does not need to be clashed with the idea of building and developing *the Kelecung Eco Village*, because after all, *the Kelecung Eco Village* will ultimately always belong to the Kelecung community. Therefore, the perspective used by researcher to approach the research problem in this study is a cultural communication perspective, where communication is not carried out solely to disseminate messages through certain spaces, but rather as a form of maintaining society or community at a time, or not as an action. imparting information alone, but rather a form of presenting shared beliefs (Carey, 1992) . In this study, the *shared belief* is the belief that *Kelecung Eco Village* belongs to the community, and therefore, its development must be carried out together with the community, especially women.

However, the women's empowerment initiative in terms of developing *Kelcung Eco Village* is part of the actor's efforts to overcome the social and cultural challenges he faces, and therefore the effort reflects the existence of various communication strategies in a cultural frame so that the empowerment initiatives implemented can be in line with the development of *Kelcung Eco Village*.

Based on the explanation the researcher outlined above, this research aims to explore the meaning of women's empowerment in developing *Kelecung Eco Village* as a tourist village. It is hoped that the results of this study will enrich and complete studies that have been carried out previously, especially those related to the empowerment of Balinese women in the tourism sector (Antari & Connell, 2021; Arida et al., 2019; Ayuningsasi et al., 2023; Fadli, Sholehudin, & Liemanto, 2022; Idris, Herdiani, & Adi, 2023; Wardhani & Susilowati, 2021) , as well as complementing the use of James W. Carey's cultural communication perspective in the tourism sector (Irawan, Prasetyo, & Htoo, 2023; Widyastuti, 2008) .

Literature Review

Cultural Communication (James Carey)

In viewing communication as a cultural process, James W. Carey uses the term *ritual communication* to exploit ancient identities as well as the common roots of the terms equality, communion, community, and communication. For Carey, the communication process is not just sending and receiving messages, but rather has an element of maintaining and maintaining

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values and norms that have been formed long ago. Therefore, communication is interpreted as a form of communication that is shared and aims to maintain the value of a norm in society together (Carey, 1992). For Carey (1992), communication is a symbolic process in the context of producing, maintaining and changing reality. Therefore, symbols and texts need to have their meaning translated through an interpretation approach to find out personal meaning in a cultural group. Social reality will be formed as a result of personal meaning of phenomena through symbolic interaction.

Symbolic Interactionism

Symbolic interactionism pioneered by George Herbert Mead consists of three important concepts: *mind*, *self* and *society*. Thought or *mind* is the ability to use symbols that have the same social meaning. Based on this assumption, each individual will develop a mind *through* interaction with other individuals. The *second* concept is self, the ability to reflect on oneself in an individual through assessing other individuals' points of view. The *third* concept is society, namely a network of social relationships that are created, built and constructed by individuals in the midst of community life. Each individual is actively involved in the chosen behavior, doing it voluntarily which then leads him to the process of taking a role in society (Manis & Meltzer, 1978; West & Turner, 2008). Another figure in symbolic interactionism, Herbert Blumer, stated that Symbolic Interactionism relies on three main premises, namely (1) humans act based on the meaning that something has for them; (2) meaning is obtained from the results of social interactions with other people; (3) the meaning is further refined during the social interaction process (Soeprapto, 2002).

Sustainable Tourism

From a tourism perspective, *sustainability* is related to environmental, economic, social and cultural aspects. Goeldner & Ritchie (2003) define *sustainable tourism* as a condition where the community and tourists both have responsibility for the tourist destination area so that it remains maintained and sustainable. To achieve *sustainable tourism*, tourism activities must be nature-oriented, because the concept of *sustainable tourism* directs and provides awareness for tourists that: *their visit is to protect, not to destroy the tourist areas visited*. (Weaver, 2006).

Another definition of *sustainable tourism* is put forward by the World Tourism Organization (WTO) as tourism that *can fully consider economic, social and environmental impacts now and in the future, while meeting the needs of visitors, industry, the environment and also local communities*. (United Nations, 2024). Meanwhile, Liu (2003) defines *sustainable tourism* as *all types of tourism that are compatible or can contribute to sustainable development*. Sustainable tourism requires sustainable growth in tourism's contribution to the economy, society, resources and the environment, which can be achieved through in-depth understanding and appropriate management of tourism demand (Liu, 2003).

The study of *sustainable tourism* itself has become a field of tourism study that has developed since the late 1980s. According to Buckley (2012) the term was first used two decades ago. During the first decade the basic framework of tourism background, economics and environmental management is studied. The second decade produced a number of reconceptualizations and critiques of *sustainable tourism* (Bramwell & Lane, 1993; Lane, 2009; Liu, 2003; Saarinen, 2006). For example, we can see this development from the study of Zolfani, Sedaghat, Maknoon, & Zavadskas (2015) who found 132 articles from the 1993-2013 period which studied *sustainable tourism* starting from paradigm aspects, *sustainable tourism* development, market research and also economics., policy making, infrastructure, modeling and planning, rural tourism, environmental and crisis management, ecosystems and ecotourism, climate change, ecology, culture and heritage, human resource management, and finally saving material energy.

Women's Empowerment

According to Khadijah (2022), women's empowerment (socially) refers to a change in social norms that suppress women's rights to gain full dominance over their lives. The social aspect of women's empowerment is believed to be able to reduce the negative impact of gender discrimination where women have lower roles, jobs and status in society. Social empowerment has a positive side in the relationships between individuals involved and how tourism activities can increase a sense of unity to strengthen each other among women so that they work together in the community to improve their standard of living through tourism.

Patriarchal Social System

According to Bhasin (1993), the ideology that is integrated into patriarchy is an assertion that men have a higher position than women, or that women must be controlled by men and that women are part of men's property. With this perspective, a social construction is created which is structured as control over women and where men have full power to control this (Bhasin, 1993).

Meanwhile, in everyday life patriarchy can occur both in private (domestic) and public spaces (Walby, 1990). In the domestic space, patriarchy can be present in the midst of family life, where the father or husband as a man holds full power. Decision making is also completely controlled by men, while women are only given tasks that lead to household work, serving men completely and privately, and are even kept away from roles in social life outside the home.

The patriarchal social system that is entrenched in people's lives does not mean it is a fixed price that cannot be changed. This means that patriarchal values can experience shifts (or changes) in the context of their application in society. This shift has implications for changes in people's mindsets and attitudes towards patriarchal values themselves. Stageary (2013) in his study stated how the patriarchal values that are rooted in the lives of customary law communities have experienced a shift so that the community's mindset has also changed, from not recognizing women's rights to *indigenous land* to recognizing

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women's rights to *customary land*. Rhoads' (2012) study shows the shift in the patriarchal social system of Balinese society when faced with a quota policy of 30% representation of women in parliament. This means that the socio-cultural system of Balinese society is still dynamic and responsive to changes in the socio-political field.

Research Method

This research uses an interpretive paradigm, which holds that each individual will seek meaning from the world in which he lives, to then build subjective meaning related to his varied and complex life experiences (Creswell, 2014). Because what is analyzed in this study are individuals (actors), a qualitative approach is the appropriate approach to use in this study. The method used in this study is *Interpretative Phenomenological Analysis* (IPA), especially because this study is focused on efforts to understand the meaning of actors regarding the empowerment of women in their position, both as subjects and social objects.

The primary data for this study comes from semi-structured interviews with key informants, namely: Ni Putu Ayu Puspawardani (Aniek), and is supported by several other informants who are relevant to this research. In determining key informants, researchers were guided by the rules of *participant and sampling strategy* in using IPA as a method (Järvinen & Mik-Meyer, 2020). In this context, the use of one research subject or *key informant* is in accordance with IPA rules. Other primary data that can support this study was obtained from participant observation of both key informants and other informants. The research's secondary data was obtained through a literature study conducted by searching various national and international journal articles related to the research theme.

The data collection techniques used were semi-structured interviews, participant observation and literature study. Data analysis was carried out through several stages as described (Smith et al., 2012), namely *reading and re-reading; initial noting; developing the emergent themes; searching for connections a cross emergent themes; moving the next case; looking for patterns across cases*. Meanwhile, the triangulation used in this study is data source triangulation where researchers compare data from observations with interview results, as well as comparing data or interview results with literature related to the focus of this research.

Result

The aim of this research is to answer the question of what women's empowerment means in developing Kelecung Eco Village as a tourist village.

Table 1. Research Results (Main Themes and Sub-Themes)

Main Theme	Sub-Themes
Social Balance	Do not violate social norms
Cultural Preservation	
Community Involvement	Opening Opportunities for Participation
Increasing Community Welfare	
Sustainability	Increasing HR Capacity
Innovation	
External Stakeholder Support	

Source: Researcher (2024)

Social Balance

Research findings show that women's empowerment is an effort made by actors so that the development of *Kelelung Eco Village* can be in harmony with the social and cultural values of the Kelelung community which is still patriarchal. For the actor, even though the social system (patriarchal) prevents women from playing a role in the social space, the actor believes that the patriarchal social system does not necessarily have to be changed or destroyed. Personally, I'm very different, I'm not a feminist, and I'm not a feminist. But I have a way as a woman to work in a corridor that doesn't violate that order. (*Key Informant Interview*)

The actor also demonstrated the desire not to conflict with the patriarchal social system by not becoming Chairman of the Pokdarwis. As the initiator of *Kelelung Eco Village*, the actor prefers to be Secretary of Pokdarwis. The position of Chairman of the Pokdarwis, to be in line with the social system prevailing in Kelelung, is still filled by men. Suddenly I appeared, I was the chairman of Pokdarwis, right? If we're talking about people, we're talking about a lot of heads in the banjar, a lot of people like that, and there are also a lot of official or cultural leaders like that who already seem to really believe that men are like that. Then if I had to say that, they would immediately be shocked. (*Key Informant Interview*)

The actor's desire to maintain harmony with the Kelelung community can also be seen in one of the programs at *Kelelung Eco Village* which was also initiated by the actor, namely making *canang sari* (religious equipment for Hindus in Bali for offerings). That's why the activity that is important to note is making *canang sari* because that is our culture here. In fact, whatever program guest's request, *Canang Sari* will definitely be there, because that's the life of people here in Kelelung, like everyday. (*Key Informant Interview*)

For the actor himself, the *canang sari* program also has an important role in growing the Kelelung community's acceptance of him as a minority woman, especially when it comes to playing a role in social spaces. I teach and explain. So, younger siblings or young people here, many of the generations below us don't understand. It's like that, it was taught to me by my mother, yes indeed, this is in the north, this is in the south, but without knowing the meaning, the philosophy. Well, instead I told the story and they heard it. They keep saying that you understand more, Mbok, than I do. Well, finally the language spread, finally people felt they weren't threatened by my existence. (*Key Informant Interview*)

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Community Involvement

In the actor's view, the involvement or participation of the Kelelung community is important in developing *the Kelelung Eco Village*, especially women. For example, this effort can be seen from the inclusion of women's participation in the *canang sari* program. For example, pick the flowers from neighbour A, then make them with B's mother, that's how it is. So what do we involve, community participation? (*Key Informant Interview*)

Efforts to involve community participation also received a good response from the Kelelung community. This means that this effort was not only carried out in one direction by the actor, but received a positive response from the community. So the mothers said to me, Putu invites guests here, okay, if there are any I'll come with you, there's a room at home. Well, that's what the mother started, but my house is dirty, how can I clean it? Well, that's how the communication starts, it starts to open up, but if I don't have anything, I want to join in. Then, for example, if I answer like this, do you have this or a *pacah* flower plant, this is the flower you usually use, then you don't sell this or you don't sell it, so this is an activity like that, then the guests can pick the flowers before making the *sangang sari*, is that okay or not. Oh yes, that's fine. That's so he can get into the program. (*Key Informant Interview*)

In fact, community involvement is not only limited to mothers in Kelelung, but also invites children and youth where they can perform arts performances when tourists visit Kelelung. Then I tried to form a dance studio so that children could learn dance. When guests come we welcome them with dancing. When the guests were a bit crowded, each child who took part got 100,000. And it finally got a positive response from other mothers, because they finally wanted their children to be invited to dance. (*Interview with the Chair of Pokdarwis*)



Figure 1. Traditional Balinese Musical Arts Performances Welcome Visits from Foreign Tourists
Source: Researcher Documentation (2024)

From the explanation above, we can certainly see that the indirect involvement of the kelelung community in developing *Kelelung Eco Village* (either in the *canang sari* program, children's dance shows or music shows) has brought economic benefits for them, and this does

not include such as preparing *homestay* or food and drink provision for guests (tourists). But, what is interesting about the existence of this economic benefit is *the flexibility* in determining the price that can be said to be humanistic. That is, the expected economic benefits are not solely based on profit orientation alone. For homestays, for example, we can't really sell a fixed price, for example 200,000 or 400,000, depending on whose market it is. If there are school students coming in, we have to reduce it a little, because they also have a limited budget, and the community doesn't mind this method. (*Key Informant Interview*)

Sustainability

The actor's efforts to empower women through involvement in *Kelecung Eco Village* leads to other challenges, namely sustainability, and in this case includes increasing human resource capacity, innovation, and seeking support from external *stakeholders*. For actors, increasing human resource capacity in mindset can be an effort to realize the sustainability of *Kelecung Eco Village*. I want there to be progress with a mindset like that, economic progress too if that is possible. But the first thing is mindset, because that is what determines how this community will do good things for development in the village. That's my concern. (*Key Informant Interview*)

This *concern* to increase human resource capacity was then realized by the actor through various forms of training, especially for women. When I started doing these trainings, many mothers wanted to come. English language training or putting up bed sheets, for example, and I asked the foreigners who came to be volunteers to teach English like that. Well, they were interested in the mothers coming. So, if you want to take part in training, try it, even though people often say that, right? It's called a learning process. Well, for me, that's already a success. (*Key Informant Interview*)

Apart from increasing human resource capacity, presenting innovation is also a challenge in realizing the sustainability of *Kelecung Eco Village*. In the development of *Kelecung Eco Village*, there are various innovations that have been attempted by the actor, one of the most important of which is building a 1,500 meter communal forest *or* developing frangipani flower tea products. For communal forests, the area is approximately 1,500 meters. I really want this to really contribute to reducing emissions. Here we can also invite tourists who come to plant trees together, so they not only enjoy the natural atmosphere in Kelecung but also have the experience of planting trees here. (*Key Informant Interview*)

Efforts to increase human resource capacity and the challenge of presenting innovation bring actors to other challenges in terms of realizing the sustainability of *Kelecung Eco Village*, namely how to obtain support from external parties. In developing frangipani flower tea products, for example, the actor is fully aware that efforts to develop frangipani flower tea products must receive support from *external stakeholders* so that they can continue to develop and can even be marketed widely. Those who develop this product are trained from outside. At that time, I joined a program like that and then asked for training support, something like that. Then the training time was limited to only 15 participants, and that was full. So it seems the community is starting to feel the benefits. So, I'm also thinking about how in the future this product can be marketed more widely, even outside Bali. It's just that you have to have a

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distribution permit or something like that. For the rich, it is clear that we need support from external parties, whether from the health service or from other institutions. (*Key Informant Interview*)

Discussion

Maintaining Social Harmony

The social and cultural life of the Balinese people cannot be separated from the influence of the patriarchal system (Panetje, 1989). In this system, men hold a higher position than women (Bhasin & Khan, 1995). In other words, men tend to be placed at the center (superordinate) of the social system, while women are placed at the periphery (subordinate) (Atmadja, 2001; Purawati, 2015).

In the public (social) realm, Balinese people also have various social organizations such as temple communities, banjars, irrigation communities, and kingdoms. According to Geertz (1975), these organizations functioned as social control, welfare, agricultural cooperation or political loyalty to the king. In *banjar manners*, for example (Kurniawati, 2009), patriarchal relations can be seen when representatives in *banjar manners* can only be occupied by men, while women only function as partners and cannot make important decisions.

The reality of *banjar manners* also indirectly shows the existence of patriarchal gender relations because they only contain patrilineal lines (Parker, 2003; Pedersen, 2021). For this reason, the role of Balinese women is rarely heard in public spaces such as local banjar organizations, being involved in religious and government discussions (Widanti, 2011). In fact, Balinese women have made a major contribution to the sustainability and prosperity of Bali through the various jobs they carry out (Purawati, 2015), including in the tourism sector (Cukier, Norris & Wall, 1996; Prasiasa, Komalasari, & Widari, 2023; Putra, 2014).

Based on this patriarchal social reality, the empowerment of women carried out by actors in developing *Kelecung Eco Village* can be a door for women to play a role in social space without having to challenge the existing patriarchal social system. In other words, the empowerment space allows women to move more flexibly and freely in developing *the Kelecung Eco Village*, because this space is not just a training space (capacity building), but also an important instrument in building social capital, building shared meaning, and while simultaneously overcoming socio-cultural challenges creatively. Moreover, the empirical evidence found in this study shows that women's empowerment initiatives have made an important contribution to the success of developing tourist villages. Therefore, the women's empowerment initiative in developing *Kelecung Eco Village* has become a cultural strategy that enables women to continue to play a role in social spaces.

Meanwhile, these findings can also expand the scope of the use of ritual communication built by Carey (1992), where communication has the meaning of sharing, participation, association, relationships (friendships), and the existence of the same beliefs, all of which can manifest in a space of empowerment woman. Through the

empowerment space, we can see how the women in it try to bind themselves to a common meaning, namely *Kelecong Eco Village*, that *Kelecong Eco Village* is their hypha and therefore must be maintained and developed together.

Women as Subjects of Development (Tourism)

Women's empowerment initiatives carried out by actors also not only open the door for women to play a role in patriarchal social spaces, but also become a strategy to involve women as development subjects, especially in the tourism sector. For the Balinese people, the involvement of women as subjects of development does not conflict with the social values they adhere to. Rahmawati's (2016) study shows that Balinese women do not oppose the patriarchal social system that is embedded in their society. Balinese women interpret *work* as an offering (*yadnya*). Therefore, they work sincerely without questioning the existence of gender inequality as a social construction of their society. The latest study conducted by Obeng-Odoom (2024) also states the same thing where Balinese women in general, including activists and intellectuals, do not agree with the view of Western feminism which ignores society for the sake of individual human rights. In contrast, the Balinese supported an alternative Hindu community that strengthened the institution of *nyentana*. Apart from that, this alternative also helps decolonize gender and reproductive justice, while placing social economic studies in the realm of development studies.

Thus, the findings in this study can also strengthen the findings in the studies of Obeng-Odoom (2024) and Rahmawati (2016), and indirectly show that (Balinese) women can also be part of the subject of development, which in this study is carried out through development. *Kelecong Eco Village*.

Maintaining Sustainability

The findings in this study also show that the role of women in the development of *Kelecong Eco Village* is in line with one of the main agendas in world tourism development and *sustainable development goals* (SDGs) (Boluk et al., 2019; Dube, 2020; Rhama & Setiawan, 2022). The role and involvement of women in efforts to develop *Kelecong Eco Village*, which is driven through women's empowerment initiatives, can enrich studies related to women in the Asian region who work in the tourism sector both in the context of patriarchal societies (Quang et al., 2023) and in other contexts (Strachan & Adikaram, 2023).

However, the findings in this study show how (Balinese) women can overcome patriarchal challenges in developing *Kelecong Eco Village* through women's empowerment initiatives, where these initiatives are part of a cultural strategy. However, this success has led to a new challenge that cannot be avoided, namely how to maintain the spirit of sustainability so that *Kelecong Eco Village* can continue to grow and develop amidst dynamic tourism challenges.

One of the answers found in this study (regarding how to maintain sustainability) is the need for support from external parties or *stakeholders*, *both for increasing human resource capacity and expanding networks (networking)*. These findings also strengthen the study of Quang et al. (2023) which emphasizes the need to increase women's capacity

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(HR) in tourism development, and especially in the context of developing tourist villages which have different complexities.

In the context of Balinese women in particular, the findings in this study can also strengthen the results of the studies of Widanti (2011) and Prasiasa et al. (2023), which highlights the existence of systemic obstacles and the lack of support from wider *stakeholders, especially those who can support the role of women in developing tourist villages*. However, support from wider *stakeholders also needs to be designed in such a way that efforts to realize the sustainability of tourist villages can be carried out well*. In Adnyani & Irwanti's (2023) study, for example, it can be seen that marketing communication has relevance for the development of tourist villages, where the training provided can encourage creativity and open up opportunities to develop various innovative ideas in marketing tourist villages.

Conclusion

The women's empowerment initiative carried out in developing *Kelelung Eco Village* as a tourist village has brought to light the need to maintain social harmony, the involvement of women as subjects in tourism development, and the need for wider *stakeholder involvement*. In this study, the three of them are an inseparable part of efforts to realize *sustainable tourism* and are at the same time in line with the spirit of the *Sustainable Development Goals* (SDGs). The findings in this study have practical implications for policy makers both in the tourism sector and other related sectors at both regional and national levels, especially in the realm of developing tourist villages in Indonesia and how women can participate in it.

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