CULTURAL CAPITAL AS AN ECONOMIC DRIVER THROUGH COMMUNITY-BASED TOURISM IN TOURISM VILLAGES, INDONESIA

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ABSTRACT

This study analyzes the conversion of cultural capital of the Osing Tribe into an economic driver through Community-Based Tourism (CBT) in Kemiren Village, Banyuwangi. The focus is to examine how tangible cultural wealth (such as language, art, and architecture) and institutionalized (as Cultural Heritage and Superior Tourism Villages) is managed as sustainable economic assets. The goal is to uncover the mechanisms and impacts of cultural capital transformation in the community-based tourism value chain. With a qualitative approach to case studies, data is collected through in-depth interviews, observations, and document studies. The results of the study show that Pokdarwis and BUMDes play a strategic curatorial role in packaging cultural capital into an integrated experience package, creating an independent economic ecosystem and maintaining narrative authority in the hands of the community. This success is supported by participatory governance that strengthens cultural sustainability, social cohesion, and economic resilience. It is concluded that community-centered CBT and cultural sovereignty are an effective model for sustainable development, with the main challenge of maintaining a balance between commercialization and the integrity of cultural values.

Keywords: Cultural Capital, Community-Based Tourism, Cultural Economy, Sustainable Tourism, Osing Tribe.

INTRODUCTION

Indonesia is a country blessed with extraordinary cultural richness, reflecting a complex mosaic of more than 1,300 ethnic groups spread across thousands of islands. This diversity is manifested in various forms of intangible heritage, such as language, rituals, performing arts, local wisdom, as well as material heritage such as traditional architecture and artifacts (Ministry of Education and Culture, 2020). In the context of globalization, this cultural wealth not only serves as a marker of collective identity, but also faces the challenge of preservation amid the current of modernization and cultural homogenization (Smith & Robinson, 2018). Therefore, a strategic

approach is needed that is able to transform cultural potential into productive assets, ensuring the survival of the heritage while providing real benefits to its owners.

Cultural heritage, when managed innovatively and sustainably, has the capacity to provide significant economic value to the communities of its owners. The transformation from *cultural value* to *economic value* can occur through various sectors, especially the creative economy and tourism (UNESCO, 2019). A culture-driven economy not only creates jobs and income but also strengthens community pride, which in turn encourages more participatory preservation efforts (Su et al., 2020). The concept of *cultural capital* introduced by Bourdieu (1986) provides a relevant theoretical framework for understanding how knowledge, practices, and cultural objects can be converted into social and economic capital that strengthens the position of a community in the realm of development (Everett & Aitchison, 2008).

One of the most effective sectors in bridging cultural heritage with economic benefits is cultural tourism. This tourism moves beyond just visits to historical sites, focusing on an immersive experience of the life, traditions, and artistic expressions of a community (Richards, 2018). In Indonesia, this approach has been adopted through the development of culture-based tourism villages, which aim to distribute the benefits of tourism directly to the grassroots level. Cultural tourism implemented through the *Community-Based Tourism* (CBT) approach is expected to be able to create a symbiosis of mutualism: tourists gain authentic experiences, while communities gain economic incentives to continue practicing and preserving their culture (Duxbury & Richards, 2019; Kato & Yuan, 2019).

This research focuses on Kemiren Village in Banyuwangi Regency, East Java, which is known as the original cultural base of the Osing Tribe. As a "traditional village", Kemiren maintains the consistency of tradition, starting from the housing architecture commonly known as Omah Osing, the art of *gandrung dance* performances, *the Barong Ider Bumi* ritual, to traditional language and clothing (Fajarwati, 2022). Its status as a Tourism Village makes Kemiren worthy of being an ideal case study to explore the dialectic between cultural preservation and the economic pressures of tourism (Hampton, 2021). This study aims to critically analyze how the cultural capital of the Osing Tribe in Kemiren is converted and managed as the main driver of the economy through the *Community-Based Tourism mechanism* (Cheng et al., 2019; Yang & Lee, 2021),

The reason this research is important is to fill the gap between *cultural capital* theory and sustainable CBT practice at the community level. This study argues that the success of CBT is not only measured by increased income, but rather by the ability of the system built to reproduce and strengthen cultural capital itself as a key resource, while ensuring distributive justice for communities. Therefore, the formulation of this research problem is: How the cultural capital of the Osing Tribe in Kemiren Village functions as an economic driver through the Community-Based Tourism mechanism.

This research is expected to provide both theoretical and practical benefits. Theoretically, the research will enrich the literature on cultural economy and sustainable tourism by offering an integrative analysis model that brings together the concepts *of cultural capital*, *community-based tourism*, and local economic development. Practically, the research findings can be evaluative guidelines and policy recommendations for Kemiren Tourism Village managers and local governments in developing more participatory, equitable, and sustainable management strategies. In addition, this study can be a comparative study for other cultural villages in Indonesia that adopt a similar model.

The novelty of this research lies in a holistic and critical analytical approach**.** First, this study not only lists the cultural forms that are attractions, but also tracks in depth the cultural *value chain* starting from production, reproduction, to consumption in the Kemiren tourism ecosystem. Second, the research places the community not as a passive object**,** but as a main actor with its internal social dynamics (such as gender relations, generation, and social status) that contribute to shaping CBT outcomes. Third, the research examines the relevance and development of *cultural capital frameworks* in the context of contemporary Indonesian indigenous communities involved in the tourism industry, a study that is still limited (Cheng et al., 2019; Su et al., 2020).

METHODS

1. Types of Research

   This study uses a qualitative approach with a case study design. The qualitative approach was chosen because it is appropriate to explore social phenomena in depth, understand their meanings, and capture the complexity of the process of cultural capital transformation in the context of *Community-Based Tourism* (CBT) (Creswell & Poth, 2018). The design of the case study allows for an in-depth and holistic investigation of Kemiren

Village as a unique and context-rich unit of analysis, where the boundaries between the phenomenon (cultural capital transformation) and its context (indigenous communities and tourism ecosystems) are not clearly separated (Yin, 2018).

2. Research Location

The research was conducted in Kemiren Village, Glagah District, Banyuwangi Regency, East Java, Indonesia. The selection of this location is based on purposive criteria, considering that this village was officially designated as a Tourism Village through Banyuwangi Regency Regional Regulation Number 1 of 2017 concerning Tourism Villages and Regent Decree Number 188/202/KEP/429.011/2021 concerning the Determination of Tourism Villages and is recognized as the original settlement of the Osing Tribe which still maintains its cultural wealth intact. The focus of the research will include customary settlement areas with *traditional Tanean Lanjhang* houses, cultural performance centers, as well as culture-based micro, small, and medium enterprises (MSMEs) managed by the community.

3. Data Source

a. Data Primer

Obtained directly from key informants, namely:

Table 1: Research Informant Data

Yes	Name of the Informant	Remarks
1	Suhaimi	Traditional Elders / Village Elders
2	Mohammad Arifin	Village Head
3	Meiris	Chairman of Bumdes Jolo Sutro
4	Edy Saputro	Chairman of Pokdarwis
5	Samsul	Owner of the Learning Studio (Osing Traditional School) and homestay owner
6	Herman	The manager of the Kesantogan Kemangi is a culinary and meeting center that has become an icon of the creative economy in Kemiren.
7	Mbah Ning	Legendary culinary MSME actors/ homestay owners

Data processed

b. Data Seconds

It includes documents such as Village Regulations on Tourism Village Management, village profiles, local media articles, photographic documentation, and academic publications related to the Osing Tribe and Kemiren Village.

4. Data Analysis Techniques
   a. Data Reduction

   Select, centralize, and simplify raw data (interview transcripts, field notes) through the *coding process*. The initial code is developed inducively from data and deductively based on the theoretical framework of cultural capital.

   b. Data Presentation

   Organize data that has been reduced into a matrix, flowchart, or descriptive narrative to allow for the drawing of conclusions. For example, making a matrix of transformation of every form of cultural capital (ritual, art, architecture) into an economic product.

   c. Conclusion Drawing and Verification

   Identify the patterns, relationships, and core themes that emerge from the data presented. Initial findings are continuously verified through discussions with key informants (*member checking*) and consultation with peers to ensure the accuracy of interpretations. This process is iterative until a coherent saturation of data and themes is achieved.

RESULTS

1. Inventory and Mapping of Cultural Capital of the Osing Tribe in the Context of Tourism
   a. Cultural Capital Embodied *State*
      1) Osing Language

      The Osing language in Kemiren Village does not function solely as a medium of daily communication, but is the core of *embodied cultural capital* that binds the collective identity of the Osing people. Based on the explanation of the key informant (Suhaimi, Traditional Elder), this language belongs to the Austronesian family and is an archaic variant of the Old Javanese language (Kawi) with linguistic acculturation from the Balinese language. In practice, the Osing language is still actively used in the domestic realm, traditional rituals, and intra-community social

interactions, so that it plays a role as *a living language* that continues to be reproduced in daily life.

Although there is a penetration of Indonesian and Javanese, Mataraman, especially among the younger generation and in the context of formal communication, the dominance of the use of the Osing language is maintained. This linguistic resilience not only marks the *authenticity* of the community, but also distinguishes Kemiren Village from many other indigenous communities in Indonesia that have experienced a *language shift or extinction*. Thus, the Osing language serves as a symbolic capital that strengthens the claim of cultural authenticity and becomes a strategic asset in the narrative of community-based tourism.

2) Arts and Culture

The art skills and traditional knowledge that live in Kemiren Village represent the most dynamic and economically productive dimension of realized cultural capital. The cultural heritage in this village is a synthesis between noble traditions that are preserved for generations and external legitimacy which is reflected in various national and international recognitions achieved until 2026. This convergence between the preservation of authenticity and global articulation places Kemiren culture not only as a static artifact, but as an active and curated *resource* in the tourism ecosystem. This manifestation of cultural capital can be categorized into two main domains: tradition and ritual as well as the performing arts.

Table 2: Culture and Traditions of Kemiren Village

Types of Culture	Cultural Name	Remarks
Traditions and rituals	Barong Ider Bumi	The ritual of rejecting reinforcements is carried out every 2 Shawwal. Residents parade Barong around village to ask for safety
	Tumpeng Sewu	The tradition of eating together along the village road with a typical Pecel Pitik menu. This ritual is a form of gratitude to God and respect for ancestors (Great-Grandfather Cili)

	Mepe Kasur	A unique tradition of drying red-black mattresses en masse in front of each other's houses on the same day. The goal is to reject reinforcements and maintain domestic harmony
Performing Arts	Gandrung Dance	Traditional dances, which have become regional icons, are often displayed in welcoming guests in Kemiren
	Gedhogan	Percussion music produced from the blows of mortars and pestles by women, is usually performed after harvest or during traditional rituals
	Mocoan Lontar Yusuf	The tradition of reading ancient manuscripts containing the story of the Prophet Joseph with the typical Osing song yesterday

Data processed

3) Osing Tribal Traditional House

The architecture and spatial layout of the Osing Traditional House in Kemiren Village is an objectified *state* that cannot be separated from the *embodied cultural capital* that surrounds it. It is the in-depth knowledge of philosophy, social values, and building skills that are passed down from generation to generation that make these physical structures alive and meaningful. The naming of each architectural element based on the shape of the roof of Tikel Balung, Baresan, and Cerocogan as well as the strict division of space (Amper, Bale, Jerumah, Pawon) is not just a functional terminology, but a reflection of the cosmology, social hierarchy, and life principles of the Osing people that are collectively internalized.

This knowledge is held by the elders, traditional carpenters (*undagi*), and the inhabitants of the house, who understand that the majestic shape of the Tikel Balung not only indicates economic status, but also the responsibility of the owner in maintaining the customs; that the Baresan reflects balance; and the simple Cerocogan represents modesty. The spatial layout that distinguishes Amper (public space for guests), Bale (family semi-public space), and Jerumah (private space) internalizes the value of how social relationships and boundaries of intimacy should be managed. Thus, each supporting wood, roof arrangement, and division of space is an objectified expression of the habitus of the Osing people, a tangible cultural capital that guides

the way they interact, respect guests, and organize their lives, which is now an authentic narrative told to every tourist who sets foot in the portico (*Amper*) of the traditional house.

4) Typical Culinary as the Capital of Gastronomic Culture

The typical culinary of the Osing Tribe originating from Kemiren Village is a tangible manifestation of *gastronomic cultural capital* which has a high authenticity value. The uniqueness of the taste, traditional processing techniques, and local ingredients used not only reflect the culinary identity of the Osing people, but also serve as a tangible tourist attraction that can be consumed directly. This culinary acts as an entry *point* for tourists to experience culture sensorily, as well as a source of income for local Micro, Small, and Medium Enterprises (MSMEs).

Some of the typical dishes that have been identified and become culinary icons of Kemiren Village include: Pecel Pitik, Ayam Kesrut (Uyah Asem), Sego Cawuk, Geseng Pitik, Don't Sissy, Kemiren Coffee, Kucur, Kue Klemben, and *Bagiak*. This diversity of dishes demonstrates the depth of inherited culinary knowledge and its potential to be further developed in the community-based tourism value chain.

Table 3. Typical Culinary of Kemiren Village

Yes	Remarks
1	Pecel Pitik
2	Chicken Kesrut (Usalt Asem)
3	Sego Cawuk
4	Geseng Pitik
5	Don't Census
6	Kemiren Coffee
7	Kucur
8	Cake Clamps
9	Squirt

Data processed

2. Cultural Capital Institutionalized State

Cultural capital in its institutional form refers to the formal recognition and legitimacy granted by authoritative institutions, both at the national and international levels, of the value and authenticity of a community's cultural heritage. This recognition serves as a symbolic certification that not only increases the attractiveness and credibility of the destination, but also strengthens the community's *bargaining power* position in tourism management. In Kemiren Village, this institutionalized cultural capital is manifested through several important achievements:

a. Recognition as *Best Tourism Village* by UN Tourism

   By the end of 2025, Kemiren Village will receive the title *of Best Tourism Village* from UN Tourism (UN World Tourism Organization). This award is given as an appreciation for the village's success in sustainably maintaining and managing the authentic cultural values of the Osing Tribe, while integrating them into a community-based tourism model. This status places Kemiren in a global network of leading tourism villages, opening access to international promotion, networking, and learning.

b. Membership in Ijen UNESCO Global Geopark

   Kemiren Village is listed as a *Culture Site* in the Ijen UNESCO Global Geopark (UGG) network. This membership cements the village's position not only as a cultural destination, but also as part of the world's recognized geological heritage landscape. Status as *a Global Geopark* provides a framework for integrated conservation between natural and cultural heritage, as well as promoting Kemiren as an international heritage destination that is protected and managed holistically.

c. Designation as National Intangible Cultural Heritage (WBTB)

   The state's legitimacy towards the authenticity of Kemiren culture is strengthened by the establishment of several of its distinctive traditions as Indonesian Intangible Cultural Heritage by the Ministry of Education and Culture. This designation serves as a form of official "diploma" that recognizes the cultural value, provides legal protection, and serves as the basis for funding allocations and preservation programs. Traditions that have gained this formal recognition include:

Table 4. List of Kemiren Typical Traditions Included in the National Intangible Cultural Heritage (WBTb)

Yes	Remarks	Legality
1	Barong Ider Bumi	Decree of the Minister of Education and Culture of the Republic of Indonesia Number 265/M/2016
2	Tumpeng Sewu	Decree of the Minister of Education and Culture Number 270/P/2014
3	Mocoan Lontar Yusuf	Decree of the Minister of Education and Culture No. 362/M/2019
4	Gandrung Dance	Decree of the Minister of Education and Culture of the Republic of Indonesia Number 156/M/2013
	São Paulo Resort & Spa	Ministerial Decree: SK No: 264/M/2018

Documentation

d. Tourism Village Accreditation and Certification

In addition to substantive recognition, Kemiren Village has also received a number of formal certifications and accreditations that confirm its status as an independent, sustainable, and international standard tourist village. These certifications serve as an external verification instrument for the quality of governance, service, and sustainability commitments, which in turn increases the *trust* of the tourism market and strategic partners.

1) Sustainable Tourism Village Certificate from the Ministry of Tourism and Creative Economy (Kemenparekraf) No. 043/S-DWB/XII/2020, which affirms the application of sustainable tourism principles in destination management.
2) The Indonesian Tourism Village Award (ADWI) from the Indonesian Ministry of Tourism and Creative Economy No. SK/632/M-K/Tourism/2024, in recognition of achievements in the development and management of tourism villages at the national level.
3) The International Best Tourism Village certificate from UN Tourism (2025), obtained through *The Best Tourism Villages Upgrade Programme* and handed over in a ceremony in Huzhou, China. This certificate is the highest form of recognition at the global level for the community-based and culturally based tourism model applied.
4) ASEAN Homestay Award certificate from the ASEAN Tourism Committee (ASEAN-HSA-2023-IDN-005), which recognizes the quality of community-

managed homestay accommodation as well as its contribution to an authentic tourism experience.

5) CHSE (Cleanliness, Health, Safety, and Environmental Sustainability) certificate issued through the collaboration of the Ministry of Tourism and Creative Economy with certification bodies. This certification ensures that tourism operations in Kemiren meet cleanliness, health, safety, and environmental sustainability standards, a crucial factor in the recovery and competitiveness of tourism post-pandemic.

This collection of formal legitimacy not only serves as symbolic capital, but also forms an *institutional framework* that strengthens the capacity of villages to attract investment, build partnerships, and ensure that tourism development runs on the principles of good and accountable governance.

3. Cultural Capital Conversion Process and Mechanism in the CBT Value Chain

The transformation of the cultural capital of the Osing Tribe into economic value within the framework of Community-Based Tourism (CBT) in Kemiren Village occurs through a *value chain* that is integrated and managed in a participatory manner. This process is not linear, but rather circular and mutually reinforcing between three main phases: production/reproduction, distribution/commodification, and consumption/experience. The Tourism Awareness Group (Pokdarwis) acts as *the strategic curator* and main manager who coordinates all of these phases, ensuring that the conversion of culture into tourism products does not compromise the authenticity and sovereignty of the community.

1) Production and Reproduction Phases

This phase is the foundation on which cultural capital is reproduced, curated, and prepared to enter the tourism ecosystem. Pokdarwis collaborate intensively with customary authorities (such as village elders) and senior artists to make appropriate selection, contextualization, and adaptation without reducing the sacred significance of each cultural element. For example, the *Barong Ider Bumi ritual* is not transformed into a daily performance, but the schedule of its implementation is informed to tourists as part of the *cultural calendar*, and its philosophical value is explained in interactive dialogue sessions. Similarly, the knowledge of building *Omah Osing* and typical culinary cooking techniques are reproduced through workshops involving the younger generation. This

phase ensures that cultural resources remain alive, are controlled by the regeneration process, and are ready to be packaged as the core of the tourism experience.

2) Distribution and Commodification Phases

In this phase, cultural capital that has been curated is packaged into tourism products and services that have economic value. Pokdarwis designed *bundled* experiences or integrated tour packages that combine various cultural elements. One typical package can include: watching *Gandrung* or *Gedhogan Dance* performances, staying at *a traditional homestay* (Omah Osing), participating in culinary workshops (for example cooking *Pecel Pitik*), and having a dialogue with traditional elders. This packaging transforms culture from mere background to a core product being sold. Economic institutions such as BUMDes Jolo Sutro play a crucial role in this phase as institutions that manage marketing, package sales, and revenue distribution in a transparent manner. This mechanism is designed to minimize *economic leakage*; profits from the sale of packages, souvenirs, and culinary are recirculated in the local economy through a mutually agreed profit-sharing system.

3) Consumption and Experience Phases

This phase is the point where economic value is realized as well as cultural value is confirmed and reinterpreted by tourists. Tourists not only consume an attraction, but also experience an immersive *cultural experience*. The role of the community as tour guides, cultural translators, homestay providers, and art actors is key in creating authentic and meaningful experiences. This direct interaction turns consumption into a process of learning and cultural exchange. The positive experiences of tourists then contribute to reputation formation and *word-of-mouth marketing* for the village, which in turn creates sustainable demand and strengthens the value chain cycle.

DISCUSSION

The findings of this study reveal that the success of the transformation of the cultural capital of the Osing Tribe in Kemiren Village into a sustainable economic driver is made possible by a strategic symbiosis between a rich cultural capital structure and a participatory institutional system. Cultural capital in the form of *an embodied state* (language, art, architecture, culinary) serves as *a unique and authentic core resource, while its recognition as* an institutionalized state (Best

Tourism Village, WBTb Nasional) provides external legitimacy and the necessary protection framework (UNWTO, 2022; UNESCO, 2023). This symbiosis creates a strong foundation for villages to enter the cultural tourism market without being trapped in a subordinate position, a challenge that indigenous communities often face (Mowforth & Munt, 2016). Strategic management by Pokdarwis and BUMDes Jolo Sutro has succeeded in bridging the gap between the preservation of sacred values and the demands of the modern tourism market.

Analysis of the CBT value chain in Kemiren shows that the sustainability of this model does not lie in the packaging of culture as a static commodity, but in its ability to create *value co-creation* between communities and tourists (Prahalad & Ramaswamy, 2004). The process of cultural reproduction involving indigenous elders and the younger generation ensures that the transmission of knowledge is maintained, while *the design of the bundled experience* positions tourists as active participants in the cultural ecosystem. This mechanism is in line with the concept *of experiential tourism* which emphasizes deep engagement and transformative learning (Pine & Gilmore, 1999). Thus, the resulting economic value is not just a transaction of buying and selling, but a reward for an authentic experience that contributes to the preservation of the culture itself, breaking the negative cycle of commodification that causes the erosion of meaning (Cole, 2007).

Local economic institutions, especially Jolo Sutro BUMDes, play a crucial role in ensuring distributive justice and minimizing economic *leakage*, which is a chronic problem in conventional mass tourism (Telfer & Sharpley, 2016). Transparent profit-sharing systems and community involvement in a variety of roles—from guides to lodging—create a circular economy ecosystem. This model not only increases household financial resilience but also strengthens social capital through increased cohesion and collective trust (Putnam, 2000). The positive impact is seen in the awakening of the younger generation's interest in learning about traditions, suggesting that economic incentives can be a powerful catalyst for cultural revitalization, provided they are managed within the framework of community sovereignty (Su et al., 2020).

Nonetheless, this success is accompanied by inherent challenges. The pressure of commercialization has the potential to shift the focus from its ritual meaning to its spectacular aspect, while the popularity of the village can attract external investors who risk eroding community control (Yang & Wall, 2014). In addition, it is necessary to be vigilant against the emergence of internal inequality if economic benefits begin to be concentrated in a handful of local

elites. The long-term sustainability of the Kemiren model will depend heavily on the institutional ability of Pokdarwis and BUMDes to maintain this dynamic balance, strengthen inclusive governance, and continue to prioritize the principle *of community sovereignty* over their own cultural capital as the basis for all decision-making (Higgins-Desbiolles et al., 2019). These findings reinforce the proposition that successful CBT should be viewed as a complex socio-economic system that links cultural reproduction, economic equity, and ecological sustainability in a mutually reinforcing whole.

CONCLUSION

This study concludes that the cultural capital of the Osing Tribe in Kemiren Village has successfully functioned as a major economic driver through the Community-Based Tourism (CBT) mechanism that is managed in a participatory and community-centered manner. The success of this transformation is supported by three main pillars:

1. The richness and authenticity of cultural capital in *embodied forms* such as language, art, architecture, and culinary;
2. Legitimacy and formal recognition as *institutionalized* cultural capital from the national to international levels; and
3. Effective institutional governance through Pokdarwis and BUMDes Jolo Sutro which ensures the circulation of economic value in the community and maintains the authority of cultural narratives. The CBT model in Kemiren not only generates direct economic benefits, but also revitalizes culture, strengthens social cohesion, and builds community resilience that stems from sovereignty over its own heritage. The challenge ahead lies in maintaining a dynamic balance between commercialization and cultural integrity, as well as ensuring an inclusive distribution of benefits.

Based on the findings and discussion, this study recommends several things:

1. For Tourism Village Managers (Pokdarwis and BUMDes)

   It is recommended to develop a *participatory monitoring system* that periodically evaluates the socio-cultural impact of tourism, especially on the younger generation and vulnerable groups, to prevent inequality and erosion of cultural meaning. Capacity building

in *digital storytelling* and *value-based marketing* is also needed to expand reach while maintaining control over the narrative.

2. For Local Governments

   It is necessary to formulate derivative regulations or technical guidelines that protect the CBT model from the infiltration of external investment that is extractive and can weaken the sovereignty of the community. Governments can facilitate access to soft funding and sustainable management training designed specifically for cultural villages.

3. For the Academic Community and Further Researchers

   Further research is needed to quantitatively measure the long-term impact of this model on household socio-economic resilience and intergenerational knowledge transmission. Comparative studies with other cultural villages will also be valuable to identify the determinants of the success and failure of similar models in the Indonesian context.

4. For National Policy Actors

   These findings support the need to integrate the principles *of community sovereignty* and cultural *capital* into the national tourism policy framework, by allocating incentives for villages that are able to demonstrate participatory and sustainable CBT management practices.

Ultimately, the Kemiren Village case study offers a valuable lesson that economic development through tourism does not have to come at the expense of cultural identity. Conversely, when communities are placed as the main subjects that manage, curate and benefit from their own cultural capital, tourism can be a powerful tool to achieve multidimensional and authentic sustainability.

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