

Community Empowerment of Tanjung Benoa Village Bali Through Collaborative Workshop of Kamala Madya Dance

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Abstract

The background of this study lies in the partner's need for additional dance materials to diversify tourist performances and enrich the artistic offerings of their community-run studio. The objective is to analyze the collaborative process between the choreographer (researcher) and the local art studio, Sanggar Sekar Segara Madu, in developing an original dance performance. This research aims to empower the art community in Tanjung Benoa Village through the collaborative creation of the Kamala Madya dance. A qualitative method was employed, using reflective narrative techniques and in-depth interviews with dancers and facilitators to gather data. The results show that the collaboration successfully produced the Kamala Madya dance, which is artistically valuable and culturally grounded in Hindu philosophical principles. The choreographer and composer translated creative concepts into choreography and music, while the partners contributed by designing costumes and mobilizing local dancer talent. This collaborative effort has positively impacted the local community by fostering cultural expression, strengthening local identity, and enhancing the studio's repertoire. In conclusion, this study demonstrates how participatory choreography can be a powerful tool for community empowerment, with implications for sustaining local cultural industries and encouraging further research into collaborative arts practices and their role in preserving cultural heritage.

Keywords: Dance Creation; The Kamala Madya Dance; Empowerment; Art Workshop; Collaboration

Introduction

Cultural arts play an undeniable role in sustaining and enriching the cultural heritage of a region (Angelo et al., 2023; Sopjan, 2022). In Bali, traditional performing arts are highly valued, not only as entertainment but also as an expression of the island's diverse culture. The global COVID-19 pandemic, which affected Indonesia, has had a significant impact on Bali's tourism, cultural, and economic sectors (Sumantra et al., 2021). The impact is felt powerfully, particularly in the tourism industry, where all hotels and tourist attractions are closed, resulting in the loss of a large number of jobs. In addition, artistic endeavors, particularly dance performances, experienced a sharp decline. Likewise, dance learning in art studios experienced a precipitous decline, which had a direct impact on the preservation of traditional dance. This challenging circumstance prompted the community in Tanjung Benoa Village, one of the natural beauty-renowned tourist destinations, including Sanggar Sekar Segara Madu as a partner, to attempt to redevelop the area's tourism potential.

Sekar Segara Madu Art Studio in Bali's Tanjung Benoa Village is one of the art communities dedicated to preserving and nurturing traditional Balinese performing arts. As well as providing opportunities for the younger generation to learn traditional arts, they face the challenge of perpetually enhancing their performance material in order to provide a more diverse and engaging experience for tourists. Collaboration between the arts community and the local community is one of the means by which these cultural arts are preserved and developed.

Several studies have examined tourism development efforts in Tanjung Benoa Village over the past two years (Nurjani & Sudipa, 2022; Saduarsa et al., 2023; Sriwandayani et al., 2021). According to research conducted by Nurjani and Sudipo in 2021, the sand-by-passing technique is an effective method for preventing abrasion along the Tanjung Benoa Village coastline. This research contributes to the preservation and rescue of littoral regions. These studies appear to be focused on enhancing Tanjung Benoa Village's service sector and spatial context. Sriwandayani et al. (2021) discovered that extensive tenure and training experience are significant factors for first aid knowledge in watersport accidents. This research contributes to a greater feeling of safety among visitors who visit these tourist attractions. Saduarsa et al., (2023) disclosed the ecotourism administration of Turtle Island in Tanjung Benoa Village. This research contributes to the evaluation of ecotourism management on Turtle Island, which is anticipated to increase the knowledge of turtle reproduction managers and community involvement in preserving the surrounding environment. No research has yet focused on improving the potential of cultural arts as a municipal tourism asset. This study adds to our understanding of how cultural arts are also utilized to revitalize cultural tourism in Tanjung Benoa Village.

Through the creation of the dance Kamala Madya, this research seeks to empower the art community in Tanjung Benoa Village. This dance was selected because it combines elements of traditional Balinese culture with Hindu philosophical values, which are integral to Balinese culture. Kamala Madya is regarded as a dance that can represent the characteristics of the Balinese people, who are known for their friendliness and politeness, through a graceful dance performance enveloped in the visual beauty of its movements and costumes. This dance is suited for tourist performances due to its simple movement vocabulary and 7-minute performance length (Wulan & Handayaningrum, 2020).

The collaborative process enables artists to collaborate with individuals from a variety of disciplines to generate innovative ideas, thereby enhancing the artistic impact and message of the artwork. The creation of the Cak dance in 1930s Bali is an example of a successful artistic collaboration that can be used for inspiration. German painter Walter Spies desired to transform the enchanted Sanghyang performance into a tourist attraction that accentuated the artistic aspect. I Wayan Limbak, a performer from the village of Bedulu, Gianyar, effectively conveyed and translated the notion. Through the creative power of both, Cak Dance was created, which is famous as a tourist performance in various regions of Bali to this day (Ruastiti, 2019).

The process demonstrates how two parties collaborate and support one another to create new works of art that may not be possible to create individually. The concept of empowering the Tanjung Benoa Village community through Kamala Madya dance workshop can be influenced by the construction of this Cak Dance. Collaboration enables artists to combine diverse ideas, experiences, and points of view with those of other parties, maximize each other's potential, and produce innovations that would not be possible otherwise (Bublitz et al., 2019). Moreover, collaboration creates opportunities for cooperation in the production of performance artworks that are more appealing to audiences and audiences. Through observation, communication, and in-depth analysis, this study investigates the collaborative process used to create the Kamala Madya dance and its impact on the local community.

This research is anticipated to understand better how local cultural arts can empower communities and contribute to cultural preservation through collaborative and participatory activities. The objectives of this study are: 1. To examine the process of the Kamala Dance collaborative workshop; and 2. To analyze the role of the parties involved in the process. This research is essential to the preservation of local cultural industries

and the growth of the community's economic potential. Actively empowering the local art studio, in this instance, Sekar Segara Madu Art Studio, and local micro-enterprises in community costume-making "Pengangge Art" enables them to grow and prosper. In addition, this research also provides a new perspective on the potential of collaboration in cultural arts and its impact on community empowerment. This research can serve as the foundation for future collaborative arts and cultural arts-based community empowerment studies.

This article provides a comprehensive overview of the benefits and limitations of collaborative processes in the performing arts and explains how this research will contribute significantly to a deeper understanding of arts collaboration in tourist destination areas, specifically in the development of tourist performing arts materials in Tanjung Benoa Village. Previous studies have examined the advantages of collaborative processes in the performing arts. For example, Een (2013) highlighted how community empowerment through social engineering by utilizing the concept of local art has effectively increased the community's appreciation of the art of batik through dance performances. Moreover, a study by Dipoyono (2022) demonstrates how theater training for the residents of Plesungan Village, Central Java, has enhanced the community's aesthetic ability in theater arts. Similarly, the study by Primayudi and Wardoyo (2022) on drama training for the villagers of Jarum and Bayat, in which the costumes were created from the community's batik, is another excellent example of utilizing community potential in a collaborative manner. While these studies provide valuable insights into the benefits of collaborative processes in the performing arts, the active positions of the various parties involved in such collaborations still require further clarification. Focusing on the active participation of these parties would enhance comprehension of the collaboration principles used in this context.

The inquiry conducted by Hapizd et al., (2022) focused more on the Setu Babakan community's cultural arts training in Jakarta. While this research has provided a comprehension of how community engagement can sustain cultural arts, the collaborative process in artist empowerment has not been explained in detail. Consequently, there is space for a more detailed explanation of the particular aspects of the collaborative process in this context. In addition to utilizing cultural arts and the potential expertise of local human resources, Raharjana and Kutaneegara's research in Seloharjo Village, Yogyakarta, demonstrates that community empowerment can also utilize the potential of cultural heritage.

Reproducing the *merti buana* ritual, they created a tourism performance in the guise of a drama involving the community. It is unclear, however, how this process of reproducing rituals and collaborating with the community is organized and carried out. A number of studies have revealed that collaboration in the performing arts also faces significant obstacles (Moirano et al., 2020; Schneider et al., 2021; Spies et al., 2019; Swart et al., 2022). These obstacles include political factors, diverse visions or objectives, sectoral personalities, limited funding, and communication and coordination issues. Therefore, the purpose of this research is to develop collaboration principles that can surmount these obstacles through open communication and mutual respect from the outset of the collaborative process.

An analysis of prior research demonstrates that collaborative efforts from multiple stakeholders are capable of resolving concrete problems in the field. Frequently, this problem-solving cannot be accomplished alone. The problems encountered by the Tanjung Benoa Village community demonstrate the need for collaborative efforts in the context of this study. The choreographer, who is familiar with the invention and development of traditional Balinese dance, has collaborated with Sekar Segara Madu Art

Studio and utilized pertinent local human resources. To actualize Kamala Madya Dance as a solution to the community's problems, the choreographer must comprehend the problems, assess the availability of supporting resources, and commit to actively involving the community from the outset of the process. This study examines the process of community collaboration in the creation of tourist performing arts materials in tourist destination areas such as Tanjung Benoa Village. This research aims to fill a gap in the existing literature with a comprehensive and in-depth approach in order to provide a better understanding of how artists and local communities can collaborate by relying on the potential of the locality to develop better solutions for the growth of tourist performing arts in complex environments.

Method

This study applied a qualitative research methodology using a reflective narrative approach to explore the collaborative artistic experience in Tanjung Benoa Village, Bali. The researcher, also acting as the choreographer, was an active participant in the creative process and documented the experiences from a personal perspective. The primary data sources were the researcher's reflective narratives and in-depth interviews with key collaborators involved in the creation of the *Kamala Madya* dance. Informants were selected purposively and consisted of the art studio director, several dancers, and the costume designer from Sanggar Sekar Segara Madu. Data collection techniques included reflective journaling during the collaborative process and semi-structured interviews to capture the impressions, thoughts, and emotions of the participants regarding their involvement. The data were then analyzed thematically to identify patterns, meanings, and insights related to the dynamics of the collaborative process and its impact on the local community. This approach allowed for a deep exploration of the subjective experiences that emerged through artistic collaboration.

Results and Discussion

The Sekar Segara Madu Art Studio is one of the dance and gamelan training institutions in Badung Regency, Bali. It is situated in Tanjung Benoa Village, South Kuta Subdistrict. This art studio was founded in 2003 and participates actively in local and regional events. According to interview data with studio director I Nyoman Nircaya, the number of students for the academic year October 2022 to September 2023 was 96, with 16 men and 80 women. The age range of the pupils is between 5 and 15 years old. In addition to fostering the potential of children and adolescents, Sekar Segara Madu Art Studio is active and successful in gathering the potential of community members with a variety of arts-related special skills, such as expertise in building or decorating artworks and designers of dance clothes and music. Sekar Segara Madu Art Studio's purview of activities is extensive. In addition to focusing on nurturing and developing the potential of local children through gradual and consistent dance workshop, they are also entrusted to represent Badung Regency at the annual prestigious Bali Arts Festival. The activities of Sekar Segara Madu Art Studio at the Bali Arts Festival are illustrated in table 1 below.

Table 1. The experience of Sanggar Seni Sekar Segara Madu at the Bali Arts Festival.

No.	Year	Materials
1.	2009	The Children's Gong Kebyar Parade
2.	2013	The Adult's Gong Kebyar Parade
3.	2024 (scheduled)	The Children's Gong Kebyar Parade

Additionally, Sekar Segara Madu Art Studio organizes dance performances for the amusement of tourists in the Tanjung Benoa Village area. In addition, they are also active in performing for religious occasions by performing several religious dances in temples located in the Tanjung Benoa Village area and its surroundings. The activities of Sekar Segara Madu Art Studio are detailed in table 2.

Table 2. The agenda of Sekar Segara Madu Art Studio.

No.	Venue	Activity	Materials	Time	Schedule
1	Ramada Hotel, Tanjung Benoa	Tourist Performance	Balinese Traditional Dance	Regular show	Every Monday and Thursday
2	Hotel Novotel, Nusa Dua	Tourist Performance	Balinese Traditional Dance	Regular show	Once a week
3	Pura	<i>Ngayah</i> (Devotion)	Traditional Ritual Dance	Unspecified	Unspecified
4	Hotels/Conference Venues	Tourist Performance	Balinese Traditional Dance	Unspecified	Unspecified
5	Hotels/Restaurants (New Year)	Tourist Performance (Celebration)	Balinese Traditional Dance	Unspecified	Unspecified

Sekar Segara Madu Art Studio intends to develop its artistic materials, including the creation of a new dance titled Kamala Madya, in response to the complexity of its activities. It is anticipated that the creation of this new dance will renew the enthusiasm and interest of local children, as well as become one of the performances' added values. This collaborative effort was conducted between June and September of 2023. The following describes the collaborative process between the choreographer and Sanggar Seni Sekar Segara Madu:

1. Exploration

I Nyoman Nircaya, the head of the Sekar Segara Madu Art Studio, conducted an investigation with the author at his art studio, as the initial step in this dance workshop in Tanjung Benoa Village (see figure 1). Beginning in May 2023, the director of the Sekar Segara Madu Art Studio conveyed the problem of the need to increase the quantity of teaching materials in order to maintain the local children's interest in dancing. In addition, since Sekar Segara Madu Art Studio is actively returning to regular performances of tourist dance performances in several hotels in the Tanjung Benoa Village region, they require a new traditional form of welcome dance. This need seeks to provide refreshing welcome dance material for tourists, as well as to emphasize the existence of the Sekar Segara Madu Art Studio with its unique material. This procedure is essential because, as a choreographer, the author must examine the problems that arise in the field to determine the dance material intended by the studio's director.

The author is one of the art instructors in Badung Regency who is frequently requested to instruct arts in villages such as Tanjung Benoa Village. Consequently, the author already has strong ties to the local community. Nonetheless, the author made an effort to conduct an investigation at Sekar Segara Madu Art Studio, particularly to observe firsthand the dance workshop activities, the potential resources of the dancers, the potential of the art-relevant community, and the potential of local tourism. As a result, significant facts were uncovered that can serve as a foundation for the design of future

dance workshop. First, Sekar Segara Madu Art Studio is the only art studio in the Tanjung Benoa Village area that offers dance workshop with a clearly organized curriculum. The number of female pupils at Sekar Segara Madu Art Studio is significantly greater than the number of male students. Thirdly, residents of Tanjung Benoa Village have opened a business manufacturing and renting dance costumes. This is a valuable asset for the training that will be conducted. Students and parents support the need for the Sekar Segara Madu Art Studio to incorporate dance materials.

The aim is that there will be a review of dance material in order to encourage students to practice. The director of the local studio hopes that art activities in the Tanjung Benoa Village area will be revived in the early days following the COVID-19 pandemic so as to have a positive effect on the creative economy of the community, particularly in the tourism sector. The author selects dance material to be provided for the development of Sekar Segara Madu Art Studio based on these significant facts.

2. Concept Development

The origin of Kamala Madya dance was created in 2007 by the author. At that time, this dance was created for a local dance creativity competition in Gianyar Regency. However, the form and structure of this dance are very simple in terms of movement vocabulary and duration of only 5 minutes. Therefore, this dance embryo needs to be refined and adapted to the needs of Sekar Segara Madu Art Studio as a partner. The first step taken was to deepen the concept of the work by seeking inspiration from traditional Balinese Hindu literature. This was done considering that traditional Balinese Hindu literary works in the form of *gaguritan*, *kidung*, and *kakawin* are generally used as one source of inspiration for creative arts in Bali. In them, there are various excerpts of stories, concepts, philosophies, and values of Hindu teachings that are relevant and inspiring. The author uses the deepening of the concept of *hredaya kamala madya* sourced from “*kakawin Siwaratrikalpa*” as inspiration and, at the same time, gives the title Kamala Madya to this dance.

The concept of *hredaya kamala madya* is an allegory from Mpu Tanakung (poet and creator of *kakawin Siwaratrikalpa*) that likens the human heart to a sacred lotus, where the divine value resides within (Reteq et al., 2023). This process was directed by Ida Bagus Wiryanatha, the expert on *kakawin* to comprehend the story within *Siwaratrikalpa* (see figure 2). By his further explanation, the essence of *hredaya kamala madya* concept has found. Due to the depth of its meaning, this concept was explored further. From this concept, the visual form of the lotus flower was used as a source of inspiration and imagination in terms of its morphology, aesthetics, and ecology. From the exploration of this concept, meaningful movement patterns such as *ngebat daun*, *kembang nedeng*, *nyujur langit*, and several new movement vocabularies resulting from the imagination of the lotus tree were created.



Figure 1. Exploring the Concept of *Hredaya Kamala Madya* from the *Kakawin Siwaratrikalpa*, Directed by Ida Bagus Wiryanatha.

The next development step is the refinement of dance music to support the development of dance movements. The embryonic dance music created by I Made Sue (deceased) in 2007 was further developed structurally by composer I Wayan Sugandya in 2023. This dance music recording was used to help develop the Kamala Madya dance work into what it is today. The series development of this work idea was carried out for about four weeks, from the beginning to the end of May 2023. After the development of movement and music was confirmed, the Kamala Madya dance concept was ready to be used as training material.

3. Meetings

The meeting was conducted at the wantilan Sanggar Segara Madu in Tanjung Benoa Village on June 2, 2023. At this point, the choreographer, the studio director, the students of the Sekar Segara Madu Art Studio, and the local clothing designer convened to discuss the implementation of the exploration results in the form of a work concept presentation. The choreographer presented a new creation titled Kamala Madya, which was a welcoming dance concept. Kamala Madya is a collective dance of welcome. This dance is intended to be distinct from traditional welcoming rituals, which typically involve the exchange of property in the form of flowers. This process resulted in a consensus to approve Kamala Madya Dance as the new welcoming dance material for Sekar Segara Madu Art Studio. Based on the availability of supporting resources, the studio director, dancers, and costume designer all consented to create Kamala Madya as new studio dance material. After the concept was approved, the choreographer developed artistic elements for it. Dance movement is the first artistic element that is worked on. The lotus blossom served as the author's visual inspiration. This procedure was conducted between the second week of June and the second week of July 2023.

4. Kamala Madya Dance Workshop

The dance workshop process began by introducing the director of the studio to a video of Kamala Madya dance patterns and music, explaining the character and value content, and introducing dance music. The objective was to comprehend the concept of Kamala Madya dance and to provide the studio leader with an early opportunity to learn this dance. After the studio leader had mastered the vocabulary of this dance's movements and music, the costume stylist and the performers were shown the video of this dance. This method is intended to impart an audiovisual comprehension of the dance model to the dancers. The weekly rehearsal schedule consists of two designated sessions per week. The training commenced during the third week of July. The choreographer and studio director gave the performers a four-week deadline to complete this task (see Figure 3). Therefore, the performance should be completed by the third week of August 2023. This process was completed ahead of schedule, namely in the second week of August 2023, due to the choreographer's and studio director's collaborative training.



Figure 2. The Kamala Madya Dance Workshop with I Nyoman Nircaya

The choreographer and studio director requested that the costume designer be present during rehearsals in order to comprehend the created dance form and movement motifs. The objective was to provide the costume designer with ideas for an appropriate costume design. The costume designer was eventually able to begin working on a costume design at the beginning of August 2023 after intensive discussions with the choreographer and studio head. In the third week of August 2023, Kamala Madya's costumes were realized successfully (see Figure 4). In general, the costumes matched the theme and personality of the performance, but there were a few minor adjustments, such as redesigning the head accessories and making the color motif on the fan more plain. In addition, the choreographer requested that various stakeholders be present at a meeting to determine the launch schedule for the Kamala Madya dance.



Figure 3. Fitting The Final Costume For The Kamala Madya Dance By The Costume Designer, I Nyoman Swandana Putra.

The audiovisual documentation process was implemented after the Kamala Madya dance was entirely realized on August 29, 2023 (see Figure 5). This process was carried out in the wantilan of Tanjung Benoa Village to obtain detailed audiovisual recordings of dance movements, costumes, and makeup. The audiovisual documentation was part of the preparation for the premiere of the performance in front of the community and the village government on September 17, 2023, at the Sanggar Seni Sekar Segara Madu Level Up Exam.



Figure 4. The Preparation Before Taking The Audiovisual Documentation Of The Kamala Madya Dance With The Dancers.

Generally, obstacles are inextricable from the art training procedure. Due to two primary factors, Tanjung Benoa Village's Kamala Madya dance workshop was hampered. First, the health of the creative team, particularly the performers. Several times during rehearsals, the dancers became ailing with fever, weakness, and fatigue, necessitating additional rest. This is understandable given the typical age of the dancers, which is between 12 and 15 years old. Next are incidental obstacles, such as religious and cultural ceremonies. Some dancers, including the choreographer, were forced to alter the rehearsal hours or days due to unforeseen obstacles. The key to overcoming obstacles, however, is open and constructive communication. Sekar Segara Madu is a studio with intricate endeavors. The interaction of activities is dominated by traditional Balinese dance-based performing arts tourism. This is evident from the routine and sporadic activities conducted, particularly after the COVID-19 pandemic. The realization of the Kamala Madya dance, which is a traditional creation dance based on Balinese local wisdom, is thus highly pertinent to local needs. Sekar Segara Madu Art Studio is able to create added value in the performing arts and provide training for the younger population by involving locals with a variety of skills. The realization of the dance form Kamala Madya is the consequence of this collaborative effort.

Exploration and Concept Development appear to be the two most important stages of the process. The exploration phase of this collaborative dance workshop is the equalization of companions' and choreographers' perceptions. During this phase, partners and choreographers establish a shared comprehension of the concept, theme, and purpose of the dance piece under study. The discussion conducted by first listening to the partner's problems is an essential step in determining the specifics of the partner's requirements. The Development Stage stabilizes the concept by developing creativity based on the embryo of a previously created dance work. This dance work is based on local knowledge and is a traditional creation; per the partner's request, look for sources of inspiration that contain relevant local Balinese Hindu concepts. This is consistent with the training's objective, which is to construct a traditional welcoming dance based on local knowledge.

The Meeting and Workshop phases went off without a hitch. During the Meeting phase, the choreographer established crucial agreements and commitments for the training's implementation. The agreement stipulated that local community members would serve as the primary activity locus in the training process. This means that all available local resources, including dancers, rehearsal spaces, and supporting elements such as designers and studio leaders as assistants as well as auxiliary choreographers, are utilized to their fullest extent. Through the preparation of a regular rehearsal schedule, which makes it simpler for each party to manage time proportionally, this agreement is carried out with total dedication. Workshop is the implementation of the accord on the work's concept and the engagement of the local community's potential. The collaborative process between the choreographer and Sekar Segara Madu in devising the Kamala Madya dance is a key factor in the success of this research. This collaboration combined local cultural knowledge with the artist's imagination to produce an original and artistically valuable piece of art.

Specifically, the collaborative process between the choreographer, studio director, and costume designer involves participation in the creation of the dance work. The choreographer's conceptual ideas, which have been authorized by the entire artistic team (studio director, dancers, and costume designer), are translated into dance motifs and dance compositions. The studio's director, a Balinese dancer, assisted with the translation of the dance movements and compositions. For instance, he assists in enhancing the dancers' ability to memorize dance motions by assisting in organizing their composition and practicing examples of dance motions. The role is played effectively, allowing the

choreographer greater freedom and ease in pouring the movements. The result is increased rehearsal efficiency. The involvement of costume designer I Nyoman Swandana Putra was also indicative of a fascinating collaboration. He not only actively listened to the rehearsal process, observed the type of dance movements presented, and observed the concept of this dance work, but he also actively discussed the design of this dance costume and sometimes provided valuable suggestions. The entire artistic team, including the dancers' parents and relatives, witnessed how the movements and costumes supported one another during the costume trial. In general, the costume concept was authorized with minor improvements. Complex details such as fan motifs were simplified, for instance, due to the shared aesthetic perception. Due to the principle of mutual respect between the parties involved, the Tanjung Benoa Village Kamala Madya dance workshop collaboration process ran smoothly.

The choreographer's efforts in establishing "Pengangge Art," a costume rental company, reflected his appreciation for I Nyoman Swandana Putra's presence despite his costume design skills. Mutual respect with the studio's director, who aided in overseeing the dance formation process, proved effective. Despite being a performer and studio leader, the director professionally served as an assistant choreographer. Complex dance movements requiring precision were executed effectively, simplifying the choreographer's work. The teenage dancers organized their time, communicated effectively, and demonstrated professionalism by punctuality, embracing dance material, and self-initiated practice before rehearsals with the choreographer and studio leader.

The collaborative process resulted in a profound sense of ownership of the created dance. While I, Ida Ayu Wimba Ruspawati, served as the choreographer of Kamala Madya Dance, the collaborative training played a pivotal role in its completion by incorporating ideas from all parties involved. The studio director enthusiastically welcomed the addition of Kamala Madya to the traditional dance repertoire at Sekar Segara Madu Art Studio, as it is now included in the advanced-level exam curriculum. I Nyoman Swandana Putra, the designer, also expressed satisfaction with the collaboration despite some costume elements that could have been further enhanced, as it offered him an opportunity for economic growth through his entrepreneurial skills. The performers themselves were pleased with the training process, emphasizing the positive impact of time, discipline, and dedication during rehearsals (interview with Ni Made Cantika Karisna Devi and Ni Kadek Bulan Eka Paramitha on September 2, 2023, in Tanjung Benoa Village, Bali). This collaborative community empowerment effort in Tanjung Benoa Village effectively addresses real-world challenges field collaborators face.

Several prior studies have demonstrated that community empowerment is collaborative fieldwork based on community issues (Batubara, 2021; Ponimin et al., 2021; Ratna & Gemintang, 2022; Sari et al., 2020). Community empowerment should involve pertinent community members as co-designers of their requirements for overcoming insurmountable obstacles. This means that collaborators are not only end-users of the artwork but also an integral part of its conception from the outset. Therefore, the Kamala Madya dance workshop is a concrete requirement of Sekar Segara Madu Art Studio in order to address their issues, namely the development of their quantity and quality of performative material. Examining the process and outcomes of the collaboration that has been implemented, this study provides enhanced recommendations for community empowerment initiatives. Local wisdom-based community empowerment must be enhanced by recognizing the potential of the local environment. Collaboration with related parties who are experts in their disciplines is a good idea because it can provide significant benefits for the parties involved that may not be attained if pursued independently (Guerrero et al., 2023; Martínez-Ardila et al., 2023). The choreographers

have gained experience working and contributing their knowledge to the community, the Sekar Segara Madu Art Studio has gained benefits by increasing the quantity and quality of performance materials, the costume designers have gained the opportunity to work and economic benefits, and the dancers have gained new experiences that can be practiced in the future. The implication for the future is that arts development in other tourist areas must prioritize a collaborative spirit in order to achieve increased benefits and optimal mutual benefits for all parties involved.

Conclusion

This research demonstrates that the *Kamala Madya* dance workshop effectively addressed the challenges faced by the local art studio in Tanjung Benoa Village through collaborative cooperation. The structured collaboration between the choreographer, studio director, costume designer, and dancers created a dynamic and inclusive platform for resolving issues related to the availability of artistic content for tourism. The workshop's four phases, exploration, concept development, agreement-building, and intensive dance training—allowed each party to contribute meaningfully to the creation of a culturally enriched dance performance grounded in Hindu-Balinese aesthetics. The study finds that the collaborative effort not only led to the successful production and curriculum integration of the *Kamala Madya* dance at Sanggar Sekar Segara Madu but also enhanced student competencies and expanded the village's cultural tourism offering. This initiative fostered a strong sense of ownership and empowerment among participants while simultaneously enriching the local cultural ecosystem and generating economic benefits. These outcomes provide valuable insights into the potential of community-based art initiatives as tools for cultural revitalization and tourism development. While this study utilized conventional face-to-face methods, future research should explore the integration of digital technologies to expand reach and effectiveness in community empowerment efforts.

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