The New Social Movement of *Nirkala* Bali Community: The Struggle of the Individuals with Sensory Visual Disability Against the Stereotype as Masseuses in Bali

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Abstract: This article investigates the movement of sensory visual disability individuals in Denpasar, Bali. The Nirkala Bali Community took the initiative to challenge prevailing stereotypes that link people with sensory visual impairments solely to occupations such as massage therapists and special education teachers. Instead, they underwent a significant transformation and actively participated in the arts sector. This paper aims to determine the success or lack thereof of their movement and to identify any growing support or awareness for it. This study employed a phenomenological approach and recruited participants from the entire Nirkala Bali Community. In-depth interviews and observations of artistic works uploaded to YouTube comprised the data collection process. This article serves as an introduction to the activism of the Nirkala Bali Community, which is representative of the sensory visual disability movement in Bali. This study is expected as the introduction that will facilitate comprehension of their endeavors to combat the pervasive stigmatization that pervades society.

Keywords: sensory visual disability; stereotype; Nirkala Bali Community; Youtube

1. Introduction

According to the Statistics Indonesia (BPS) report, there were 720,748 workers with disabilities in Indonesia in 2022. This accounted for approximately 0.53% of the 131.05 million-person labor force in Indonesia. Comparatively, this number has grown by 160.18% since the previous year. As evidenced by the data from 2021, the workforce comprised a mere 277,018 individuals with

disabilities. Concurrently, the Decent Work Indicator Report in Indonesia in 2022, which was published by BPS, revealed that 0.81% of the total national working population consists of workers with disabilities who are self-employed or self-employed.

Other employment statuses that ranked in the top three included operating a business using temporary/unpaid labor (0.78%) and being a family worker/ unpaid (0.67%). The employment status comprising the smallest percentage of the total national working population is that of employees with disabilities, accounting for 0.23%. In the interim, the Indonesian Blind Association (Pertuni) of Bali Province reports that the organization is comprised of 465 individuals who have visual disabilities. 95% of the 465 members are employed in the field of massage therapy. The remaining individuals are employed as programmers, buskers, civil servants, musicians, and others.

In recent years, a discourse has emerged that demonstrates the dissatisfaction of young members of Pertuni Bali with the high concentration of massage therapist jobs in their neighborhood. According to interviews with several young members of Pertuni Bali, there is a significant paradigm disparity in how the younger generation of people with visual sensory disabilities views the type of work compared to the older generation. The fact that 95% (more than 440 people in Pertuni Bali) work as masseuses confirms that the situation is problematic.

The phenomenon is deemed problematic because it reinforces and normalizes stereotypes in society. For example, people with visual disabilities are scheduled and arranged to work as massage therapists. This belief in the community eventually gave rise to normalization and reasonableness, which should not always be confirmed. Such discourse appears to make certain professions both safe and comfortable for them. Most people in the neighborhood have already worked as massage therapists, so it is considered a safe career path. Furthermore, the available training options are structured in a repetitive pattern, allowing people with visual sensory disabilities to return to work as masseuses.

Additionally, this circumstance progressively establishes a sense of familiarity within the group of individuals with visual disabilities, as conditions and situations tend to be more manageable when a significant proportion of the group members have comparable occupations. Nevertheless, these factors also influence the demise of opportunities or alternatives for alternative career paths. The provision of restricted or limited career opportunities or alternatives ultimately constitutes a fundamental obstacle to implementing the inclusivity program. The validation and equity of these stereotypes result in the convergence of governmental objectives, including those about education, towards an

identical goal. For instance, the program continues to emphasize charitable work and food assistance, massage training, and SPA certification, among others.

The general awareness that individuals without visual impairments (ordinary people) have regarding visual sensory disabilities remains limited. The unwavering discourse that visual sensory disabilities are exclusively applicable to special school teachers and massage services remains unchanged. Multiple factors contribute to the formation of this viewpoint in society. For instance, a dearth of substantial direct engagement between individuals without disabilities and those with disabilities contributes to the fact that discussions concerning disability, particularly visual disabilities, continue to occur within the same sphere. Movements for the empowerment of those with disabilities, particularly visual sensory disability, have received little attention. Despite previous endeavors in mentoring and training, individuals with disabilities continue to be perceived merely as targets or objects of empowerment.

Consequently, the determination of training initiatives fails to consider the needs, desires, or interests of this population (Marsitadewi, 2021, p. 105). Public participation and grassroots empowerment initiatives are two crucial terms for overcoming these obstacles. Despite this, the extent to which these groups' voices are still heard remains limited.

Nirkala Bali Art Community (KSNB) is present as a catalyst in an effort to minimize the impact of the existing mainstream discourse. The community is a forum for five young people with visual sensory disabilities in Denpasar Bali, to realize their ideals, namely showing that visual sensory disabilities can work with anyone and in any field. KSNB is engaged in arts such as music, literature, and theater. Their works are uploaded through the Youtube platform with the official Nirkala Bali channel which has 188 subscribers, where to date they have uploaded 41 videos with a total number of views reaching 5197 and managed to spark 89 visitor comments, the majority of which are in the form of encouragement for KSNB to continue working. The presence of KSNB opens up space for research questions. How do their works facilitate KSNB's activism to counter the mainstream discourse that states that blind sensory disabilities are only suitable for massage services and special school teachers? This study examines the question using Rajendra Singh's New Social Movement theory using phenomenology as a research methodology.

2. Literature Review

Other researchers have previously conducted several studies on the topic of disability, particularly on the struggle of groups with visual sensory disabilities against both physical barriers and stigma, as well as community treatment. Aulia Dwi Nastiti's research, "Disability Group Identity in Online

Community Media: A Study of the Formation of Disability Identity Messages in Kartunet.com" (*Identitas Kelompok Disabilitas dalam Media Komunitas Online: Studi Mengenai Pembentukan Pesan Identitas Disabilitas dalam Kartunet.com)* (2017), looks at how disability groups construct their identity through the various messages they express on Kartunet.com. Kartunet.com is an online community for people with blind sensory disabilities. According to Nastiti, the development of disability identity is a gradual process that begins with the individual, then moves on to the community, and finally to the group.

Rani Kartika conducted another study, "Childcare Patterns in Blind Parents (Case Study of the Barokah Blind Massage Clinic)" (*Pola Pengasuhan Anak pada Orang Tua Tunanetra (Studi Kasus Klinik Pijat Tunanetra Barokah))*, in 2018. Kartika's research took a qualitative approach, employing a case study method. According to the findings of her research, parenting styles can be classified into two types: democratic and authoritarian parenting. Third, Diah Astriningsih conducted research titled "Dancing Without Taste: Critical Education of Visually Impaired Children in Dance Learning at Kuncup Bunga Special Elementary School Denpasar" (*Menari Tanpa Rasa: Pendidikan Kritis Anak Tunagrahita dalam Pembelajaran Seni Tari di Sekolah Dasar Luar Biasa Kuncup Bunga Denpasar*) (2019). According to the findings of this study, critical education is closely related to learning, knowledge, and training for children with disabilities and can be used as one approach to teaching them the arts.

Astri Rahma (2017) wrote "Utilization of Social Capital of the Blind as Masseurs to Improve the Socioeconomic Status of the Family (Case Study of Five Families in Which the Husband and Wife are Blind and Conduct Business as Masseurs)" (*Pemanfaatan Modal Sosial Tunanetra sebagai Tukang Pijat dalam Meningkatkan Status Sosial Ekonomi Keluarga (Studi Kasus 5 Keluarga Suami Istri Tuna Netra yang Bekerja sebagai Tukang Pijat).* The study employed a qualitative methodology, gathering data via in-depth interviews, observation, and a review of the relevant literature. The results indicated that the advancement of the socioeconomic standing of the families of blind people was significantly impacted by the utilization of social capital by blind individuals employed as masseurs (Sari 2017).

Fifth, a 2014 thesis entitled "Survival Strategies of Blind Mobile Cracker Traders" (*Strategi Bertahan Hidup Penyandang Tunanetra Pedagang Kerupuk Keliling*) by Wibowo. Utilizing twelve informants, he implemented rational choice theory in his thesis. According to his research findings, economic factors significantly influence how he adapts his survival strategy. Furthermore, outdated professional conditions, environmental factors, marketing factors, and physical factors have ceased to be profitable (Wibowo 2014). The sixth literature is Muharom's thesis with the title "Implementation of Family Rights

and Obligations for Blind Spouses in Kebonsari District, Madiun Regency" (*Implementasi Hak dan Kewajiban Keluarga pada Pasangan Suami Istri Tunanetra di Kecamatan Kebonsari Kabupaten Madiun*). The thesis raised concerns regarding the manner in which the rights and responsibilities of a blind spouse are enforced within the family, as well as the effects on the household's integrity and harmony. Muharom conducted interviews and observations, as well as field research. As determined by the study's findings, the responsibilities are executed in concert, mutually reinforcing, progressing in tandem, and refining one another. Furthermore, the findings of his investigation demonstrate a favorable influence on the household's integrity and harmony within the blind couple's household (Muharom, 2019).

In the study titled "Indonesia's New Social Movements: A Study of the Gejayan Memanggil 2019 Movement" (*Gerakan Sosial Baru Indonesia: Studi Gerakan Gejayan Memanggil 2019)* (2019). Nofrima and Qodir shared additional information about the action, background, issues, mass mobilization, and other topics. The research took a qualitative approach. Data collection techniques include social media/internet observation and in-depth interviews with sources. According to the research, the movement served as a catalyst for changes in Indonesian social movements. The movement focuses on humanitarian, political, and justice issues rather than material resistance (Nofrima, 2021).

Eighth is the thesis by Jihad "Disability Discourse in the Film What They Don't Talk When They Talk About Love (*Wacana Disabilitas dalam Film What They Don't Talk When They Talk About Love*) (2013)," published in 2020. The study focused on analyzing film texts. The study aimed to explain the discourse of disability in a film that emphasized the romance of disability. The research method used was qualitative text-based analysis. She used Janina Wildfeuer's (2014) film discourse interpretation. The findings discovered that disability identity is manifested through non-physical social interactions in an inaccessible setting (Jihad, 2020).

There exists a significant knowledge gap that requires further investigation. This is due to the lack of research comparing the activism of KSNB to that of the mainstream. Using the New Social Movement theory, this study examines the efforts of five Balinese youths (with visual sensory disabilities) who are members of KSNB to assert their identity through their work.

3. Methods and Theories
3.1 Methods

A qualitative methodology is employed in this study to address this research issue. The type of research methodology used is phenomenology. Phenomenology emphasizes the shared experiences prevalent among

individuals who are members of a specific social group. Developing a description of the characteristics of a specific phenomenon is the objective. In-depth interviews are conducted with a cohort of individuals directly involved in the phenomenon under investigation.

For this study, five individuals were recruited as informants. All informants were active members of the KSNB. Since they have first-hand knowledge of the situation and experiences within their community, they were selected to represent it. Moreover, each of them has a visual disability. The interviews gathered information from primary sources and were conducted in July 2023 in Denpasar. These interviews utilized a combination of face-to-face discussions, telephone conversations, and WhatsApp messages.

Phenomenology seeks to understand how people experience certain situations or phenomena. The study focused on the perception of time, space, the human body, and interpersonal connections. As phenomenological analysis continued, this study became completely engrossed in the voluminous descriptive data. Horizontalization was executed in this study. In other words, an effort was undertaken to locate, search for, and extract significant statements from the transcripts. Subsequently, statements sharing a common tone were categorized according to their meaning, and the coding was continued by the classification procedure (Morissan 2019, p. 178).

3.2 New Social Movement Theory

Rajendra Singh (2010) offers a classification system drawn from various theoretical traditions for studying social movements and collective action. The theoretical traditions of movement research are categorized as follows: (a) classical, (b) modern, and (c) new or modern social movements. It is recalled that the evolution of social movements mirrored the transition from modern to postmodern societies.

A wave of contemporary or new social movements addressing cultural, humanistic, and non-materialistic concerns emerged in Europe and the United States during the late 1960s. Its objectives and principles were universal. The protection of humanity for a brighter future and the defense of what is essential is of greater significance. The pluralistic nature of New Social Movements is characteristic of the diverse forms of expression they embrace, including but not limited to feminism, civil liberties, national freedom concerns, ethnicity, and peace.

Furthermore, it possesses historical agency, which can alter the arena of movement and transformation (Singh 2010, p. 122). The ideological concept of New Social Movements arises from a situation in which growing communities are powerless, raising the question of community and social self-defense

against the proliferation of social control actors (Singh 2010, p. 125). New social movements seek to raise the issue of community and societal "self-defense" in response to the state apparatus's growing expansion as agents of surveillance and social control (Singh, 2010, p. 126). New social movements speak out, address, and fight for humanitarian issues, as well as issues concerning the fundamental conditions of human existence and the possibility of future viability (Singh, 2010, p. 127).

New Social Movements are driven by the need for new collective action paradigms that represent alternative cultural and societal models, as well as people's self-awareness for the future. New Social Movements reflect contemporary individual culture's rebellion against the intensive state control and surveillance systems that dominate society. On the other hand, as people's awareness and self-confidence grow, they are less likely to leave their fate in the hands of the state; they are more aware of the political system's evils. Moreover, it possesses the ability of historical action, which is capable of altering the movement and transformation.

The New Social Movement's ideological concepts, such as the narrowing of social space, the state's weakening of society's social substance, the state's expansion into privacy, society's powerlessness, and the emergence of a new consciousness, are the result of the State's intervention in society. The movement then responds to the state's entry into the human emotional domain. The new social movements demand decent and just living conditions for all (Singh, 2010, p.126). The "political economy of a nation" is no longer the battleground, but rather the fundamental existence of human beings regardless of nationality and various political economic systems.

New social movements typically involve grassroots politics, or grassroots actions, which are often initiated by small micro-groups and address local issues. New social movements emerge from civil society rather than the economy or the state, highlight issues related to the demoralization of everyday structures, and emphasize forms of communication and collective identity (Singh, 2010, p. 128). The goal of new social movements is to reimagine the relationship between the state, society, and the economy, as well as to create a public space in which democratic discourses about the autonomy and freedom of individuals and collectivities, as well as their identities and orientations, can be discussed and examined (Singh, 2010, p. 129).

In general, new social movements are motivated by the imperative to democratize the systems that govern daily existence and center on methods of communication and collective mobilization (Singh, 2010, p. 133). By analyzing

problematic paradigms that reinforce and normalize societal stereotypes (e.g., the scheduling and arrangement of massage therapists for individuals with visual sensory disabilities), this theory deconstructs various manifestations of social space contraction orchestrated by agents of social surveillance and control. Furthermore, it serves as a means for grassroots communities (in this case, the Bali Nirkala Art Community) to generate self-defense, thereby satisfying the need for a novel collective action paradigm that embodies an alternative culture and is connected to future community self-awareness.

4. Results and Discussions
4.1 Results

On October 25, 2019, Dika, a young man with a visual disability and musical expertise, founded the Nirkala Bali Art Community. Dika's initial goal was to build a community of young people with visual sensory disabilities who are interested in and knowledgeable about various fields of art. The name Nirkala Bali, which means timeless, was coined by one of its members, Cok Istri, who deceased in 2022. The name's meaning conveys the hope that they will continue to work tirelessly and indefinitely.

This community's membership has changed over time, and it currently consists of five members: Dika, Boby, Dede, Prabha, and Adam. The five young men are skilled in a variety of fields, including music, acting, theater arts, content creation, and so on. Their skills are useful not only for themselves, but also for the identity struggle agenda. The resulting works are shared on the YouTube platform. KSNB chose YouTube as a platform because, along with the development of social media, which has a significant impact on people's lifestyles, particularly among teenagers, this group spends a lot of time on the platform. The works uploaded include KSNB music concerts, Balinese poetry musicalization, Balinese comedy sketches, community activity vlogs, self-composed songs, and song covers. Through these works, they are frequently invited to perform at various festivals (Photo 1). Besides performing at festivals, they have appeared on television.

Through the process of analyzing the in-depth interview transcripts, significant statements with the same tone were found. After grouping these statements according to their shared meanings, coding and categorization were performed. Five major themes were identified as a result of this research: identity struggle, loyalty to group objectives, alternative development, and grassroots empowerment.

Photo 1. Photo of Nirkala Bali's performance in Denpasar Festival Event (Photo: Youtube Nirkala Bali Official, 2022)

4.1.1 Identity Politics

Society is viewed as a fragment of a long-lasting form of interaction and relationship that is distinct but organized, embedded in a variety of groups, organizations, communities, and institutions, and intersects with class, ethnicity, gender, religion, and other factors (Stryker and Burke, 2000). Identity politics is concerned with the interests of members of social groups who are oppressed and marginalized by society's dominant groups. In general, identity politics can be viewed as following the flow of identity enclosure. It is the hardening of identity as a result of anxiety caused by the harshness of today's world. In some ways, it is similar to politics in that it is a mass effort to gain protection from power in order to secure their interests.

When they joined KSNB, all informants felt a shared identity, which motivated them to gather and survive until now. This was motivated by shared

interests and experiences, a growing environment, equal opportunities for career advancement, and a blind sensory disability. As a founder, Dika demonstrates a strong desire to gather members who share the same viewpoint (Photo 2).

Photo 2. Photo of KSNB in an offline event (Photo: Dika Setyana Jaya, 2020)

Furthermore, Dika seeks members who are eager to step outside of their comfort zone. Dika's interactions with members began within his closest circle. The shared identity revealed that they had grown up in the same environment, beginning with the common obstacles encountered, the location of education (Elementary - High School), friends and teachers met, organizations formed, and hobbies pursued.

> "I wanted a solid, like-minded group. The process of meeting Nirkala Bali personnel is unique. Some of them were classmates at a special school (SLB), seniors and juniors at a special school, and college friends" (Interview with Dika, Chairman of KSNB, July 25, 2023).
> "I want to have a group that I can process with, that is compact, and like-minded" (Interview with Dika, Chairman of KSNB, July 25, 2023).
> "We all have the same dream: to be able to perform in different venues. Some have already done so, for example, in the fields of comedy, poetry, musicalization, literature, and theater" (Interview with Dika, Chairman of KSNB, July 25, 2023).

Likewise with the other members. Boby emphasized that the space used for KSNB meetings remains closely related to the movement of the blind sensory disability community. "We often gather at the secretary of the Indonesian Blind Association (Pertuni) Bali" (Interview with Boby, KSNB Member, July 25, 2023). The Secretariat of Pertuni Bali is located on Jalan Serma Mendra in Denpasar City.

The invitation to join KSNB also rekindled the work of the internal community. An internal worker has demonstrated a balance between the various interests of the community and his or her own and will be more easily accepted. In this sense, "an internal worker does not have to live in the community, but he or she is recognized as belonging to a community and as sharing common values, experiences, and aspirations with community members." "An internal approach to community work is clearly preferable" (Ife 2014: 666). "It feels good to be active again" (Interview with Gung Prabha, KSNB member, July 25, 2023).

The interview transcripts indicate that identity politics contribute to the formation of a cultural divide. Commencing with the appointment of individuals from the internal or sensory impairment community and extending to the selection of meeting locations. Erikson argues that while humans are the same species genetically, this species differs socioculturally among human groups. Pseudo-speciation generally refers to the situation in which cultural differences cause the division of human beings into numerous distinct social groups. Subsequently, these classifications foster a sense of identity that empowers one group to feel distinct and superior, and consequently to behave in a dominant manner toward other groups.

Fukuyama (2018) argues that members of these groups exhibit divergent emotions, with the aspiration for equal respect with others being referred to as Isothymia and the aspiration for recognition as superior being referred to as Megalothymia. According to Fukuyama, Isothymia requires equal recognition, which is exceedingly challenging to achieve fully.

> "Identity politics is currently driven by efforts to gain equal recognition from groups that have been marginalized by society. However, this desire for equal recognition can easily shift into demands for recognition of group superiority." (Fukuyama 2018:15).

Each group has its own uniqueness, which is viewed as an advantage over other groups. This sensation subsequently motivates members of the group to obtain a distinct space and momentum in order to exist and be immersed in their surroundings. As a result, the group's dominance and superiority over other groups become progressively more apparent. However, it is worth noting

that pseudo-speciation also significantly contributes to the advancement of human civilization by fostering a profound sense of group loyalty, heroism, artistic expression, and literary innovation (Maarif, 2010).

4.1.2 Identity Struggle

Identity struggle is a term used to describe how individuals or groups form and maintain their identities in a variety of social, cultural, and political settings. Identity is a dynamic entity that emerges and is fought for through complex interactions, conflicts, and social processes. Individuals or groups will experience identity conflicts in the various environments in which they exist, and they will eventually struggle to maintain or change their identities in diverse settings (Herman 2009).

Identity development and defense are also present in KSNB. They fight for their identity through social, economic, cultural, and even political positions. Political positions are used in popular culture to shift stereotypes that have been passed down from generation to generation. Discourse is a component of an activity in which some people dominate others. "Discourse plays a vital role. It has the ability to define a community and even grant authority to social actors" (Fashri 2014:137).

Various forms of negotiation have been attempted by KSNB and its members. For example, they always try to blend in first with the sighted community. In addition, as a result of the symbolic violence experienced repeatedly, it has shaped their personalities as a reluctant group.

> "It is community ignorance and a form of habit that the community knows most of them become masseurs, over time they can become teachers, they mostly become teachers and masseurs, because that's what they know" - Boby, a member of the KSNB, in an interview
> "The message is not to judge solely on their work. There are still many other jobs that can be completed." (Interview with Adam, KSNB Member, July 25, 2023).
> "Keep up the spirit to achieve whatever job you want without paying attention to what is said next to you" (Interview with Dede, KSNB Member, July 25, 2023).

In fact, symbolic violence is also experienced in her internal environment, for example, the family environment.

> "Yes, there are many assumptions that blind people become masseurs. My family also suggested that I become a masseuse or a special education

teacher because I thought the income would be more consistent. But I was more interested and decided to become an artist." (Interview with Dede, KSNB Member, July 25, 2023).

However, the perceived symbolic violence does not break their desire to grow and develop out of their comfort zone.

> *"To become an artist who can do everything. Not only focusing on comedy and playing music, but also being a songwriter"* (Interview with Dika, Chairman of KSNB, July 25, 2023).

The history of humanity, according to Hegel (Baxter 2017), is determined by the struggle for recognition. The only rational solution, according to Hegel, to the desire for recognition is universal recognition, which recognizes and respects the dignity of every human being. Alternative methods of partial recognition that rely on factors such as nationality, religion, race, ethnicity, or gender pose a challenge to universal recognition. One of the primary challenges confronted by contemporary liberal democracies is the emergence of identity politics; failure to achieve a universal comprehension of human dignity will result in protracted discord (Baxter, 2017).

> "With the hope that they will gain a better understanding of the fact that individuals with blind sensory impairments can find employment in any industry" (KSNB Chairperson Dika, interview, July 25, 2023).

The viewpoint expressed by the members of Nirkala Bali is that individuals with disabilities, particularly those who are visually impaired, should not be regarded as objects of pity or objects of pity for the general public. Nevertheless, in an effort to instill optimism in the community, acknowledge and value the empowerment endeavors that have been undertaken thus far, whether undertaken individually or collectively.

4.1.3 Fidelity to Group Purpose

Informants who joined KSNB expressed a strong desire to move in the same direction. The group members have complete control over the predetermined agendas. The Bali Nirkala Art Community functions as a social group, consisting of people who share a common identity and interact on a regular basis.

Their existence as a group is based on several factors, including members' awareness that they are members of the group, the presence of reciprocal

relationships, structures, rules, and patterns of behavior, and factors jointly owned by individual members of the group that become binding (Soyomukti, 2014, p. 297). Furthermore, it is consistent with Ferdinand Tonnies' thoughts on the binding factor, as expressed in his book Gemeinschaft und Gesellschaft or Community & Society (1957), which refers to the relationship / bonding caused by similar interests or expertise and views that encourage regular and continuous contact with one another.

The KSNB's common points of view are related to decentralization, self-reliance, and change from below, which manifests itself in their loyalty to group goals. Loyalty to the group's goals is also reflected in the determination to keep going despite the ups and downs of membership turnover. Furthermore, there is a strong desire to move beyond the safe and comfortable confines of mainstream discourse. This has a significant impact on the personal achievements of its members, demonstrating that loyalty to the group's goals does not imply abandoning members' personal interests in order to develop.

According to Soyomukti, in-group loyalty stems from "values born out of interactions between people who form group ties." Individuals initially exchange values that include understanding nature's contradictions and ethical views on life because they are frequently together (Soyomukti, 2014, p. 296).

This process of exchanging meanings will eventually lead to the acceptance of a value that is deemed best suited to explaining the group's needs and interests. This value will also bind and regulate how they conduct their group activities.

> "Hopefully, we can continue working without becoming tired. Timeless, like the meaning of the name Nirkala Bali itself." (Interview with Dika, Chairman of KSNB, July 25, 2023). "Originally formed with Arba and Putu, but they left. Continued to look for a new team until now." (Interview with Dika, KSNB Chairman, July 25, 2023).

Loyalty to group goals promotes personal goals for its members. The opportunities gained strengthen personal roots, allowing individuals to compete with other community groups. Group agendas are internalized into personal agendas while maintaining solidarity.

> "After college, I want to become a musician, player, musician and join the music industry" - (Interview with Gung Prabha, Member of KSNB, July 25, 2023). "I chose to live in Nirkala Bali because there is a seriousness of the team in forming a band, then interested in organizing the team so that when performing. All input and suggestions can be covered during

the meeting before the performance" (Interview with Dede, KSNB Member, July 25, 2023).

The internal community may additionally serve as a regulator. They prioritize the involvement of their members in ensuring that events transpire. It entails the capacity to contemplate the necessary actions and ensure their execution without the need to undertake them independently. "Many community processes will be impeded if organizational responsibilities are not undertaken." The attainment of community development objectives will be facilitated if the proceedings transpire seamlessly (Ife & Frank, 2008:505).

4.1.4 Alternative Development

KSNB is more than just a talent community; it has helped its members become agents. These agents collaborate to develop an alternative development model. They attempted to fulfill the human rights of people with visual sensory disabilities in a unique way. They do not want their members to constantly move in the same area. One of the challenges is countering the perception that blind people with sensory disabilities should only work as massage therapists or special education teachers. They generate alternative development models through music, literature, theater, and content creation.

They strive for alternative development models that can exist and develop within the internal scope. The empowerment effort begins with them and aims to benefit their entire group. These alternative development efforts are in response to the way the majority of the world treats them. According to Ife and Frank, non-governmental development agencies propose alternative development models based on an explicit analysis of the oppression of the majority world. Such organizations have focused on the goal of developing and supporting community-level structures that promote empowerment and challenge the oppressive structures of the current order" (Ife & Frank, 2014, p. 207).

> "Finally, we started receiving jobs. The first promotion was performing music with cover songs. After performing at medium to large events, we started arranging again and promoting on TV. We are very open to collaboration with musicians and artists in all fields. We can do many things according to the tagline Komunitas Nirkala Bali. Art, literature, music and theater. What has been achieved from the art of music, literature such as poetry, poetry musicalization, performances at the cultural office. We've made nine songs. We made three video comedies. The titles are Rokok Membunuhmu, Cinta Usia Tua, and Ingin Kurus. Next, we want to learn acting," - (Interview with Dika, Chairman of KSNB, July 25, 2023).

Every manifestation and endeavor in alternative development has been motivated by the desires and requirements of its constituents. The operations of KSNB are virtually independent of government structures. Its initiatives for development are implemented at the community level. There is no requirement for perfection imposed by external models. An internal leadership style at the local level. These are fundamental elements of an approach to community development. "Not only does it recognize the wisdom of the oppressed and their right to define their needs and appreciations in their own way, but it also facilitates the expression of that wisdom in the wider sphere of society as an essential contribution to the well-being of humanity" (Ife and Frank, 2014, p. 210).

4.1.5 Grassroots Empowerment

Every social movement organization (SMO) must be able to effectively manage its available resources. "These include material resources like jobs, income, and savings. Non-material resources include authority, moral commitment, trust, friendship, ability, and so on (Sukmana 2016, p. 175). Empowerment is a process that aims to help people improve their own lives by maximizing the use and access to local resources. The process positions the community as the primary party or center of development (people-centered development). Community empowerment is a process that enables and encourages communities to position themselves proportionally and become the primary actors in utilizing their strategic environment for long-term sustainability (Yunus et al., 2017, p. 6).

KSNB presents itself as an ecosystem that completely empowers itself. They become the focal point and primary actors in each strategic step. Grassroots empowerment efforts are proportionate to support the independence of the community. An important aspect of a community empowerment program is that it is developed by the community and can address the community's basic needs. These efforts are documented in the following interview transcripts.

> "When we made the video, Rama was the cameraman. Adam and I were the actors. The Cinta Usia Tua video was filmed by Adam. Prabha and I were the actors" - (Interview with Dika, Chairman of KSNB, July 25, 2023).

All members of KSNB are involved in the production of their sketch comedy videos; this includes determining locations, prop sets, editing, sound effects, rendering, organizing dialogue, organizing the video-making team, organizing storyboards, organizing locations, directors, and cameramen, and empowering the share and upload team. The video production process consists

of a series of deliberate actions designed to unleash the latent abilities of its participants. Comparable to a carriage, grassroots empowerment propels the community toward ecological, social, and economic sustainability.

The same can be inferred from the excerpted interviews conducted with members of the KSNB. They utilize popular culture as a strategic maneuver — an alternative to renegotiating the status of disability in public or social spaces, particularly with regard to visual disabilities. Empowerment initiatives and internal human resource management form the foundation of their new social movement. This is due to KSNB's recognition of the human/member component's significance in the management process and the HR department's internal empowerment within their community.

The most valuable asset in attaining the objectives of a group or organization are its members. All existing resources are propelled and executed by human resources. Human beings, comprising human capital with intellectual capacity, are capable of contributing innovative concepts to the advancement of organizations and communities (Rezeki et al., 2020, p. 1).

Empowerment as a form of social movement is understood as unique in its close reciprocal relationship between internal and external change. Uniquely, this social movement changes society in the process of changing itself and (organizing and mobilizing) to change society more effectively (Sztompka, 2017).

> "We are more into modern art because it is comfortable and makes us money." - (Interview with Dika, Chairman of KSNB, July 25, 2023).
> "We are active in assembling computers, we have assembled many computers. There are many things we can do besides being teachers and masseurs. We can be customer service, programmers. There are still many things we can do, but not as many as masseurs and teachers" - (Interview with Adam, KSNB Member, July 25, 2023).

It is imperative to provide communities with the opportunity to actively participate in the entire development planning and implementation process, encompassing the ownership and management of infrastructure assets. By doing so, a more solid foundation can be established for the equitable distribution of benefits and advantages derived from the operations of the organization to the community (Yunus et al., 2017, p. 7).

4.1.6 Organic Development

The process of community development cannot be compelled. Harmony is achieved by accelerating a process that initially necessitates natural efforts or

stages. The responsibility and ownership of the process rest with the community itself; it is not subject to external monopolization. The organic approach posits that change transpires in multiple facets, facilitated by ongoing stages, as opposed to being abruptly imposed. The internal composition of the entity is an inherent consequence of the concept of organic development. The process has its own rhythm and cannot be rushed.

> "Hopefully, we can work together with other artists—for example, in the field of music - Balinese musicians. We can also create theater content," - (Interview with Dika, Chairman of KSNB, July 25, 2023).
> "It's normal to mingle with all circles," - (Interview with Boby, KSNB Member, July 25, 2023).
> "Until now blind musicians sing conventional or Indonesian songs but there is no music group that does not have a private group" - (Interview with Dede, KSNB Member, July 25, 2023).
> "I want to hone myself to develop more in theater arts, learn a little about music" - (Interview with Adam, KSNB Member, July 25, 2023).

Organic development is a moving phase. As a process, it encourages people to set targets and keeps them on track. In this regard, community development requires the formation of a mindset that is tolerant, appreciative of each other, supports communication between groups, rewards communal experiences, and optimizes group potential and puts humanity first through community experiences (Ife & Frank 2008).

4.2 Discussions

The Bali Nirkala Art Community is an example of a youth organization that portrays the challenges faced by individuals with visual disabilities in modern-day Bali. The five-person community emerged as a result of the inequitable distribution of capital in society and the pressing economic requirements. They function as agents or historical actors of identity struggle by using their popular culture products (song products, poetry musicalization, comedy sketches, vlogs of community activities and members). They possess the capacity to engage in dialogue regarding the challenges and concerns faced by their collective while employing strategic measures to counteract the prevailing discourse as a massage therapist. Support for the resistance is generated via acts of solidarity, such as organic development.

Naturally, organic development originates from within the community. Active participation of internal members in identity struggle initiatives is crucial for effective resistance. The outcomes generated are a direct consequence of

fostering grassroots empowerment and organic development. The work is done in public places and the expressions are archived on YouTube channels.

Capital distribution varies among KSNB members. The accumulation of capital owned by all personnel results in symbolic capital capable of shifting the dominant discourse. Identity struggles play an important role in community activism. They are able to shift the legitimacy of the previous dominant discourse by demonstrating their ability through various artworks, loyalty to group goals, and the pursuit of alternative development by combining organic development strategies with grassroots empowerment. KSNB movements reflect a new type of contemporary movement wave, also known as the New Social Movement. This community addresses cultural and humanistic issues in order to defend what is important and safeguard humanity (disability groups) for a better future.

The Bali Nirkala Art Community emerges in accordance with the ideology of the contemporary social movement, which emerges from a situation in which the community is powerless, raising questions about community and social self-defense in the face of the proliferation of social control actors (Singh, 2010, p. 125). Activism in popular culture products stems from a shared identity and a sense of solidarity. Tourine emphasizes the importance of social action; individual group action in the form of social movements is an attempt to create and transform social structures - social order (Rusmanto, 2013, p 75). KSNB's collective movement sparked change in social, economic, political, and cultural spaces. The new social movement launched by KSNB is a response to dissatisfaction with social and political issues, as well as any form of discrimination against their group. This encourages KSNB to organize groups or individuals with similar interests to fight for change.

The Bali Nirkala Art Community is launching a new social movement to address the need for a new paradigm in collective action. The new paradigm represents an alternative culture of discovery that encourages the expression of interests and talents. The discovery of the expression of interests and talents is part of the reproductive strategy used to increase the assets of members who are more likely to succeed in the future. This is accomplished by participating in joint exercises, undergoing various types of skill training, engaging in various activities, and maximizing personal branding.

Efforts to increase community members' capital at the grassroots level help the new social movement achieve its goals. In addition to these strategies, they employ educational strategies, such as recruiting members from the blind sensory disability community and regenerating. With these strategies, the new grassroots social movement has the potential to inspire other marginalized groups. In fact, the new social movement engages grassroots politics and

sparks micro-movements among other marginalized groups. It also reflects individuals' current cultural rebellion against the intensive mechanisms of state control and surveillance of the people (Singh, 2010, p.126).

Nirkala Bali Art Community exists as an agency with a level of awareness and confidence in the fact that society does not have to leave its fate in the hands of the government. They have the full capacity to fight for identity in novel ways, with the ultimate goal of changing the movement's course and demonstrating its transformation. Issues and stereotypes originating in the dominant discourse (blind - massage therapist) eventually drive the internal agency of the KSNB community to make conscious efforts and continue to learn from past experiences or incidents in order to reflect fair human rights values. Through the long processes that they went through, they eventually gave rise to a human rights group or community that works for grassroots collective mobilization.

The movements carried out by KSNB initiated an inclusive movement for the democratic rights of other communities. It is a social mechanism for self-defense and reproduction (Singh, 2010). This is consistent with the ideological concept of GSB, which is based on the narrowing of social space, the state's weakening of society's social substance, the state's expansion into privacy, the community's powerlessness, and the birth of a new consciousness as a result of community intervention. Through KSNB activism, the new social movement reacted to the state's entry into the human emotional sphere by demanding decent and fair conditions for the people (Singh, 2010, p. 126).

5. Conclusion

Nirkala Bali Art Community (KSNB) serves as an organization that embodies the struggle of young Balinese individuals with visual sensory disabilities to assert their individuality in the face of prevailing discourses that reinforce and legitimize society's preconceived notion that individuals with visual sensory impairments are obligated to perform massage therapy. To socialize the resistance in opposition to the ingrained, dominant stereotypical discourse, KSNB has implemented a novel social movement strategy using popular culture production. The community that young individuals with visual sensory impairments founded has demonstrated its efficacy in challenging the prevailing discourse.

Its widely recognized cultural creations, including self-penned songs, comedy sketches, and theatrical performances, have entered the discourse of the general public within social circles. They are able to show new social movements in a softer form through these works, allowing the themes of grassroots struggles to be discovered from the results of interviews with all

informants. These themes include identity struggle, loyalty to group objectives, alternative development, grassroots empowerment, and identity similarity.

A limitation of this research remains due to the demise of one of the KSNB members. The research became insufficient due to the informant's unavailability, despite their influential negotiating position within the community. The researcher suggests that forthcoming investigations should encompass a broader range of challenges associated with disabilities. In this manner, the academic community's fight for inclusion coincides with the grassroots movement within the respective field.

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