

Tourist Performing Arts: Balinese Arts-Based Creative Industry

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Creative industry is part of creative economy, which is the implementation of the attempts made to create sustainable development through creativity. Sustainable development refers to a competitive economic climate with renewable resources. Creative economy refers to the fourth stage evolution after agricultural economy, industrial economy and informational economy. As far as the performing arts performed for tourism are concerned, arts seem to develop sustainably. The performing arts such as Cak, Barong and Legong performed for tourism by the Balinese community is the implementation of the local people's creative industry in developing their artistic life sustainably. They are packaged as the local traditional performing arts.

Keywords: Performing arts performed for tourism, creative industry, and Balinese Arts

Creative industry is part of creative economy, which is the implementation of the attempts made to create sustainable development through creativity. Sustainable development refers to a competitive economic climate with renewable resources. Creative economy refers to the fourth stage of evolution after agricultural economy, industrial economy and informational economy (Deperindag, 2008).

If related to the performing arts performed for tourism, the concept of creative industry will show sustainable development in arts. The performing arts performed for tourism by the Balinese community is the implementation of the local people's creative industry in developing their artistic life and this has been sustainably carried out. This can be seen from the existing performing arts performed for tourism which are packaged and developed from the Balinese forms of arts (Bandem, 1996; Soedarsono, 1999; Dibia, 2000; Picard, 2006; Ruastiti, 2008).

A BRIEF DESCRIPTION OF THE PER FORMING ARTS PERFORMED FOR TOURISM IN BALI

In addition to being well-known as the island of Gods, Bali is also well-known for having various types of arts and for its culture. One of the elements of the

Balinese culture which is frequently employed as a tourist attraction is its performing arts.

Bali Island has been promoted as a tourist destination by the Dutch Government since 1920s (Nielsen, 1928: 9-18). At that time, it was under the Dutch colonial government and was economically considered less potential; however, it had a highly unique culture which was then developed as a tourist attraction. The Dutch colonial government employed Koninklijk Paketvaart Maatschappij (abbreviated to KPM) for promoting Bali to the European countries (Tantri, 1965: 60-80).

Since Bali was opened as a tourist destination, the life of its community has been better. The education obtained by half of the Balinese people through the schools established by the Dutch colonial government seems to have gradually widened their insights into things related to life. Being accessibility to education has made them change their way of thinking – from irrational way of thinking into rational way of thinking (Gde Agung, 1989: 313).

As stated by Piet (1933: 86-87), since the tourists started visiting the island the Balinese people have considered that "time is money". This means that the Balinese people's way of thinking has been

rational. Being rational is also shown in how the Balinese people take part in arts. They have started responding to the fact that more and more tourists visit Bali.

They have created things which have the “exchange values”. Giddens (1986) states that “exchange values” are related to “commodities”, which have multiple values; on one hand, they have “use values” and on the other, they have “exchange values”. As far as the Balinese people are concerned, they relate tourism to economical values. This can be observed from the fact that many Balinese people have chosen professions related to tourism industry such as working as tour guides, running rent car, building accommodation, running culinary businesses, running arts shops, sending their children to school giving them access to tourism, and so forth.

The improved education of the Balinese people obtained from higher education institutions has also contributed to their ability in anticipating life. This is marked by the appearance of new insights poured into new forms of arts such as Gong Kebyar in Buleleng Regency. It was established in 1910 and has produced dynamic music which is currently used as the music for accompanying dances (Sukerta, 2004: 26).

The appearance of Gong Kebyar in Buleleng Regency was highly appreciated. The Dutch colonial government paid particular attention to it. Many people loved it and it inspired the creation of new dances in which it has been used as the accompanying music. The creation of Trunajaya dance by Pan Wandres which was then made more perfect by I Gde Manik from Buleleng Regency (Dibia, 1999: 51). The dance expressing the emotion of the young men was dynamically and expressively organized, in accordance with the characteristic of the Gong Kebyar itself. It was highly welcome by the community and tourists. The fact that it has been a favorite dance to the community and tourists since it was created up to now has proved this.

The creation of Trunajaya dance which fascinated the onlookers was followed by the creations of several new dances which need Gong Kebyar musical instrument as the accompanying music such as Margapati Dance and Panji Semirang Dance by I

Nyoman Kaler in 1942. These two dances show effeminacy. What is meant is that they are performed by female dancers but show soft masculine qualities. The Margapati dance expresses the king of the jungle (lion) hunting its prey. And the Panji Semirang dance expresses the disguise made by Dewi Candrakirana (a Goddess) to be a male (Bandem, 1996: 56).

People really like the Gong Kebyar with its dynamic nuisance. Its development contributed to the creations of new dances. Being made lively by the dance expressing effeminacy, the tourism industry in Bali was also made lively by the creation of Oleg Tamulilingan dance with Gong Kebyar musical instrument as the accompanying music as well. This dance was created by I Maryo from Tabanan Regency at the request of John Coast from the United States of America in 1952 (Dibia, 1999: 50). It expresses two butterflies (one is male and the other female) which are making love at a flower garden. The loose dance whose choreography is made in the form of a duet has highly attracted the onlookers. Therefore, up to now it still develops and even has been something which is excellent as far as Balinese tourism is concerned.

The main objective of the creations of various economically-oriented performing arts performed for tourism is to satisfy the onlookers. As far as this is concerned, the community is termed as secularization. Secular performing arts are those which are created for worldly needs (Seramasara, 1997: 63).

The change in the Balinese people's orientation towards arts results from the change in their culture, from being an agricultural community (traditional) into a tourism industrial community. The Balinese performing arts, which used to be performed within the religious or social context only, that is, in temples, are currently performed within the economic context (tourism). Baudrillard and Lyotard call this phenomenon an industry which will lead to a shift and an era discontinuation, which is then responsible for the appearance of a new totality with its principles and organizations (Featherstone, 1988: 195). This can be illustrated by the appearance of new forms of arts which are packaged and performed within the context of tourism such as Cak, Sang Hyang and so forth.

Cak is a dance drama performed by from 50 to 150 male dancers. It is part of Sang Hyang dance; however, it is performed for tourism. It is separately performed with Ramayana story, making it a drama dance (Dibia, 1999: 43-44). It firstly appeared at Bona village (Gianyar), Singapadu village (Gianyar), Batubulan village (Gianyar), Sumerta village (Badung) and so forth (Bandem 1983: 84). In addition to those dances, the Janger dance, a dance packaged from the female choir performed for Sang Hyang dance. It is performed by male and female dancers. The male ones are termed as Kecak and the female ones are termed as Janger. It is the separation of the choir performed by the female dancers from the Sang Hyang dance which is termed as Janger dance (Bandem, 1983: 85).

The acceptance of the Janger dance packaged from the Sang Hyang dance was followed by the creation of Legong dance which is packaged from the sacred Sanghyang Topeng Legong dance. The Legong dance was created by a Balinese artist at the request of the Gianyar King in the beginning of the twentieth century at Ketewel village (Gianyar). It used to be a sacred dance only performed every Buda Kliwon Pagerwesi at Yogan Agung Temple, Ketewel village (Gianyar). Its dancers appeared from a pelinggih (shrine) wearing masks and being possessed by a spirit (Goris, 1933: 30).

It is such a Legong dance which led to the creation of a similar Legong dance whose form is similar to the current Legong dance. The currently famous one in Bali is the Legong dance from Saba village, Bedulu village, Kedaton village, Kapal village, Sayan village and Peliatan village. It used to be performed for the local people; but now it has been performed for tourism. It is assumed to be classical and highly quality as it has inspired the creations of various new dances.

In addition to the Legong dance, a dance of social intercourse, termed as the Joged Bumbung dance, has also appeared. It is performed by a female dancer accompanied by Rindik, straight and cylindrical bamboo instrument, which is termed as Grantang. It employs the patterns of improvisation movements and involves the onlookers to dance together with the dancer (Dibia, 1999: 39). Its initial appearance was predicted to be in 1946. It is still a favorite dance for the community and tourists.

This Joged Bumbung dance is similar to Gandrung dance and Leko dance (Beryl de Zoete & Walter Spies, 1938: 242). This can be observed from how it is performed; the costumes and the choreography (duet) are similar. The difference is that the Gandrung dance is performed by a male dancer and the Joged Bumbung dance is performed by a female dancer. In addition, it also similar to the Leko dance in regard to how they are performed (in pairs), the costumes the dancers wear. The difference is that the pairs are already determined (not from the onlookers) in the Leko dance (Walter Spies en R.Gorris, 1937: 25).

The various forms of arts in Bali have made the Balinese culture superior. To prevent the cultural asset of this region from being made extinct by globalization, the Regional Government of Bali has excavated, preserved and developed the traditional performing arts by making them organized by the banjar (a traditional organization under a traditional village (sekaa gamelan, sekaa pesantian, sekaa kidung, and so forth). The attempts made to excavate, preserve and develop the Balinese traditional cultural arts have been initiated by Ida Bagus Mantra since 1978 through Bali Arts Festival (Pesta Kesenaan Bali, abbreviated to PKB) which has been annually held (Dokumentasi Pesta Kesenian Bali XXXVI, 2004: 74).

Through the Bali Arts Festival which is regularly held, the Regional Government of Bali has hoped that the various potentials of the traditional cultural arts of this region can be preserved and continuously developed according to the situation and condition of Bali. What is meant is that the Bali Arts Festival is hoped to be able to have new works created which will enrich the cultural treasure of Bali. This has actually come true. Since it was initially held, many art works have been created such as colossal sendratari of Ramayana, Mahabharata and so forth.

The sendratari of Ramayana was created by Lieutenant General G.P.H. Djatikusumo in 1961. The appearance of sendratari in Bali has been inspired by the sendratari of Ramayana in Central Java (Dibia, 1999: 66-69). Initially, it was performed as a traditional performance. Then, it was developed into a colossal one for the Bali Arts Festival to make it suit the place where it is performed (Bandem, 1996: 56-60). This has caused various elements in it to change; the

volume of the hand movements are made larger, the styles of music accompanying it is made livelier, and more dancers are involved to suit the stage where it is performed. If entirely observed, the form of this performance is “new”, different from that previously performed (the original). The combination of its several elements by developing how it is performed to suit the stage where it is performed has contributed to the creations of new performances which can enrich the treasure of the Balinese performing arts.

The fast development of tourism industry in Bali has inspired the establishment of *sekaa-sekaa kesenian* (traditional groups of arts) which perform at the hotels to fulfill what is needed by tourism. Since then many performing arts performed for tourism have appeared; however, those in which tourists are interested are Barong Dance, Cak & Fire Dance and Legong Dance.

Many demands for Balinese performing arts have contributed to the appearances of new dances which have dominantly been inspired by the sacred dances existing in this region. The reason is that the Balinese people really understand that tourists are interested in Balinese performing arts with religious nuisance such as Rejang dance, Sanghyang dance and so forth, which are performed for Gods. Therefore, if closely observed, the Balinese performing arts performed for tourism are dominated by those with religious nuisance. Tourists are interested in them, although their choreographies are not entirely organized based on the traditional concepts (Ruastiti, 2008: 3).

SUPERIOR CULTURE IS SUPPORTED BY SUPERIOR MAN

Every time the matters pertaining to arts are discussed, a stereotype will appear concerning an institution of higher education known as Institut Seni Indonesia, abbreviated to ISI, Denpasar (Denpasar Arts Institute). It plays an important role in developing the Balinese culture especially arts. The important responsibility given by the Balinese community to it is not only creating large quantities of arts but also being able to show quality so that what is created can be superior cultural elements.

Superior culture is made up of superior cultural elements. Geriya et.al (2010: 45) states that the

superior cultural elements should be able to meet at least five criteria such as:

1. Having an identity or some identities representing a community;
2. Being strongly institutionally supported so that they are able to exist competitively and sustainably;
3. Being able to motivate, innovate and inspire creative ethos with spirit and new ideas;
4. Being able to inspire additional values spiritually, culturally, technologically and economically.
5. Being appreciated by the public and market and inspiring participation in such a way that people become proud.

Actually, ISI Denpasar has been able to show that it has been successful in education of arts. Several performing arts and *tabuh* (gamelan orchestra) which have been successfully represented as an identity of Balinese culture have proved this. This can be exemplified by *Manukrawa* dance (1981) created by I Wayan Dibia as the choreographer and I Wayan Beratha as the composer; *Sekarjagat* dance (1993) created by N.L.N. Swasthi Wijaya Bandem as the choreographer and I Nyoman Windha as the composer; *Satya Brasta* (1989) created by I Nyoman Cerita as the choreographer and I Nyoman Pasek as the composer; *Cendrawasih* dance (1988) created by N.L.N. Swasthi Wijaya Bandem as the choreographer and I Wayan Beratha and I Nyoman Windha as the composers; *Belibis* dance (1983) created by N.L.N. Swasthi Wijaya Bandem as the choreographer and I Nyoman Windha as the composer, and so forth (Dibia, 1999: 49-65).

In addition to producing various performing arts, this institution has been recognized by the international world as a quality institution of higher education in arts. This can be proved by the collaborations made with other national and overseas institutions of education in the form of teaching staff and student exchange. Such collaborations prove that the quality of education conducted at ISI Denpasar has been recognized not only by the local community but also by the national and international communities.

It seems that more and more Balinese people are getting more interested in sending their children to study at ISI Denpasar. Every year more and more students decide to choose ISI Denpasar as the

institution where they can learn arts. The existence of Program Studi Seni Rupa dan Disain, abbreviated to PSSRD (Study Program of Arts and Design), one of the faculties which is concerned with arts and design with its several departments has also contributed to this.

Being taught by the lecturers, who are mostly master degree graduates, many are philosophical doctors and a few are internationally experienced professors, the graduates produced by ISI Denpasar are able to show quality of which the Balinese people are highly proud. They are not only able to create forms of arts when completing their final assignments in order to obtain their undergraduate academic degree, but they are also able to apply what they have learned in the wider community. They are highly appreciated by the community especially by their own banjar (traditional organization under a traditional village) and villages. The banjar which has an ISI graduate is usually more developed in regard to arts than that which does not have any.

The ISI Denpasar graduates have significantly been able to meet what is demanded for by the market in terms of arts. Many have been working as teachers and lecturers, many have also been working as government civil servants employed by the regional government. Those who are not employed usually work for particular institutions, in which they are trusted to be the trainers of arts especially when sports and arts events are held in the village level, district level and regencial level in Bali. This is certainly an opportunity for the ISI Denpasar graduates to be materially and morally appreciated. Even some have been successfully establishing sanggar tari dan tabuh (studios where one may learn to dance and play gamelan musical instrument) in which children may learn to dance and to play gamelan musical instrument. The sanggars established by the ISI Denpasar graduates sometimes undertake social activities such as performing arts at a temple or where a religious ritual is carried out. They are sometimes invited to perform at hotels and restaurants for tourism. Holding undergraduate academic degree in arts, they should be able to show quality and superiority if they wish to compete and win the people's sympathy and the market.

PERFORMING ARTS PERFORMED FOR TOURISM AS A CREATIVE INDUSTRY

The fast development of tourism industry in Bali, as a consequence of the policy issued by the Central Government (Jakarta) to develop this region as a tourist destination by giving it priority as a place where international conferences such as PATA, which was held in 1974, has made more and more tourists visit Bali. It seems that the visits made by tourists in large quantities have also indirectly contributed to the development of the performing arts performed for tourism in this region.

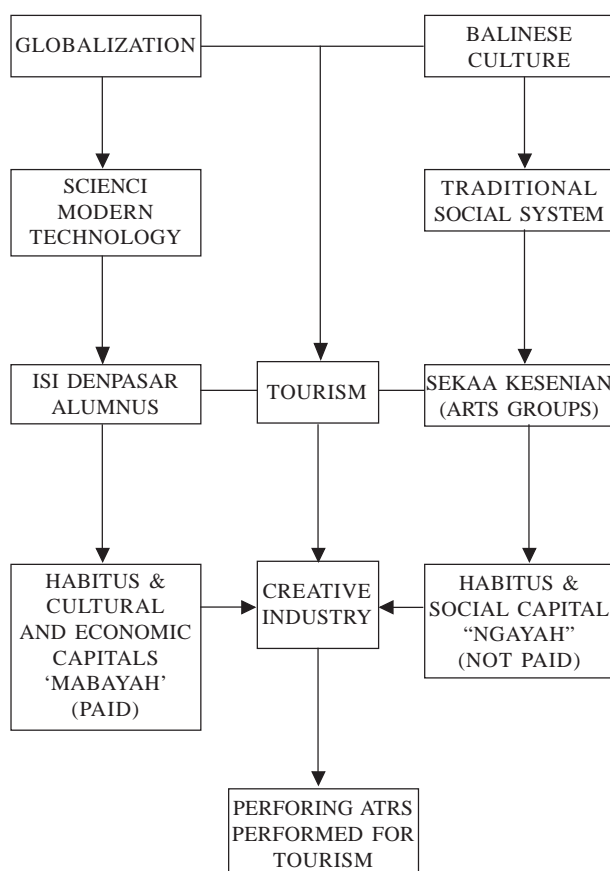


Diagram 1. The model below shows the development of the performing arts performed for tourism in Bali as a creative industry.

Globalization has significantly contributed to the development of Balinese culture. In the globalization era, global capital, which is created through investment and business network cannot be avoided from being dominant. It seems that the world move fast. According to Anthony Giddens (1998), globalization refers to a range of complex process moved by various political and economical influences. It has created new systems and transitional strengths. In addition, it has also transformed the societal institutions wherever they are. In practice, it has been more than only the reason why contemporary policies should be made (Hans, 1978: 12-14).

The Balinese culture in this globalization era has been in a great historical transition. Science and technology have also transformed several traditions and societal systems. As far as arts are concerned, transformation has also taken place, that is, traditional values have transformed into contemporary values which give priority to global economy. Various forms of traditional arts have been packaged into performing arts performed for tourism. The traditional performing arts which are packaged into ones performed for tourism is the real form of a creative industry in Bali.

The Regional Government of Bali has developed tourism industry based on the Regional Regulations Number 3/1974, which was modified into the Regional Regulations Number 3/1991, containing that the tourism in Bali should be developed with reference to "Cultural Tourism". It contains that the concepts of the development of tourism in Bali should refer to "Cultural Tourism". It is stated that Bali, as a tourist destination, should develop its region based on the vision of the development of culture-based tourism; and that every attempt made to industrialize tourism should be based on the Balinese culture.

The issue of such regional regulations is positively appreciated by the parties managing and undertaking tourism businesses in this island of Gods. Hotels, restaurants and travel agencies do their best to promote the Balinese wealth in culture as the asset influencing tourism activities. This gives impression to tourists that when they visit Bali they should know the various forms of cultural activities. Some of them which inspire tourists to come to Bali are religious activities (traditional and religious rituals), agricultural activities and arts activities. Whereas the religious and agricultural activities are the natural phenomena

which cannot always be encountered any time, the arts activities are relatively easier to find. Furthermore, the arts activities, except the sacred ones, may be performed anywhere.

The Regional Regulations Number 3/1991 is referred to by the communities which happen to be tourist destinations or which tourists pass by on the way to their tourist destinations. Several villages which tourists pass by creatively perform cultural attractions in the form of performing arts. Batubulan village (Gianyar), for example, performs Barong dance, Singapadu village (Gianyar) performs Cak Dance of Ramayana. Their being successful in showing performing arts to tourists is followed by several other villages. Barong dance, for example, is also performed by Kesiman village (Denpasar) and Suwung Kauh village; Cak dance of Ramayana is performed by Uluwatu village. The performing arts in those villages are usually performed from morning to noon except Cak dance of Ramayana at Uluwatu village which is performed when the sun sets in the afternoon.

The villages at Ubud district, Gianyar, which are tourist destinations, perform Legong dance at night. The tourists who stay at Ubud are spoiled by the arts groups there. They do not have to go far to watch such performing arts, as several villages prepare the stages. The performing art which is commonly performed is Legong dance. The tourists may obtain the schedule of the performing arts performed at Ubud from the restaurants or the hotels where they stay. In this manner, it is easy for them to know and choose what types of performing arts they wish to watch.

The tourists who come to watch the performing arts are usually individuals. This means that those who wish to watch the performing arts should pay by themselves for the ticket already determined by those who undertake the performance. In addition to this, there is another model offered such as an offer to watch Balinese performing arts. A place which is representative enough on which performing arts may be performed is chosen for the tourists coming in groups. There are three places which are famous enough for a large number of tourists; they are Taman Ayun Temple, which is located at Mengwi village; Banyuning palace, which is located at Bongkasa village, Badung; and Anyar Palace, which is located at Kerambitan, Tabanan.

Those undertaking such performances at the three locations are the palaces by collaborating with the travel agencies. The performance performed at Taman Ayun Temple is undertaken by the Mengwi Palace; the performance performed at Bongkasa village is undertaken by the Banyuning Palace and that performed at Kerambitan village, Tabanan Regency, is undertaken by the Anyar Palace.

The large-scale performances performed at the three palaces are always related to the dinner program. The themes of the performances performed at each palace are different. The theme performed at the Mengwi Palace is related to the religious rituals; the theme performed at Banyuning Palace is related to the wedding ceremony; and that performed at the Anyar Palace, Kerambitan is related to the reception of royal guests.

The performers performing the performances in each palace come from the surrounding villages. However, in the event that the travel agencies request that those performing the performances be the professional performers, then the students of ISI Denpasar or its alumnus will be invited. The Balinese community classifies them as professional artists. Being considered professional, they are better treated than the artists in general. The fact that they receive higher contribution than those coming from the *sekaa sebanan* (the non professional groups) has proved this.

The performing patterns developed by the Mengwi Palace, the Anyar Kerambitan Palace and the Bongkasa Palace are the new concepts as far as the performing arts performed for tourists in Bali are concerned. They are called new as they are different from the performing arts performed for tourists in general. They are intentionally packaged in large scale, if viewed from the materials, the place where and the time when they are formed, from various types of performing arts and the local cultural traditions.

The large scale performing arts involving hundreds of performers each time they are performed require that the parties undertaking them understand the concepts of choreography and the composition of the accompanying *gamelan* orchestra (*kerawitan*). In addition, their components should be changed in such

a way that they are in accordance with the scenario, the themes and the duration during which they are performed and that there will be no conflict among the artists, the community and the travel agencies. Which supporting components (such as the lances, the banners, the umbrellas, the fans and so forth) should be shown, and which ones should not, should also be determined. The parties undertaking the large scale performing arts always involve several entertainment organizers as the consultants. The objectives are that what is intended can be shown in the form of performing arts and that the performing arts can be properly performed without resulting in any conflict in the community.

The entertainment organizers are especially needed when the tourists invited wish to get involved in such performances. This can be exemplified by the performing art performed at the Banyuning Palace, Bongkasa, whose theme is the wedding ceremony. They usually wish to have themselves made up and play a role as the brides or the bridegrooms. As a response to this, the parties undertaking the performing arts request that a wedding procession be intentionally created involving the tourists as the actors/actresses. The wedding ceremony with its process created for this and the supporting components shown are organized in such a way that it looks like an original one. The tourists are made up like the brides and the bridegrooms, and then they are carried in a litter in a procession accompanied by *balaganjur* (*gamelan* orchestra).

The creativity in packaging and showing various Balinese cultural arts for foreign tourists should not result in any conflict and should make them satisfied. In this case, professionalism and mature insights into Balinese culture are needed, as shown by the people in Mengwi village. They are highly creative and professional in showing various cultural traditions as part of the performing arts performed at Taman Ayun Temple. The carnival (*peed*) is performed by women bringing *gebogan* (offering made up of fruit and flowers) on their heads to the temple accompanied by *Balaganjur* (*gamelan* music orchestra) in such a way that it gives impression that a real religious event takes place. Such a procession also involves the tourists as the performers. They are made up, wear the costumes which are usually worn when people go to temple and take part in the procession from the palace to the Taman Ayun Temple.

The performing pattern described above is an engineered cultural tradition and actually it is a creative industry which is implemented by developing various cultural components into a performance which can attract tourists. The creativity of the palaces in performing the performing arts mentioned above, in which the surrounding communities are involved, needs mature cultural knowledge so that such performing arts are happily welcome by the tourists as the consumers.

Bourdieu (1984) states that what is described above refers to the form of people's behavior which initiates from their experience (*habitus*) which then changes into a cultural capital synergized with the domain of tourism in such a way that it can result in an economic capital. The transformation of values in the Balinese traditional community from being unpaid (*ngayah*) into being paid (*mabayah*) naturally takes place as nowadays nothing is unpaid. It is natural that those who work within the context of tourism receive contribution for what they do depending on their creativity and professionalism.

CONCLUSION

The performing arts in Bali performed for tourists is the local people's Balinese arts -based creative industry which does not contradict the policies regulated in the Regional Regulations (Perda) Number 3/1974, in which it is highlighted that the tourism in Bali should be developed with reference to the concept "Cultural Tourism", which is then modified into Perda Number 3/1991.

ISI Denpasar has been successfully creating superior graduates in arts for developing the State's characteristics without neglecting quality, creativity and professionalism. This is termed as cultural capital which is expected to be able to create innovations in arts, especially in performing arts so that they do not become extinct. Their creativity and professionalism have been able to meet what has been demanded for by the community in various fields of arts. The development of tourism in Bali has greatly contributed to the development of creativity in arts; therefore, it can be predicted that arts will develop in line with the development of science and technology. Furthermore, the collaboration among science, technology and arts are able to create wider new job

opportunities. It is hoped that this will not only amuse but also will be able to increase the people's welfare.

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