



PRESERVATION OF THE CHINESE BARIS DANCE AFTER THE DECREE OF INDONESIAN INTANGIBLE CULTURAL HERITAGE

¹I Gusti Ngurah Jayanti, ²Made Artajaya, ³I Wayan Gede Lamopia ⁴Abdul Hafid,
⁵Vinsensius Manek Ati, ⁶I Wayan Tama, ⁷Riza Wulandari, ⁸I Wayan Deddy Sumantra

¹National Research and Innovation Agency (BRIN).

²Bali Tourism Polytechnic (PPB).

³STIKOM Bali Institute of Technology and Business.

⁴National Research and Innovation Agency (BRIN).

⁵Nusa Cendana University (UNDANA).

⁶National Research and Innovation Agency (BRIN).

⁷STIKOM Bali Institute of Technology and Business.

⁸UHN. IGB. Sugriwa Dps.

Email: igus019@brin.go.id, artajaya@ppb.ac.id, Wayanlamo@gmail.com,
abd hafid30apr@gmail.com, vinsen_ma@staf.undana.ac.id, iway025@brin.go.id,
rizawulandari@stikom-bali.ac.id, wd.mantrapatra@gmail.com

Abstract: Chinese Baris Dance is a Balinese dance genre. This dance is formed from the process of acculturation of ethnic culture. The combination of various cultural elements is absorbed and adopted as a distinct cultural identity in Balinese culture. This is the uniqueness of the Chinese Baris Dance. This study aims to determine the pattern of strategies and efforts to preserve the Chinese Baris Dance after it was designated as an Intangible Cultural Heritage of Indonesia. In addition, it is intended to determine the sustainability of the Chinese Baris Dance in responding to cultural contestation amidst the influence of globalization. This study uses a qualitative descriptive method. At the same time, the data collection technique uses observation, interviews, and documentation. In addition, data collection is conducted through focus group discussions. At the same time, the theory used is the theory of commodification. The results of this study reveal that Chinese Baris Dance is formed from the process of artist innovation that elaborates various elements of movement to create a religious work of art. The gong Beeri gamelan accompanies this dance. Beeri in performances is always a part that provides distinctiveness and differentiates it from other baris arts. However, the content of Chinese Baris Dance is still struggling at the traditional level alone, whereas, after the determination of Indonesian intangible cultural heritage, it is hoped that this dance will be transformative and can become a cultural attraction for more economic value in addition to its preservation. Transformation, especially in innovation, creation, production, and distribution, is a challenge in itself in efforts to preserve and sustain it.

Keywords (English): Chinese Baris, Gong Beeri, local identity, Balinese culture.



INTRODUCTION

Cultural preservation has recently become an important issue; one element of culture is the Chinese Baris dance in Denpasar City. The Baris dance is unique because it is a combination of various ethnic and cultural elements. The Chinese Baris dance gives a distinctive blend of nuances depicting inclusivity and multiculturalism. In its development, the Chinese Baris dance has also experienced commodification, especially in its ornaments, properties, and percussion. Reflecting on this uniqueness, the government has designated the Chinese Baris dance as an Intangible Cultural Heritage of Indonesia.

The determination of the intangible cultural heritage of Indonesia, namely the Chinese Baris dance in Denpasar City, has been recognized nationally. It is expected to have continuity after the determination, meaning that the content of the Chinese Baris dance has implications for the cultural and social system, in addition to having an impact on the secular sector and economic distribution. It is important to know the achievements that have existed; it can be a basis for thinking about adding new things so that the Chinese Baris dance can develop and maintain its existence.

Baris dance is one of the genres of traditional Balinese dance. Likewise, the Chinese Baris dance is a depiction of the courage of soldiers in one army (Wisnawa, 2021). Bandem explains that the baris dance mostly functions for rituals and is sacred. There are 30 types of baris dance with different properties and names (Bandem, 1976). Chinese Baris Dance emerged from inspirational reflections carried out by previous ancestors and was then collaborated with various forms of movement from various creative ideas collectively. This collaboration and orchestration seem to bring a unique dance, a combination of elements of movement, rhythm (gamelan), and song (pupuh).

Chinese Baris Dance is a collective dance art. The movement pattern of the Chinese Baris dance seems to use a combination of movements found in pencak silat, combined with general baris dance movements. The rhythm of the Chinese Baris dance movement follows the accompaniment of the Gong Beri gamelan; the louder the sound of the gamelan, the more enthusiastic and flexible the baris dance movements. Likewise, the soft sound of the Gong Beri influences the rhythmic movements of the Chinese Baris dance. Chinese Baris dance has a function, namely, a religious function and an aesthetic function. The Love Baris Dance is part of the cultural element, namely art. Culture must meet integrative needs, such as religion and art (Baal, 1987). By looking at the function, namely religion and art, of course, it can be linked to the Chinese Baris dance, which also contains elements of integrative needs, namely related to Balinese Hindu religious ceremonies and traditional Balinese arts.

METHODOLOGY:

This study uses a qualitative descriptive method. Data is presented descriptively, and then at a certain level interpretation of the data is carried out. The data collection technique uses triangulation, namely: observation, interviews, and documentation. In addition, data collection is conducted through focus group discussions. While the theory uses the commodification theory. At the observation stage, it begins with identifying the two places of the Baris Cina dance community,



namely: the Baris Cina dance community in the Sanur Traditional Village and the Baris Cina dance community in the Renon Traditional Village. Interviews with informants were conducted using snowball sampling. The informants are a cultural figure, Klihan or Head of the Baris Cina studio group, Pemangku, ritual leader, and Baris Cina dancer practitioners and drummers. Structured interviews are assisted by recording tools and interview guidelines. While documentation is tracing manuscripts owned by the Baris Cina dance community, either in the form of lontar or other documents. To synchronize data, verify, and confirm local terms, focus group discussions were conducted with both Baris Cina dance communities, both in the Renon Traditional Village and in the Sanur Traditional Village. This study uses the commodification theory to analyze, especially the changes in the function and meaning of the Chinese Baris dance in the current era.

RESULTS AND DISCUSSION

The Legacy of Intangible Cultural Values, Chinese Baris Dance is inseparable from the trajectory of Bali in the past, especially in the Sanur Beach area. Sanur Beach, as a center of trade at that time, caused social contact that allowed for the exchange of cultural elements. After social contact, in its development, the area became a strategic area for trade exchange in the 10th century AD. Long before that, the influence of Chinese culture through trade had occurred. In Chinese news, the name Bali is often spelled as "Pa-li". In the records of the Chinese Pilgrims, it is also often mentioned as "dva-pa-tan". Strengthening the journey of Chinese trade to Indonesia and Bali in particular can be seen from the relationship between the Tang dynasty (618-908). Bali has been said to have trade relations with China (Suwitha et al., 1990).

Furthermore, in the post-colonial period of the 17th/18th century (Agung, 1989; Noldholt, 2006). The Sanur coastal area grew and was known to the colonial government. The intensity and activity of trade in the Sanur coastal area became increasingly crowded, and the meeting of various ethnic groups of Chinese, Arabs, Javanese, Bugis, Bajo, Madurese, and white people strengthened their relationship to adopt and exchange their cultures. What can be used as evidence is the adoption of elements of Chinese, European, Arab, and Austronesian cultures. The presence of Europeans in the Sanur area was proven by the arrival of fleets of Dutch ships, such as Sri Komala, conducting trade expeditions. This arrival proved that the Sanur area was a strategic place for trade and ship stopovers, allegedly because of the presence of freshwater sources or to add supplies before going to the east or returning to the west.

The strategic location of the area has given rise to various cultural activities that combine various elements of foreign culture or various ethnic cultures that have stopped in the Sanur area. The strategic location means that it is a stopover for ships that want to cross to the east, such as Lombok Island and other islands. It can be said that Sanur Beach was a busy trade route in the 19th century. The Lombok Strait is a strategic stopover for ships from and to British colonies, namely China, Hong Kong, Singapore, and Australia (Suwitha et al., 1990).

Inspired by this situation, the Balinese artists of the past, especially Sanur, collaborated with various cultural elements into a popular art performance work, including the Baris dance, and in



its development, the dance was called the Chinese Baris dance because it contains elements of acculturation from Chinese culture. This dance is now danced by the artist community in Sanur and Renon Villages. The Chinese Baris Dance is a ritual, which in its performance is always a complement to religious rituals. The Chinese Baris Dance has a special place of worship with the local name Ida Ratu Tuan. Pura Ida Ratu Tuan is a special place that functions to worship and invoke spirits (taksu) as well as a place to store dance equipment and supplies.

Chinese Baris Dance was created because it was based on the creative process of the artists. In the creative process, the artists created various movements, one of which was taken from the movement of pencak silat. In its development, this dance was added with various properties. These properties are like clothes and swords. The gamelan, or music, is equipped with various other instruments to support the accompaniment of the Chinese Baris dance. The artists in their creative process also added movement compositions, combined with movements such as war dances. The figures of Chinese Baris dance artists, from generation to generation until now, have characteristic services in providing innovation in their time. As an illustration, at the beginning of the creation process, artists only use simple tools, simple movements, and simple attributes. In the next process, many touches of artistic ornaments have been given, enriching the attributes of the previous performance. Likewise, with the duration of the performance, the standard of appearance, which was initially displayed with a fairly long duration, then became simpler and shorter. This duration is certainly adjusted to the consumption of the ritual held by the applicant. The regeneration pattern of this dance is still traditional, involving the younger generation in the performance process. These younger generations are always involved in a series of pre-performance exercises. The training was held the day before. There was no specific training involving dance teachers, but in this case, the seniors guided the younger generation to imitate and learn together in the training process. Usually, the children of these younger generations were invited by their respective parents to accept the obligation as the successors of this Chinese Baris dance.

The distribution of the baris dance is almost evenly distributed on the island of Bali. However, the Baris Dance in each place has its own uniqueness. Likewise, the naming of the related baris dance is often associated with the properties used. Likewise, with Baris Cina, because the properties used are similar to Chinese silat clothing, equipped with carrying swords and hats as head coverings. The naming of Baris Cina is also associated with the entry of Chinese cultural elements, especially the presence of Gong Beri. The existence of Gong Beri and a set of other gamelan instruments brings inspiration, and the idea arises to create a dance to complement the gamelan. In the process of creating dance by artists, there was an event of trance by an artist, and he behaved strangely, speaking in a language that could not be understood, tending to be similar to Chinese (Divayana, Pemayun, & Tjokropranomo, 2023). The phenomenon of Baris Cina dance is still a debate regarding the background of its creation. However, Baris Cina Dance has been formally appreciated and has been designated as an Intangible Cultural Heritage of Indonesia. The determination is not just a mere formality, but basically wants to stimulate cultural content to be able to awaken itself at a broader level toward a sustainable cultural ecosystem. Therefore, the creation process is important.



Creation in Chinese Baris Dance

Creation itself has a complex meaning according to its point of view. Soedarsono (1978), stated that dance can basically be reviewed based on its work pattern; it can be divided into two parts, namely: traditional dance and new creative dance. Traditional dance is a dance that has experienced a long historical journey from generation to generation, which has not changed. Meanwhile, new creative dance is an artistic expression that is still based on traditional patterns; it is still a new work that is not based on existing standards (Siswantari & Putra, 2021).

As mentioned above, the Chinese Baris dance is a traditional dance whose existence is closely related to history in the past. The Chinese Baris dance was created and used in ritual activities at the Kahyangan Tiga Temple in traditional villages, both Sanur and Renon, in addition, it is performed at special temples according to their historical background. There are stages before the Chinese Baris dance performance, starting with the ritual process (mawinten, matur piuning, nuur, and so on). In the ritual stages, of course, all use equipment and upakara supplies. In addition, the activity is led by a priest and accompanied by the sekaa administrators. The day before the performance, one of the sekaa members conveys to the ritual leader (pemangku), regarding the holding of the Chinese Baris dance performance, participating in ritual activities at a Kahyangan Tiga temple, either Pura Puseh, Pura Dalem, or Pura Bale Agung, or other special temples. While the new stage of creation is someone's effort to create something new. Creating something new can be done by thinking, imagining, and then trying to express it in various forms such as movement, sound, noise, images, and others (Taufiqurrahman & Septiana, 2022).

Chinese Baris Dance has now undergone modifications with a more modern appearance. This can be seen from several things, such as movement patterns, costumes used, place, and time of performance. Specifically, regarding costumes, in 1979, they still used simple costumes, and now they have varied. In the movement patterns, this Chinese Baris takes many Balinese dance movements, especially the Baris Perang dance, and combines them with new innovative movements from its artists. Ornaments for dance equipment have been made from synthetic materials and fabrics that are easily obtained with modern manufacturing techniques. Likewise, the coloring of the synthetic fabric uses bright colors and is combined with its basic colors, which are black and white. Likewise, in the style of clothing, starting from clothes, pants, and ornaments attached as attributes of the costume. Chinese Baris Dance also uses other equipment, such as European swords. Likewise, with head coverings, using creative hats made of cardboard paper. This costume is also made domestically according to orders from the group. The sword equipment is also made domestically, including zinc. The ornaments are also from creations that resemble the original form. This Chinese Baris Dance is performed according to request; in addition, the duration of this dance is shorter and sometimes more flexible. This dance is consumed not only as a spectacle but also performed at certain events such as festivals and other activities. In 2017, the Chinese Baris dance appeared at the opening of the Denpasar Festival, which was staged on the highway around the Catur Muka statue northwest of the Puputan Badung field. This dance was also collaborated with Bala Ngrebeg in the 2023 Chinese New Year Festival.



Chinese Baris Dance in Sanur Traditional Village has a creative song accompanying the dance, which was reconstructed/collected by Pemaksan Baris Cina of Sanur Traditional Village. This Chinese Baris dance is currently accompanied by an orchestra of musical instruments in the form of a set of Gong Beri and gamelan. The combination of all these instruments is elaborated by the artists to provide a new touch, a new creation, by the spirit of the current era, without eliminating the essence of the Chinese Baris. Chinese Baris Dance is a symbol of the creativity of Balinese artists, especially the Sanur and Renon Traditional Villages, seeing the phenomenon of Balinese culture, which is diverse and multicultural. However, the development of the creation of this dance has not been done much because of the obstacles of myths that are still strong and are believed to be mystifications for those who change it. This needs to be enlightened so that religious leaders and stakeholders can provide the widest possible creative space so that this Chinese Baris dance can develop not only in the realm of ritual art but also in creative and innovative art, and issues in the scope of culture (education) and tourism (economic products) get a position.

Traditional sacred dances certainly have high religious value in the eyes of the community that supports them. Likewise, with the Chinese Baris dance, the community still views and believes that this dance should not be performed carelessly, must be at a certain momentum, and be related to religious rituals. For artists, this understanding is related to the belief in the sacred, not make it easy for artists to open up creative space. Some artists are reluctant to create sacred art because it will bring bad things to supporters of culture. As in several cases that have occurred in several performances, there has been a "possession" of the dance artist. Such incidents are believed to be something bad because the performance is not in its place and is used commercially.

The influence of mythology and firm beliefs, emotionally from some of the community supporters of culture, has implications for the slowness of the changes that will occur because the attitude and mindset are still static, and they view it from a purely mythological perspective. However, this view also seems unsustainable, because the artists are trying to find a middle ground for this situation, namely making their creations with more flexible rules and in terms of movement and sound elaborated with more aesthetic movements, and not rigidly following the rules. So far, the artists have only been able to change a few parts of the creation, namely in the use of costumes and movements that are modified with a combination of pencak silat. Because of the strong understanding of the sacralization concept, until now, not much has been done regarding the creation, it is still limited to replacing costumes and equipment or equipment that has been damaged and is only ideal in the formation of a dance studio so that it can carry out coaching and development of this art in a sustainable manner and later it is hoped that a colossal work of art inspired by the Chinese Baris dance can be created. Another challenge in the creation of the Chinese Baris Dance is the lack of concrete cooperation, starting from ideas and concepts, to the creation process with stakeholders. Artists, academics, and practitioners have not been involved in the creative process. For further development of preservation, it is also necessary to look at the production process of the Chinese Baris Dance, which has not been widely discussed so far.

Chinese Baris Dance Production Process



Conservation of traditional Chinese Baris dance content requires sustainability in its production process. In pre-production, good management is very important. Management affects all systems in pre-production. R. Terry explains that management is a conscious process that includes planning, ongoing action, organizing, and supervision, all of which are carried out in order to achieve all targeted goals by optimizing human resources and other facilities (Nurdin, 2020).

The Chinese Baris dance organization needs good management to accommodate the needs of the group members. Management will be closely related to the empowerment of human resources that build the organization. Empowerment of human resources applies when organizing or producing a performing art, while creativity is one of the benchmarks of the attractiveness of an artwork, and ultimately affects the selling value of the artwork. Two things influence, namely, first, creativity and marketing are two important aspects in a series of production and sales, not only the artwork but also all forms of goods and services; and second, creativity and marketing, which are based on humans as the main actors (Irawati, 2018).

Chinese Baris Dance in Renon Traditional Village under the umbrella of Sekaa Pemaksan. This dance performance activity is organized by the head of the Sekaa/dance community group. In general, the head of the group coordinates with various parties who support this dance performance, including those in need. Meanwhile, its members are divided into two different tasks, concerning the funding and operations of the group or organization. The Sekaa Pemaksan (Pemaksan Ageng and Alit) together with the Kelian are responsible for planning the performance. Funding is coordinated by Pemaksan Alit, and equipment, coordination, and preparation, including the performance schedule, are coordinated by Pemaksan Gede. Some of the activities carried out in this pre-production include: the head of the management prepares its members who will perform or determine the dancers. The system carried out by the Pemaksan in determining the dancers is conscious, meaning that they voluntarily become volunteers to participate in ngayah activities or performances as a form of devotion. The chairman or head of the group also routinely seeks free time for all members so that everyone can participate in training.

The organization of the determination of the members who perform the ngayah is made flexible because not all members of the sekaa can participate or have free time at that time. For members who have been determined in the dance performance, special practice is carried out on a certain day before the peak of the performance. At the production stage on the day of the performance, the members gather to wait for directions from the head of the pemaksan, to prepare themselves, starting from dressing up, wearing costumes, and rehearsals. Furthermore, before the dancer's dance on the stage or performance location, there is a ritual such as matur piuning, which is carried out by the pengajian in coordination with the head of the sekaa. The ceremonies used for matur piuing are as follows: "daksina, anaman kelanan, canang sari, soda kepelan, sudang-sudangan, segehan, arak berem, toya anyar and dupa" (Bandem, 2016).

While the location of the performance is very dependent on the invitation (uleman), this is related to the stage and is incidental. Chinese Baris dance performances like this are more functional for paying vows. Dances like this are shorter in duration, without a stage, without a special time, and



the dancers are not complete; they can be represented by several dancers. While performances outside the temple usually use a stage, this dance is more of a spectacle. Such as performances during the Bali Arts Festival (PKB) or cultural parade. The dancers, when approaching the performance at the PKB, are really trained and prepared thoroughly. Likewise, those who are chosen to dance are certain people who are already familiar with the movements of the Chinese Baris dance. It is a pride for them to be able to appear in the PKB arts event carrying the identity of the Chinese Baris dance as the identity of the village, but this performance is also hampered by the presence of possession. Chinese Baris dance art has been produced by several creators outside the group in the form of videography on YouTube channels, paintings, photographs, and the Sanur/Renon Traditional Village website. The production process of this dance involves dancers, pengajian, kelian, krama pemaksan ngarep and sisi. The presentation process of the Chinese Baris dance begins with matur piuning or pakeling to Ida Ratu Tuan. The following is presented in table form.

Table 1. Chinese Baris Dance Presentation Process

No	Ritual Name	Facilities and infrastructure	Place	Information
1	Matur Pekeling	The offerings are in the form of "daksina, aman kelanan, canang sari, soda kepelan, sudang-sudang, segehan, arak berem, toya anyar, and incense". Infrastructure: Sword, keris, Black Horse Statue, and White Horse Statue	Pura Ratu Tuan	Those involved: Penyungsung (supporting community), dancers, drummers, pengajian, people who act as "sadeg" and pepatih.
2	Matur Pecaruan in the form of Banten Penyambleh	South, coconut plants, kepelan soda, rayunan, canang gantal, canang sari, plain flour, kawas, segehan, arak berem, toya anyar, pitik selem, and white pitik.	Courtyard of Jaba Tengah Ratu Tuan Temple	Offerings for the followers of Ida Ratu Tuan, namely the Patih. The Patih is a symbol of Baris Selem and Baris Putih.
3	Nuwur	Sadeg, a spiritual medium for delivering messages. The sacred sword, gong Beri.	Main Madala Ida Ratu Tuan temple	Those involved: Penyungsung, Sadeg, Patih. A transcendental dialogical process occurs through the Sadeg medium between Penyungsung and Ida Bhatara Ratu Tuan through Sadeg.
4	Nyineb (penutup)	Sesajen, arak berem, tetabuhan, segehan, dan lainnya.	Utama Mandala	Closing ritual. All the dancing activities have been completed and ended with an offering with the intention of God in his manifestation Ida Ratu Tuan Returning to His Place.

Source: processed from interview results (2024).



The table above is a description of the pre-dance process until the end of the dance. As a note, the activity is carried out together and collectively by the organizers of the Ida Ratu Tuan Temple. In this process, not only are Banten media used, but also human media, the sadeg, are used to convey messages to their followers. Each stage uses complex upakara media according to the traditions and the Hindu Balinese religion. All of these rituals are led by a penggude, namely the person who is responsible for the ritual process until the completion of the Baris Cina dance performance. Other properties, as an accompaniment to the Baris Cina dance, are Gambelan. One combination of types of gamelan used in this dance art is a set of gong beri. Beri, kecek, and gong are sound source instruments made of filigree (a mixture of copper, iron, and brass). The flute is made of bamboo, the drum is made of wood, and the sound source is on buffalo skin. Some gamelan materials can still be found in several places, namely in Bali, in Tiingan Village, and Klungkung. However, not all gamelan instruments can be produced in Tiingan Village; as an alternative, they are also ordered in Solo, a place where gamelan crafts have been famous until now. Several types of gamelan to accompany the Baris Cina dance are also ordered from these two places. According to the story of the Baris Cina dance artist, he had time to repair the damaged gong beri, and then the place to repair the beri was in Tiingan Village, Klungkung. Several gamelan instruments were also ordered in Solo because Klungkung could not provide the materials due to limited manpower. This is a description of the sources of materials available for the equipment and supplies of the Baris Cina dance.

Table 7. Renon Chinese Baris Dance Costume Set

No	Property Name	Material	Description/CB-Non CB
1.	Black Line Clothing		9 perangkat (1 pengenter dan 8 anggota)
2.	White Row Clothing		9 perangkat (1 pengenter dan 8 anggota)

(Source: Observation Results 2024)

Table 8. Sanur Chinese Baris Dance Costume Set

No	Property Name	Material	Description/CB-Non CB
1.	Pakaian Baris Hitam		13 perangkat (1 <i>pengenter</i> dan 12 anggota)
2.	Pakaian Baris Putih		13 perangkat (1 <i>pengenter</i> dan 12 anggota)

(Source: Researcher Observation Results in 2024)

The Black Chinese Baris dance outfit in Renon consists of: the pungenter wearing a red hat (made in Vietnam), a black mustache, a poleng sash, a black shirt, a poleng waist tie, and red jaler pants. The dancers wear black hats, a black shirt, a white waist tie, and black pants. The White Chinese Baris outfit consists of: the pengenter wearing a white hat (made in Vietnam), a white mustache, a poleng sash, a white shirt and jaler, and a poleng waist tie. The dancers wear a slightly cream-colored hat, a white jaler shirt, pants, and a black waist tie.

Baris Cina Dance Distribution Process



Distribution in the economic sense is better understood as an effort to distribute products through distributors, intermediary traders, or sales agents (owned by the company or outside the company). The concept of distribution is for the sake of consumption, so that consumers can quickly, easily, and cheaply obtain products (Suprihati et al., 2021). However, in the context of art, the extent to which cultural products can be known and spread by the community or public. The concentration of the distribution of the Chinese Baris dance until now is still on sacred performances, which prioritize religious functions. The performances are carried out in certain places that have been scheduled according to the anniversary of the three Kahyangan temples, the Ratu Tuan Temple, and so on. In addition, it is also presented in the Ratu Tuan and pura-pura performances, which are historically related to the history of the village. This Chinese Baris dance is performed if some respond/ngulemin, as in paying vows. Other things related to distribution that are not of a religious function are still very rare. However, several distributions have been carried out in response to invitations/invitations from the government (Bali Tourism Office) in a series of cultural parades at the Bali Arts Festival. The distribution of this dance is more on the circulation of traditional management; its needs are more for ritual needs. However, lately some artists have begun to enter into a more flexible distribution by opening themselves up to social media, promoting their participation in Baris Cina dance performances, and starting to open their performances to be exposed in the realm of documentary videos. This distribution is still personal and has not been done professionally by the Baris Cina dance group/force. Therefore, it is important to have a strategic policy that must be carried out by the group in developing the distribution and promotion of this work so that it will later receive wider attention in the public realm. The lack of distribution to the public realm and being limited to traditional religious circulation means that distribution to the public audience has not been maximized. The factors inhibiting distribution are the mindset about the myths about Baris Cina dancing in the building, according to the spirit of the current era. The artists' creations are still stagnant and have not dared to change towards creative art. Therefore, there needs to be an imitation of this dance so that it can be created and innovated into creative art that can be performed and distributed to the public according to the current spirit situation. The managerial pattern of the group is still based on the traditional pattern, not yet combined with the modern management pattern that prioritizes the advancement and sustainable development of this Chinese Baris dance. For that, the organizational apparatus needs to be formed with a spirit of professionalism, accountability, and good management so that the positions and functions of members become clear in the management of assets and human resources in the Chinese Baris dance group.

Process consumption

Chinese Baris Dance is performed for the consumption of religious ritual activities in the Sanur and Renon areas. The activity is routinely performed in a series of piodalan or anniversary ceremonies at the Puseh temple, Dalem temple, and Bale Agung temple. The performance is also held at the Ratu Tuan temple, where the Chinese Baris Dance is performed. Several cases of Chinese Baris Dance performances are also held when residents invite (ngulemin) to dance on certain days at the Ratu Tuan Temple because they have vows that must be paid. This religious consumption is held continuously every year in the Sanur Traditional Village and the Sanur



Traditional Village areas. Chinese Baris Dance has been invited and performed at several sad kahyangan jagad temples in Bali, such as having been performed at Besakih Temple, Sakenan Temple, and other temples.

While commercial consumption and entertainment have not been widely done, due to invitations from the government (Bali Provincial Cultural Service), several Chinese Baris dance performances have been held at the Bali PKB activities. The Chinese Baris Dance performances have received a good response from the public, and several students have also appreciated and been inspired by the Chinese Baris dance to be elaborated into creative art that is performed on a limited basis at the Indonesian Institute of the Arts (ISI).

The Chinese Baris Dance still exists today because the community still supports the use of this dance as a religious function. The Chinese Baris Dance will always exist if the religious rituals in the Sanur Traditional Village and Renon Traditional Village continue to run, meaning that this dance is a part that is always there to complement the religious ceremony procession in the Sanur Traditional Village and Renon Traditional Village. The Chinese Baris dance art community has its own container, which is called the Baris group. This Baris Chinese Sekehe is under the auspices of the Pemaksan Temple, namely, a temple related to a professional group. However, in its structure, the Pemaksan Temple is part of the traditional village. The two Chinese Baris dance communities, both in the Sanur Traditional Village and the Renon Traditional Village, are under their respective Pemaksan Temples. The Chinese Baris dance art community, seen from a modern structure, has not been created; however, this traditional community still seems able to coordinate and manage the needs of the members of the Chinese Baris Dance group. The Chinese Baris Dance is still consumed religiously, meaning that the Chinese Baris dance performance is still dominated by the level of mystification. However, recently it has begun to be allowed to be imitated or modified for entertainment performances at festivals such as the Bali Arts Festival. Continuous performance activities for profane activities are still very limited, because there is still an assumption related to the sacredness of the Chinese Baris dance, which should not be performed carelessly without religious ritual activities.

Chinese Baris Dance has a unique creation process built from the historical process and multicultural cultural construction that strongly colors its creation culturally. Local Balinese artists in the creative phase were greatly influenced by the environmental ecosystem, where at that time the Sanur coastal area was a strategic stopover for the spice trade route in the past. Balinese artists, especially in the Sanur and Renon areas, took inspiration from cultural phenomena. Cultural elements are exchanged and fill the space for expression and adapt to build a cultural ecosystem that is mutually syncretic. Chinese Baris Dance seems to be inseparable from the influence of this cultural phenomenon. In its development, the issue of multicultural culture has become an issue as an identity adhesive that now colors Balinese culture and local identity in the Sanur Traditional Village and Renon Traditional Village areas, which are administratively included in the South Denpasar District, Denpasar City.



Cultural actors, especially artists, have realized that there will be changes due to massive modernization and globalization that are happening nowadays. Likewise, the development of Balinese tourism, which seems to have experienced a significant increase both in terms of progress in structure and infrastructure, has an impact on Balinese culture, especially related to traditional Balinese dance. Almost all of the Balinese traditional dances have undergone imitation, adjustment, and development of creations that can adapt to the needs of tourism consumption. Some examples that can be used as comparisons are the Barong dance, Kecak dance, Rejang dance, and others. These dances have undergone metamorphosis where the original form is still maintained as a traditional and sacred religious dance, but in order to be consumed and used as part of the attraction of tourism products, the dance has gained aesthetic art with choreography and a more modern, unique touch. This combination can also be used as an example without eliminating the uniqueness of the original dance. In the case of the Chinese Baris Dance, it seems that there have not been many changes and modifications that lead to an emphasis on the aesthetics of art, such as concerning attributes, choreography, or an emphasis on the aesthetics of movement, which is still monotonous, so a touch from modern artists is needed in further development. By combining traditional and modern arts in Chinese Baris Dance, art will add value both aesthetically and commercially (entertainment). Thus, the consumption of Chinese Baris dance will not be limited to ritual activities alone but will also spread to broader needs concerning creative art performances that can be enjoyed by all groups, both for study and others.

Chinese Baris Dance Appreciation Process

A work of art will be appreciated if it has philosophical and aesthetic value. Likewise, in the art of Chinese Baris dance, which was created from the conditions of Balinese tradition, which is thick with Hindu-Buddhist religious values in every movement of its inspiration. Chinese Baris dance was created not only because the life of the Balinese people is religious, but in reality, Chinese Baris dance artists are accustomed to having social contact with them from various regions outside Bali. This social contact has an impact that creates a mixture of various cultural elements and absorbs these elements, domesticates these cultural elements into a unique work, and can provide a historical nuance as part of a cultural journey that complements and tolerates each other as seen in the Chinese Baris dance which combines various cultural elements from costumes, property equipment, and poems used in the Chinese Baris play. Not only that, but more than that, it can also be seen from the adoption of various elements of movement and composition into a harmony that creates the aesthetic beauty of art that is worthy of being watched, performed, and presented as part of a sense of devotion to the creator or for more commercial needs.

Balinese society, especially the Sanur and Renon Traditional Village communities, as supporters of tradition, always actively support the existence of this Chinese Baris dance so that it still exists and is routinely performed, accompanying traditional and religious ceremonies. The Pemaksan community, in sheltering the existence of Chinese Baris artists, strives to facilitate the needs of dance and percussion artists so that their needs in the performance can run smoothly. The existence of the Chinese Baris dance until now still survives and continues to fill the space of religiosity in its main function. This means that this dance will be performed every year on a



schedule that matches the anniversary of the Kahyangan Tiga temple, the Ratu Tuan temple, and other temples that have historical significance. The community's appreciation of the Chinese Baris dance is not limited to performances at the Kahyangan Tiga temple in the Sanur and Renon Traditional Villages, but also to communities outside Pemaksan who wish to perform this dance as payment for vows or *sesangi*. The community gives emotional appreciation with offerings to the creator for the blessings received and getting good results, so it is appropriate to celebrate with a dance offering, namely the Chinese Baris dance.

Another form of appreciation, other than the Chinese Baris Dance Art, is the dance community outside of the *sekaa pemaksan*, which comes from the art student community who have appreciated the Chinese Baris dance in a new form by incorporating some parts of the Chinese Baris dance to collaborate into a more contemporary creative art. Likewise, the gamelan accompaniment gets a new arrangement that gives an aesthetic touch and brings a more flexible and dynamic modern art style. This appreciation process is continued with documentation and recording, although it has not yet reached commercialization. However, this condition shows that the public and artists in particular appreciate this with full optimism. Appreciation from academics also seems to have visualized this Chinese Baris dance in the form of paintings. The painters appreciate their experience after witnessing the Chinese Baris dance performance live. The depiction of aesthetic experience in painting can be seen in the work entitled "freedom" mixed media on a canvas measuring 100 x 130 cm, made in 2022. In addition, the depiction of the Chinese Baris dance as a leadership figure is drawn in mixed media on a canvas measuring 120 x 130 cm, made in 2022. The painting explains the leadership figure of the Chinese Baris dancer group (Divayana, Pemayun, & Tjokropramaono, 2023).

Appreciation is closely related to a person's appreciation of something, in this case, related to art. Chinese Baris Dance appears in the view of religious communities to be still at the sacred and functional level. However, in the view of the wider community of artists, appreciation of the existence of Chinese Baris Dance is an asset that must continue to be developed in a more creative and innovative direction. This is something that has not been done by many artists, namely combining new elements to add a more aesthetic appearance on stage, and is worthy of the attractions being shown. Chinese Baris has been appreciated in a limited way in the academic world and among content creators in limited education of performing arts played by students, and there are student creative activities in reconstructing traditional cultural arts that are seen as sacred cultures that have not yet developed, inspired by Chinese Baris. There is a discourse from the community to create new creations in the form of dance works to elevate the unique values of Chinese Baris Dance.

In the art community, the most common obstacle is continuity in creating works. This is also the case with the Chinese Baris Dance art community in the Renon and Sanur Traditional Villages. They are generally constrained when participating in training and performances. Each individual in the group has a busy schedule. Most of the artists in the Chinese Baris dance art community are those who work in tourism services, some as traders, and are still in school. Gathering members



during training or performances requires time that can be used as free time that can accommodate all members to simultaneously practice together. This is important to adjust the uniformity of the dance and can form an ideal composition that will be used in the performance. However, usually, to find a way to overcome this is to agree to conduct scheduled training and flexibly organize yourself so that you can carry out a dress rehearsal before the performance day. What also often happens is that there is a sudden change of personnel from the dance members for various reasons, and a replacement is needed for the reserve dancers who fill the position. The spirit of the dance artists is actually very high because it is based on the spirit of ngayah for sesuhunan (offerings) to those worshipped in the temple. Something that also often happens is the delay of the performance time because some of the dancers are still in school, and the performance runs slower than the original schedule. Coordination between the temple caretaker and the kliang pemaksan also often occurs in determining the performance schedule, which turns out to cause the performance not to be on time. Other things caused by nature, such as rain, have also occurred, but the activities still continue and continue until the performance ends.

Appreciation can be observed from how enthusiastic the community is in watching the dance. Until now, the people of Sanur and Renon have shown good appreciation for the existence of the Chinese Baris dance. This appreciation is still limited to limited-scale performances for sacred and religious functions, namely during performances at Pura Kahyangan Tiga and Pura Ratu Tuan. While appreciation outside of that is still not much because performances in the public realm are very rare, so that appreciation from the wider community is still not clearly visible.

CONCLUSIONS

Chinese Baris Dance is a traditional dance that still exists today, and, functionally, it is an important part of the religious series in the Sanur Traditional Village and Renon Traditional Village. In the records of the Indonesian WBTB, the Chinese Baris dance has been given the status of a cultural product that has become an Intangible Cultural Heritage of Indonesia. Since holding the status as WBTB, it is deemed necessary to see the development of this Chinese Baris dance. Some obstacles that are still obstacles are the strong mystification that influences the mindset of artists in developing the Chinese Baris dance. Chinese Baris dance is not only for religious functions but also involves improving the dance into a dance that can be enjoyed by all groups, including academics, to be studied and created in accordance with the spirit of art. This has not received much response from Chinese Baris dancers or responses from dance lovers in educational institutions. At the production level, Chinese Baris dance properties still depend on foreign production because the tools and costumes are still rarely made in Bali. In addition, percussion instruments are also ordered in Solo. Percussion instruments such as Beerli were damaged and repaired in Tiingan Village, Klungkung. However, due to limited skills and materials, the Beerli was brought and repaired to Solo. This will also be a problem if local craftsmen are not empowered enough to make the necessary tools or instruments. It is also important to collaborate with local craftsmen to work together to make these properties. At the distribution level, the Chinese Baris dance is still very limited, meaning that performances in traditional village areas and invitations to art performances are very rare. Several performances



outside of religious functions have been performed at the Bali Arts Festival. This was only once and was not ongoing. The Chinese Baris dance has also been performed in several temples outside of traditional villages, such as ngayah performances at the Sad Kahyangan Jagad temple, such as Besakih Temple, Sakenan Temple, and Batur Temple. These performances are still related to ritual and sacred functions. At the consumption level, the Chinese Baris dance is still more often performed in relation to religious functions. The performance will be held during a series of religious ceremonies, especially at the Kahyangan Tiga temple in Sanur Traditional Village and Renon Traditional Village. With the limitations of this performance, there needs to be an imitation of the Chinese Baris dance that can be modified with various elements of contemporary art. This method opens up opportunities for the Chinese Baris dance to be consumed by the wider community without degrading the form of the Chinese Baris dance, which is considered sacred. The Chinese Baris Dance Group has so far tried to start opening up by modifying several movements and also changing the ornaments, especially the costumes. This was done because the previous costumes had been damaged, so it was considered important to replace the costumes according to the originals. Likewise, in the composition of the movements, several have been added by adopting movements in pencak silat. With these limited changes, it indicates that the Chinese Baris dance has been renewed by the artists themselves, and this is not considered taboo to develop the Chinese Baris dance so that it continues to exist. In their assessment, the community gave a very good response, and this appreciation was seen when the performance was taking place. The general public at a wider level also expects this dance to be an interesting presentation for cultural content attractions, especially in the tourism sector. The creation and innovation of this Chinese Baris dance adds cultural content to be used for cultural promotion events, especially for education and tourism promotion in Bali in particular.

Thus, several things need real attention, and in fact, there are still many that need attention; however, the solution to finding a solution to the problem is to care for each other and coordinate with each other according to their authority, and the cultural actors always await support and continuous development.

References:

- [1] Agung, I. A. A. G. (1989). *Bali pada Abad XIX*. Gadjah Mada University Press.
- [2] Baal, J. van. (1987). *SEJARAH DAN PERTUMBUHAN TEORI ANTROPOLOGI BUDAYA (HINGGA DEKADE 1970) JILID 1* (S. Soemardjan, Ed.; 1st ed., Vol. 1). PT. Gramedia.
- [3] Divayana, I. P., Pemayun, T. U. N., & Tjokropremaono, I. G. Y. (2023). Tari Baris Cina Sebagai Referensi Penciptaan Karya Seni Lukis . *CITAKARA Jurnal Penciptaan Dan Pengkajian Seni Murni*, 3(1).
- [4] Divayana, I. P., Pemayun, T. U. N., & Tjokropranomo, I. G. Y. (2023). Tari Baris Cina Sebagai Referensi Penciptaan Karya Seni Lukis. *CITAKARA Jurnal Penciptaan Dan Pengkajian Seni Murni*, 3(1).
- [5] Irawati, E. (2018). Kreativitas dan Pemberdayaan Sumber Daya Manusia Sebagai Strategi Pemasaran Kesenian Tradisional di Indonesia. *Geter*, 1(1).



- [6] Noldholt, S. H. (2006). *The Spell of Power Sejarah Politik Bali 1650-1940*. Pustaka Larasan.
- [7] Nurdin. (2020). MANAJEMEN SANGGAR SENI TARI TRADISIONAL DINDA BESTARI DI KOTA PALEMBANG. *BESAUNG: JURNAL SENI DESAIN DAN BUDAYA*, 5(1).
- [8] Siswantari, H., & Putra, L. D. (2021). Pengembangan Modul Pembelajaran Tari Kreasi Bagi Mahasiswa. *Jurnal Seni Tari*, 10(1). <http://journal.unnes.ac.id/sju/index.php/jst>
- [9] Suprihati, Tho"n, M., Sumadi, & Ningsih, S. (2021). PENDAMPINGAN MANAJEMEN PEMASARAN BATIK CIPRAT KARYA PENYANDANG DISABILITAS . *Jurnal Budimas*, 03(2).
- [10] Suwitha, I. P. G., Dhanawaty, N. M., & Eddy, I. W. (1990). *Kesenian Baris Cina: Suatu Tinjauan Historis-Sosiologis*.
- [11] Taufiqqurrahman, & Septiana, I. (2022). Proses Kreatif Tari Kreasi Mamaq Karya Ni Putu Ari Handayani. *Jurnal Ilmu Sosial Dan Pendidikan (JISIP)*, 6(4).
- [12] Wisnawa, D. K. (2021). *Tari Baris Keraras: Ikon Cinta Lingkungan dari Mengwi* (1st ed., Vol. 1). Nilacakra.