



# Penta-helix collaboration in the commodification of balinese traditional dance as a post tourism attraction Pandemic Covid-19 in Gianyar

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## ABSTRACT

The purpose of this study is to examine the Penta-Helix Collaboration in the commodification of Balinese traditional dance as a Post-Covid-19 Pandemic Tourist Attraction in Gianyar. Apart from having cultural arts appeal, the hospitality of the residents also supports the uniqueness of Balinese cultural tourism. Cultural arts and living habits of the Balinese people are the essence of cultural tourism. Along with the development of tourism in Bali, traditional Balinese dance has experienced commodification. This research is a qualitative descriptive research, so that all understanding, explanations and findings will be described in the form of descriptions of sentences as a result of argumentative critical interpretation based on research data. The commodification of Barong Performing Arts in several areas in Bali, especially Batubulan Village, Gianyar, is understood, explained.

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## INTRODUCTION

Bali tourism has always been identified with a tourist attraction that has a wealth of natural beauty and unique culture and customs and traditions (Suryanti & Indrayasa, 2021). Since its introduction as a cultural tourist attraction, Bali has always been interesting to study from the commodification aspect, especially its traditional dance arts, because art, like other products of life, art or art always has two dimensions, namely use values and exchange values) for people's lives (Diwyarthi et al., 2022). Cultural arts are the result of human cultivation which naturally should not only be enjoyed imaginatively, but also utilized for other purposes (Sofyarto, 2018). The essence of cultural tourism is a form of tourism that makes cultural arts as elements of the main attraction of tourism.

Foreign and local tourists know that Bali's nature has a very complete beauty, such as views of rice terraces, lake and mountain landscapes, and beautiful beaches and beaches and sea to be enjoyed both in the morning to enjoy the sun rise, in the afternoon to sunbathe and enjoy the sunset in the evening (L. Dewi, 2020). Besides that, the name Bali has already been promoted as cultural tourism (Udayana, 2017). In addition to the attractiveness of cultural arts, the hospitality of the

residents also supports the uniqueness of Balinese cultural tourism (Agus Wiguna et al., 2018). Cultural arts and living habits of the Balinese people are the essence of cultural tourism (Subawa, 2018). Along with the development of tourism in Bali, traditional Balinese dance has experienced commodification (AAA Boys, 2022).

If examined from the perspective of collaboration and history, the commodification of traditional Balinese dance begins with Spies with the Kecak dancer I Wayan Limbak from Bedulu village. The two of them collaborated to change choreography, which was originally known as a semi-sacred art, into entertainment performing arts. The results of their collaboration were brilliant, the Kecak Dance has become an icon of Balinese cultural tourism until now. This is a collaboration between Spies and Limbak and other Bedulu artists in the world of performing arts which are also important pillars of cultural tourism. The Kecak Dance is so famous, that it is often heard saying that one cannot claim to have been to Bali if one has not watched the Kecak Dance. That is, watching the Kecak Dance is like a must if someone is on vacation in Bali. Perhaps not many tourists know that the Kecak Dance, which is considered a traditional Balinese art, is a legacy of collaboration between an external artist (Spies) and an internal artist (Wayan Limbak).

People only know that the Kecak Dance is a traditional, unique, Balinese dance (Diwyarthi et al., 2022). Likewise, the barong dance is a religious realm, but later developed due to the need for tourists for tourist attractions (tourist art). In practice and its actualization in Balinese life, the barong dance is processed in such a way that it becomes unique and distinctly Balinese, in this case it maintains a harmonious relationship between Balinese culture and Hinduism. For the benefit of tourists, the Barong dance does not use the original Barong, namely using duplicate Barongs (profane and not original) specifically made for tourist attractions. There is a reduction in the rites that should exist in the sacred barong dance, and verbal communication in the performance is minimized, then replaced with non-verbal communication (EA Putra & Mahagangga, 2021). Based on this, this research examines collaboration in the commodification of traditional Balinese dance after COVID-19.

## RESEARCH METHOD

### Commodification

Commodification is the process associated with capitalism whereby objects, qualities and signs are made into commodities whose sole purpose is to be sold in markets. Commodification is always closely related to economic, capital and commercial values. Commodification describes the way in which capitalism achieves its goals by accumulating capital, or realizing the transformation of use values into exchange values. This means that this commodification is an agenda of global capitalism that is currently happening in society, both in local communities and in the world community. In today's global era, cultural practices have shifted to digital media which have a huge effect on the development of tourism (Niko & Atem, 2019). Commodification is closely related to the development of art which is synergized with economic or business opportunities. (Irianto, 2016) stated that the development of local arts and traditions is one of the demands of the tourism industry, which means the opportunity for the existence of existing traditions and localities to be accompanied by the growing global economy. It is at this stage that there is a demand for commodification of culture in every existing local wisdom. On the other hand it will reduce the sacredness of local wisdom, but on the other hand it will bring business opportunities.

### Collaboration

The collaboration of Balinese and Western artists in commodifying sacred art into profane is more dominant in modern, sophisticated and colossal nuances than traditional. This shows that the process of negotiating ideas and ideas was dominated by the Western artist Peter J. Wilson. One of the sacred dance arts that has undergone modifications is Modifications to the myth of Jayapangus and Kang Cing Wei's marriage from sacred to profane are then produced using elements of modern

technology so that the Bali Agung performance has high aesthetic value so as to provide satisfaction for tourists. The performing arts of Bali Agung as a staged culture are performed on a modern, sophisticated and colossal stage. Bali Agung is performed every day except Monday and there is no special ritual before performing the performance like Barong Landung which is sacred.

Jazuli (2001: 81-83) divides three supporting elements in art, namely artists, spectators or critics, and works of art. Artists are divided into two types, namely creative artists and interpretive artists. Artists with their creative experience contain two sides, namely the subjective side and the objective side. The subjective side is strongly influenced by various psychological factors, such as sensitivity, imagination, personal characteristics, desires, and experiences in particular. The objective side is influenced by environmental factors, such as the physical environment, value systems, the influence of traditions, social needs, materials or materials, cultural climate. Appreciation is carried out by a wide audience (audience community) and critics as connoisseurs and appreciators of art. Connoisseurs or appreciators of art are partners of works of art, namely people who directly appreciate in dealing with works of art. The value of works of art is the value or meaning that is created by connoisseurs or adherents of it, namely after interaction with works of art. Art work as a creative process or as a product produced by artists. A work of art is embodied in a unique form that can be captured by the senses. It is an intrinsic factor of a work of art, which in the process of criticism is called immanent or the activity of formulating various objective factors. Meanwhile, the types of arts are divided into two major divisions, namely performing arts and fiscal arts (painting and sculpture). Performing arts are always bound by space and time, while fiscal art is not bound by time and space in the process of observation.

### **Tourist Attraction**

The Law of the Republic of Indonesia Number 10 of 2009 concerning tourism states that a tourist attraction is anything that has uniqueness, beauty and value in the form of a diversity of natural, cultural and man-made assets which are the means or goals of tourist visits. According to (Sharifuddin & Musafa, 2021) Tourist attraction is everything in a place that has uniqueness, beauty, convenience and value in the form of a variety of natural and man-made wealth that is attractive and has value to be visited and seen by tourists.

This research is a qualitative descriptive research, so that all understanding, explanations and findings will be described in the form of descriptions of sentences as a result of argumentative critical interpretation based on research data. Descriptive method is research that seeks to describe or describe or describe phenomena or relationships between phenomena studied in a systematic, factual, and accurate manner (Kusumandayu, 2018). Descriptive research also makes a description of a social or natural phenomenon in a systematic, factual and accurate manner (Kusumandayu, 2018). While the qualitative approach is research that produces analytical procedures that do not use statistical analysis procedures or other quantification methods (Aliyyah et al., 2019).

## **RESULTS AND DISCUSSIONS**

Traditional Balinese art, which initially functioned as dance for religious ceremonies, gradually followed the development of tourism, and was also used by the local community as a tourism commodity that could increase people's income. The spirit of religious values in religious ceremonies from traditional Balinese dance has shifted into performing arts that are in great demand by tourists as tourist attractions, including the barong dance and the Kecak dance. Barong dance and Kecak dance which have undergone commodification come from Batubulan Village, a village located in Sukawati District, Gianyar Regency. Batubulan Village currently relies on several sectors, namely agriculture, art, and tourism. The tourism sector is the most prominent sector in its development with the attractiveness of the barong and kecak dance performances. regional culture, the Barong dance has experienced commodification into a commercial dance art which is presented to tourists visiting Bali, both domestic and foreign tourists. The barong dance that was staged was the result of

the commodification of the sacred barong dance which was originally a art by destination" in people's lives then develops and is duplicated in such a way that it becomes profane art that can be staged as a tourist attraction for tourists visiting Batubulan Village. The process of commodification of the barong dance is influenced by several external factors and internal factors.

### **The Commodification Phenomenon of the Barong dance**

Since the opening of Bali as a tourist destination, people's lives have begun to change. The education that was obtained for some Balinese people through schools opened by the Dutch colonial government seems to have gradually broadened their horizons about various matters related to life. By being given the opportunity to get an education, some Balinese people at that time began to change their mindset, from an irrational way of thinking to a rational one (Initial et al., 2020). Even though the socio-religious Balinese community has a very strong tradition, Balinese society is a plural-open society, which reacts and responds positively to all changes in the environment due to the entry of outside culture, especially to socio-economic changes. Balinese people always try to simultaneously control (to control) and preserve (to maintain) culture by always selecting, analyzing, and then integrating all appropriate cultural elements and values (Sujana, 1994). In tourism cases such as in Bali there are differences in understanding globalization. Bali tourism, which has developed since the Dutch colonial era as an effort to westernize and modernize, has both positive and negative implications (Anom, et al., 2016). It turns out that Bali tourism is actually able to preserve its culture. Globalization actually gives a positive meaning to the people of Bali, especially in tourist destinations. The presence of tourism brings blessings to local cultural actors and demands creativity in aspects of cultural preservation and revitalization (Mahagangga, I Gusti Agung Oka; Nugroho, 2017).

In general, the commodification of the Barong dance shows a shift in function from sacred to tourism art. Among them are changes that result in differences in motion (there are three dance compositions, namely, pepeson/opening, pengwak/middle, pekaad/end) and the place of performance (Sudiana, 1999). An interesting finding by Anom is that tourism mythmorphosis means a myth (or several myths) develops from an oral tradition-origin as local cultural remains into myths that are considered relevant, easily and quickly accepted and direct to meanings according to the speakers (local) to para traveler.

In *tourismmythmorphosis* there is a commodification or touristification of local versions that believe they have the ability to "change" it to suit the wishes of the tourist market (Anom, et al., 2020). Among the many benefits gained by the community, there are also negative things that are felt from the commodified performance of the Barong dance, including the loss of spiritual values felt by dance personnel. Initially presented with the intention of attracting the attention of the audience, making the writing printed in brochures and distributed to tourists become irrelevant to the Barong dance being performed (AP Dewi, 2016).

In the era of globalization, especially the world of tourism progress is being targeted according to economic interests (hard to avoid). The development of tourist attractions follows advances in information and technology. Starting from promotions, events, packaging and networking. The occurrence of the commodification of the Barong dance as a tourist attraction in Batubulan village is a natural phenomenon as a social process in tourism. Commodification is acceptable because of the participation of local communities, practitioners/artists and support from all parties including the tourism industry and the government.

The commodification of art in Bali seems to have been initiated by Walter Spies in the 1930s adding to the style and enriching Balinese culture, especially painting and performing arts. There were many adjustments such as standard, tools, duration, theme, and collaboration as acculturation without eliminating the traditional Balinese spirit at that time. This is done for the benefit of the tourist market which is starting to look at Bali as a tourist destination for paradise island, island of a

thousand temples and many other names. What did Spies do at that time, in accordance with the conditions of the times or the tourist market at that time (the era before World War II).

### **Pentahelic Collaboration in the Commodification of Traditional Balinese Dance**

The Covid-19 pandemic that hit the world has had an impact on the collapse of the tourism industry, including Bali tourism (Subekti, 2021). Bali has experienced something similar, namely the Bali Bombing I incident which killed more than two hundred foreign tourists, making the Balinese feel uncomfortable with the presence of newcomers. They are still traumatized by the incident on October 12, 2002 which made Bali very down and did not get a place as a tourist destination in the eyes of the world. Since that event, Bali has lost its trust and dignity in the international world. When Bali had not yet recovered from its illness, the Second Bali Bombing incident occurred in 2005. This made Bali worse off and it was very difficult to get up. However, in a relatively short period of less than 3 years, Bali has returned to being visited by tourists, although not as busy as before the Bali before the bombing. Many tourists visiting Bali, both local and foreign tourists, encourage the Balinese to be more creative in introducing Bali and all the customs, culture and arts that are included in it. They package their tourism products so that they have sales value and are able to attract tourists. One of them is by improving the quality of the performing arts, namely Barong and Kecak dance, which are attractive to tourists, by involving the role of Penta-Helix (academicians, community businesses, government and media) in collaborating to make Balinese traditional arts a tourist attraction in Gianyar Bali.

### **Role of Each Actor**

Over time, collaboration involving the role of various elements consisting of elements from the government, academia, and the community has proven to be able to maintain traditional Balinese art to become an identity for the Balinese people to support tourism and be able to provide economic benefits. The joining of elements of business and media actors will create collaboration in the form of a penta-helix. In the penta-helix collaboration model of the commodification of traditional Balinese dance, the role of each actor is required in contributing based on their respective duties and functions. The identification and roles of these actors are explained as follows (Daulay, 2018):

#### 1. Academics

As a conceptor in the commodification of traditional Balinese dance, the role of academics, in this case tourism higher education institutions, both public and private, prepares the concept and model for its arrangement. The commodification of culture is one of the contemporary issues that is developing along with globalization thinking in the post-COVID-19 pandemic era. Commodification is an illustration of the process of traditional Balinese dance being produced quickly as a commodity for the needs of tourist attractions. In this global economic era, demanding that all elements of culture and art be made into commodities, the term commodification of culture and art was born, especially traditional Balinese dance. In other words.

#### 2. Business

Business acts as an enabler, namely providing everything that can help achieve the goals of the commodification of traditional Balinese dance. In this context it is hoped that the circular economy can run smoothly. Business actors in the form of MSMEs benefit from the availability of capital, technological devices and business networks. The involvement of other business actors is that State-Owned Enterprises can play a role as a catalyst for improving the community's economy through various collaborative partnerships with groups of traditional Balinese dance activists.

#### 3. Community

The role of the community as an accelerator in various commodification activities of traditional Balinese dance. Various communities with different ideals such as activists of traditional

Balinese dance, community empowerment, and tourism-aware communities can be used as a driving force and accelerate the implementation of the commodification of traditional Balinese dance. Communities can become field operators in nurturing and providing feedback on development initiatives. Community Elements and Community Figures Provide support, attention and form awareness of the maintenance of the art of dance. Meanwhile, village officials and their devices can succeed and play a direct role in mobilizing the surrounding community.

#### 4. Government

As a regulator and controller who has regulations and responsibilities in the entire commodification of Balinese traditional dance, in this case involving all types of activities such as planning, implementing, monitoring, controlling, promoting, financial allocation, licensing, program design. Government also has a role in development and knowledge, public innovation policy, support for innovation networks and public-private partnerships. In addition, the government also has a role in coordinating stakeholders who contribute to the development of traditional Balinese dance.

#### 5. Media

In the commodification program of traditional Balinese dance, apart from the mass media, the existence of social media also influences the dissemination of information related to the development of the program. Standard applications such as Twitter, Facebook and Instagram can be used by the public to publish regarding the existence of this traditional Balinese dance. The positive impact of the media as a channel of information, because social media in the digital era is very close to society. If it can be put to good use, then the feedback received by MSME actors to advance their business through the support of the media and the other four actors will be optimal. Social media has a strategic role in the digital era, because information can be disseminated and accepted by the public easily and quickly.

### **Benefits of Collaboration in Commodification of Traditional Balinese Dance**

Of the many traditional dances that are religious in nature on the island of Bali, the Barong dance is a type of dance that is in great demand by tourists, both local and foreign. The uniqueness and uniqueness of this dance has captivated tourists to see it. The existence of cultural tourism like this is a way for tourists to stay longer in a tourist place, so that tourists will spend more money, both for transportation and accommodation purposes, or other goods and services. Thus, business actors and communities around these destinations will increase their income. It is hoped that in the long run, cultural tourism featuring traditional dance arts that have religious value can become a springboard for introducing other cultural varieties that this nation has.

Barong dance is a sacred dance that is used for Balinese religious activities, with globalization and cultural acculturation, barong dance is then commodified into a profane art by some people which is intended for tourist attractions. Barong dance for this tourist attraction has a more modern characteristic. Like the change in the use of materials for making sacred barong with profane. Barong for village community religious activities. Changes in the storyline or play in the staging, which was originally a barong dance for community religious activities, used the Calonarang story, then in the staging for tourist art it changed to Kunti Sraya, this aims to shorten the performance time. Changes also occur in the use of language in the sacred barong dance using the Balinese Alus language, while the barong dance for tourism now, in addition to using Balinese Alus and Madya languages, has also used a foreign language "English" this aims to attract more tourists to watch barong performances and tourists will easily understand the story and meaning of the barong dance performance. The existence of new innovations related to the commodification of the barong dance which is a tourist attraction certainly opens up opportunities for economic activities as well as economic benefits for the community.

The rapid development of the tourism industry in Bali has changed the living conditions of the people in terms of economy and culture. The development of tourism has opened the mindset of

a more advanced and modern society in seeking business opportunities in the tourism industry. In Batubulan Village, for example, the people in Batubulan Village who initially made a living as farmers and stone carving craftsmen, as the tourism sector developed in Batubulan Village, the community then developed their profession by being directly involved in the tourism industry. With the stage for the Sahadewa barong dance performance, it has opened up job opportunities for the local community, starting from barong dance dancers, guides, and selling sourdough and food near the performance location. Before the COVID-19 pandemic, destroying Bali tourism, the attitude of openness and participation of the local community in the performance of the barong dance has also changed the purpose of staging the barong dance which was originally staged when there were religious activities in a sacred environment, then a new goal emerged, namely to gain economic benefits. This attitude is based on the desire of the local community to show their artwork to tourists, besides that it is also based on a sense of concern for the local community in defending their artistic or cultural works from outside cultural influences that have entered Bali due to tourism development. then a new goal emerged, namely to gain economic benefits. This attitude is based on the desire of the local community to show their artwork to tourists, besides that it is also based on a sense of concern for the local community in defending their artistic or cultural works from outside cultural influences that have entered Bali due to tourism development. then a new goal emerged, namely to gain economic benefits. This attitude is based on the desire of the local community to show their artwork to tourists, besides that it is also based on a sense of concern for the local community in defending their artistic or cultural works from outside cultural influences that have entered Bali due to tourism development.

The hope is that the dynamics of the performing arts stage will not leave or forget traditional treasures. Bali, which has been known for its cultural tourism since the beginning of tourism development, will find it difficult to compete with other types of tourism because the strong capital of Balinese tourism is cultural capital. Traditional, modern and postmodern values are being felt and passed on by the world community. It seems that through tourism these values can actually unite, complement each other and provide positive meaning for the progress of the times which are strict with egoism, pragmatism, materialism, hedonism and environmental crises which are already realized as threats in the future but difficult to anticipate early on.

## CONCLUSION

The development of tourism in Bali has led to innovations such as in staging the barong dance and the Kecak dance for tourists. Barong dance, which was previously a sacred religious ritual, has been commodified into a profane art for tourist performances. The process of commodification of the barong dance is influenced by external and internal factors. The external factors that influence the commodification process are due to globalization in all walks of life including Balinese traditional arts. The Indonesian government has issued Law 5 of 2017 concerning the Advancement of Culture. This is addressed by the regional government of Bali through the making of rules or regulations related to objects of cultural promotion, such as protection, development, utilization and guidance. The 'utilization' clause is one of them which clearly shows opportunities for utilization including the commodification of culture. The use of culture has been a natural thing for a long time, and the presence of this regulation seems to support and open a formal door towards commodification with other protective records but is carried out in a balanced way. What is interesting to note is the development of the dimensions of cultural tourism since the colonial era until today. Since culture covers all aspects of human life, it is clear that there are new dimensions present in the dynamics of art and culture. During the colonial period and early independence, the essence of cultural tourism was only visible in the performing arts and visual arts. Bali Night Performances, Kecak Dance, Barong Dance, and craft souvenirs are examples of cultural elements that are the essence of cultural tourism. The commodification of Barong Performing Arts in several areas in Bali, especially Batubulan Village, Gianyar, is understood, explained, and then interpreted through

commodification forms, commodification processes, impacts and meanings of commodification by involving the participation of the Penta-Helix. Commodification can continue, given the interweaving of all components, such as the Barong forcing component, tourism agents, the government, and including tourists who economically provide significant additional income to sustain life's needs, can develop their arts and increase creativity and innovation while preserving art. the. There is a change in symbolic meaning, this commodification of the Barong and Kecak Performing Arts.

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