

PROCEEDINGS OF INTERNATIONAL SEMINAR

**The Existence of the Cultural Arts
in the Globalized Society**

Denpasar, 18 November 2017

Editors

**Prof. Dr. I Made Suastika, S.U.
Dr. I Made Rajeg, M.Hum.
Dr. Luh Putu Puspawati, M.Hum.**

**Udayana University Press
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**Program of Indonesian Language for Foreign Speakers
'BIPAS' (Bahasa Indonesia untuk Penurut Asing)
of the Udayana University**

The Art and Cultural Studies of the State University of Padang

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FOREWORD

Om Swastiastu

Assalam'alaikum Warahmatulahi wabarahkatuh

Good morning, everybody

First of all, welcome to all students of Arts and Culture Master Program, State University of Padang who are here now in Faculty of Cultural Sciences, Udayana University, Bali. Thank you for the coming and participation.

This morning we conduct an international joint seminar, as result of cooperation between Arts and Culture Master Program, State University of Padang and BIPAS Program, Udayana University.

We hope that this cooperation will become the starting point of many other joint activities of the two universities in the future. As we know that some lecturers of State University of Padang are still studying in FIB-Udayana University. Even I remember very well Prof. Dr. Daryusti himself completed his doctoral studies at the Cultural Studies Program in Unud. He used to be my student.

The international seminar with the theme «The Existence of Arts and Culture in Global Society» is held at FIB Unud, today, that is Saturday, 18 November 2017.

The presenters are lecturers and students of both universities. Their papers can be read in the seminar proceeding.

At last, I am awfully sorry if there are weaknesses in the preparation and the implementation of the seminar. Of course, I thank State University of Padang for choosing FIB Udayana University as seminar venue.

Have a nice seminar.

Om Santhi Santhi Santhi, Om

Editors

PREFACE

Om Swastyastu,

The long distance between West Sumatra and Bali and other technical problems have not significantly hampered the compilation of the proceedings for which we are grateful to the Almighty God 'Ida Sang Hyang Widhi Wasa'. This International Seminar with the theme the Existence of the Cultural Arts in the Globalized Society 'Eksistensi Seni Budaya dalam Kehidupan Masyarakat Global' will be held on 18th November 2017 at the Faculty of Arts of the University of Udayana as the realization of the cooperation between the students of the master program of the Art and Cultural Studies of the State University of Padang and the Program of Indonesian Language for Foreign Speakers 'BIPAS' (Bahasa Indonesia untuk Penurut Asing) of the University of Udayana.

The papers which this collection of proceedings contain are written by the students and teaching staff of the State University of Padang and the students of BIPAS of the State University of Udayana, the teaching staff of the Faculty of Arts of the University of Udayana, the Doctorate Program of Cultural Studies of the University of Udayana, the State Polytechnics of Bali, and the Indonesia Institute of the Arts.

Nothing is Perfect "Tidak Ada Gading Yang Tidak Retak", meaning that we apologize for any intentional and unintentional inconveniences in the organization of this International Seminar in general and in the compilation of the proceedings in particular. It is hoped that God bless us all.

Om Santih, Santih, Santih Om

Head of BIPAS, Udayana University

Chairman of the Committee

Dr. Drs. I Made Rajeg, M. Hum.

Prof. Dr. I Made Suastika, SU

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The Dynamics Of Arts Mushrooming In Bali: Challenges And Responses¹

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Faculty of Arts - Udayana University

ABSTRACT — *The arts mushrooming in Bali cannot be separated from the historical dynamics of arts. The arts mushrooming has already occurred since the traditional, colonial, and classical, modern and even postmodern times, due to the strong link between adat (customary law) and agama (Hindu religion). The Balinese life is much based on tradition, Hindu religion (the tri hita karana) in accordance with the balance and harmonious life, in which the Balinese perform these in the form of statues, paintings, dances, and other artistic activities.*

In the colonial era, the Dutch maintained the Balinese culture in terms of Balisering, in which the Dutch prevented the Balinese culture from other foreign culture and still promoted the local Balinese arts, and later developed by succeeding Indonesian government both in the period of Old Order and the New Order regimes. The introduction of tourism industry by the New Order regime has affected the daily life of the Balinese. The young Balinese generation do not want to be a farmer or later as an artist, since working like service management in the tourist industry gives more prospects. There are some main questions that will be addressed in this paper. Firstly, how the beginning of the arts in the Balinese society? Secondly: what kinds of changes during the Dutch colonial power? Thirdly: how the Balinese respond to the tourism industry and also to the foreign culture in order to be able to maintain and preserve their arts, tradition, and culture in the context of tourist sustainable development in the future.

Keywords: *tradition and Hindu religion, tri hita karana, arts, and sustainable tourist development.*

I. Introduction

Bali is in a crossing road at the present time. In the past Bali depended dominantly on agriculture which was much based on the concept of *Tri Hita Karana*, related strongly with the idea of balance and harmony. This became an attractive way after the Dutch colonial power succeeded in colonizing the island and later on they introduced the tourism in Bali where prior to this Bali was portrayed in chaos situation. In creating a good impression on Bali, in which Bali was convenient under the Dutch rule, they provided certain strategies by promoting Bali as a paradise created (see for example, Vickers, 1989). This lasted slowly from the Dutch colonial power to the Japanese occupation.

Later on, from Old Order to New Order, and finally the New Order established a new concept of tourism industry in 1980s the Bali tourist industry was in glory, in which many handicrafts, from silver to gold, traditional customs, architecture, and Balinese dances reached its peak. Due to the peak of tourist industry, many farmers changed their professions from farmers to be an employee in tourist sectors such as a tour guide, villa servants, artshops, security body guards, taxi drivers etc. That was the period of Balinese arts mushrooming.

However, at the recent time, no body from the villagers are willing to be farmers, since the cost to manage agricultural sectors are expensive and there is no real contribution

¹ Paper presented at the International Seminar on November 18, 2017 at Faculty of Arts Udayana University, Jalan Nias 13 Denpasar.

² Professor in Asian History, Faculty of Arts Udayana University.

from the local government. The main questions that need to be addressed in this paper are firstly, how can we understand the dynamics of arts mushrooming in Bali?, secondly what kinds of changes that occurred and why the Balinese farmers do not want to be farmers; and finally what kinds of contribution that can be learned from the dynamics of the arts mushrooming in Bali. By analyzing these issues, it is expected to have a better understanding on how and to what extent the dynamics of the Balinese arts mushrooming at the present time.

II. The Balinese: Ritual, Arts, and the Traditional Way of Life

Since a long time from prehistoric, classical, and modern times, Bali has been well known due to its great agricultural system, called *subak* or traditional Balinese irrigation system. This system makes the Balinese dependent on *subak*, due to its topographical structure in terms of wet and dry rice paddy plantations and other agricultural products. It can be understood since Bali has no important natural products such mining as we can find these in other regions of the Indonesian archipelago.

Being in such situation, the Balinese people preserve their traditional cultures until now, in which the Balinese tradition has its link with their arts (see: Hollmann, 1999: 35). In a broader sense, the Balinese still preserve their tradition or their-own cosmological orders, based on the Hindu or Indian compass such as mountain and sea orientation called *kaja*, meaning holy orientation and *kelod* not holly orientation. This encompass has their Gods and depends on their locations. In addition to this, the Balinese believe that every village has its own border using the concept of *Kahyangan Tiga* where the God *Brahma*, *Wisnu*, and *Shiwa* are worshipped (See further: Ardhana, 2012: 26). Based on this belief, the Balinese made many statues, such as the statue of Brahma with his wife the Goddess Saraswati, Wisnu with his wife the Goddess Sri and Goddess Laksmi, and Shiwa with his wife the Goddess Laksmi and Goddess Sri. They also made not only the statues of *Tri Murti*, but also made for other Gods, such as the God Mahadewa, the God Iswara, the God Rudra, the God Sangkara, and the God Mahadewa.

The Balinese made these statues on the basis of patron-client relationships between man and their Gods, in which they believed that these Gods would help them in unsecure situation. In Java and Bali, for instance, particularly in the unsuccessful harvest, the Javanese and the Balinese worshipped the statue of Shiwa in the forms of *lingga* and *yoni*. This occurred particularly in the period of classical Javanese and Balinese history in the 8th to 11th centuries as we can see in the Temple of Surowono in Central Java and in the Tirtha Empul in Tampaksiring, Bali.

The Balinese strongly preserve and maintain their own traditional cultures as we can observe in their daily life both in the cities and in the villages. Historically, when Bali was under their traditional rulers, they could manage their traditional agricultural systems, in which they abdicated their agricultural products to their kings or rulers. They also pay their "traditional taxes" called *upeti* and the kings protected them from any other threats or enemies. The Balinese farmers could live side by side and they practised mutual togetherness.

In the morning the Balinese worked in their rice fields and in the afternoon they abdicated themselves by working at the palace as painters or handcrafters. Certainly, they were not paid by the kings when they worked as painters or handcrafters. They brought their products to the palaces since they respected the kings in the context of *deva-raja* cults.

In the holydays they brought offerings to the rice fields in which the Goddess or Devi Sri is worshiped as the Rice or Paddy Goddess. Indeed, the Balinese lived in harmonious and balanced situation.

However, when the Dutch rule annexed the Balinese kings in 1906, it was automatically they were under the Dutch rulers. The Dutch introduced the modern bureaucracy instead of traditional bureaucracy that was previously under their traditional kings. The Dutch saw how the daily life of the Balinese, which was related to the Hindu religion, *adat* tradition or customary law, and the daily life of the people in the villages and their kings in the palaces. It seems that the Dutch rulers would make use of the traditional Balinese bureaucratic system since they had very limited man of powers to manage the colonial system in the Indonesian archipelago.

III. Arts Mushrooming Tourism in Gianyar: Beauty, Love, and Tourism

The Dutch viewed carefully the relationship between the kings and their peoples. After the success expansion to the Balinese kings in 1906, there was *Puputan* meaning "the end"- since the kings and their people did not want to surrender to the Dutch so that they killed one to each other. They believe if they were defeated in a war they would enter the paradise. In order to bring the people in secure and convenient, the Dutch introduced the early tourist industry, in which the Dutch realized the beauty of Bali Island with its thousand temples and shrines in the Island.

There are three phases of the developments of arts in the context of arts mushrooming in Bali as follows: The first period of early arts development can be considered as an early phase of the development of arts in the Balinese society. In 1910s or 1914, the Dutch introduced the tourist visit to Bali. Most of them were the European by using the Dutch ships or KPM (*Koninklijk Packetvaart Maatschappij*). In 1920s the first hotel in Bali, the Bali Hotel was built. The second period was after 1914 to 1930s, in which the Dutch colonial power introduced the concept of *Balising*.

In this period we can see the role of Cokorde Gde Raka Sukawati from Ubud Gianyar or well known as the king or raja from Gianyar, who introduced his palace to the European to be visited. When the arts team visited Europe, he met a French girl and he introduced himself to her that he came from Bali. The girl knew him as a nobleman from Puri Gianyar and both of them agreed to marry. Later on, Cokorde Gde Raka Sukawati married her, who played a major role in promoting Bali as the beautiful place to be visited after the year of 1918. His palace was also known as Puri Kantor (Kantor meaning *bureau* or office), in which in the palace or *puri*, we can see the building like *kantor* (Dutch word *cantoor* meaning office). From this picture, we can understand on how the modernization was begun from the Puri Kantor. Cokorde Gde Raka Sukawati was believed to be a powerful man from the Dutch eyes. He asked artists for mask making, *wayang* makers. Traditional Balinese painters also were asked to come and work in the palace. It was even he knew many European painters such as Arie Smith, and others and asked them to stay in his *puri* in Ubud. By working in his *puri*, the traditional Balinese painters begun to know the European painters including their works and how they worked at that time. This was a good opportunity for Cokorde Gde Raka Sukawati and his team to bring the Balinese paintings to Europe to be promoted. These products later developed in the *puri Kantor* and its surrounding. The farmers still worked in their paddy

fields in the morning and then came to the Puri to make handicrafts or paintings in the afternoon. At that time, their works as artists did not disturb their professions as a farmer. This means that they have not yet controlled by the European capitalism, since the development of tourist industry was still very limited. However, it can be said that this development became an embryo of the arts mushrooming in Ubud in particular and in Gianyar in general.

In order to maintain Balinese arts, the Balinese still preserve their local traditions from the Dutch missionary activities, the Dutch succeedingly introduced the concept of *Balising* or *Balinization* (the Balinese live in their-own way of life without disturbing by the colonial missionaries activities) in 1930s. The Dutch was unsuccessfully to develop tourist industry since there was an increasing political influence of the Japanese who would attack the Dutch and their aligned countries in Southeast Asia. At that time, there was a number of tourists visited Bali. During the coming of the Japanese occupation there was limited tourist visit. By the end of Second World War and after Communist rebellion in 1965, there was also very limited tourist visit to Bali.

However, under the Old Order, under the President Soekarno an international hotel, the Bali Beach Hotel (now the Grand Bali Beach Hotel) located in Sanur also opened in 1964. In addition to this, the *Pasar Pagi* (Morning Market) in Denpasar was also opened, located closely the Bali Hotel around 1960s. Many craftsmen, artist, painters brought their products such as paintings, handicrafts, silver crafts to this morning market. It could be happened, since at that time the local government performed Balinese dances in accordance with the Soekarno visit and their guests in Bali. (For further reference see: Soedarsono, 1974). This situation gave more impacts to the development of artists in Banjar Belaluan called the the Pelegongan or Kebyar Dance, and others. One of the European artists, Covarrubias wrote his work on *the Island of Bali* also stayed in this location. There were many Europeans wrote about Bali for instance W. F. Medhurst and Tomlin wrote "Buleleng di Mata Inggris" (Buleleng from the British Eyes), Colin Mc Phee about "Denpasar, Kedaton", H. H. van Kol about "Karangasem", Myron Zobel about "Penginapan di Klungkung", (Homestay in Klungkung), Miguel Covarrubias, "Persawahan di Bali" (Ricefields in Bali), Miguel Covarrubias, "Manusia Bali adalah Seniman" (Balinese men are artists), Berryl de Zoete and Walter Spies about "Panggung Sandiwara & Kehidupan di Bali" (Sandiwara Stage and Life in Bali), Diana Darling "Pijar Pariwisata" (The Light of Tourism) (See further: Vickers, 2012: vii).

This convenient situation gave more impacts for the tourists who stayed later in the Bali Hotel. It was even, the music gamelan players and dancers from the Banjar Belaluan visited China, Russia and other places 1966-1968. This moment influence the dynamic of the arts mushrooming in Denpasar in particular, and in Bali in general.

Due to the communist rebellion 1965 under the Indonesian Communist Party (The *Partai Komunis Indonesia* or PKI), Bali was one of the regions in Indonesia that much suffered due to this unstable political situation. At that time, the PKI and the PNI (Indonesian National Party) received more supports from the Balinese society (Ngurah Bagus, 1991: 206). Many communist followers danced and sang a song title, the *Genjer-genjer* to recruit and provoke many people to be members of PKI participants. Many Balinese artists who had been accused as communist followers were kidnapped and killed.

The new era was begun particularly when Indonesia was under the reign of New Order regime and that was the president of Soeharto era. He succeeded Soekarno as the

president and many changes took place. Under the New Order that lasted for more than 32 years, Indonesia was ruled centralized and authoritarian. There were some strategies applied to promote tourism industry in Indonesia in general, and in Bali in particular. The *Pasar Pagi* was not more in Denpasar, though the Bali Hotel was and is still in there until now. During that time, new area called the Pasar Seni Sukawati at Sukawati sub-district, located in the Gianyar regency has later been developed.

One new area for international hotel also established in the region of Nusa Dua in 1980s. This tourist area, is located closely to the international airport. The opening of this region gave more impacts to the development of the surrounding region such as Kuta, Jimbaran, Sanur and other places in Southern Bali. Kuta, for instance, had been well-known in the Dutch colonial time under the leader Mads Johansen Lange from Denmark in the 19th century.

The Bali government introduced the Bali Festival, the *Pesta Kesenian Bali* (PKB) since Prof. Dr. Ida Bagus Mantra was a governor in Bali in 1980s—1990s. It is important to trace back on how the Pesta Kesenian Bali was introduced. When Ida Bagus Mantra studied for his Master and Doctor degree in the Santiniketan University in India he had witnessed to see on how the local government performed the arts products that had been held in the traditional markets. This idea inspired him after he came back to Bali and became a governor of Bali. He understood very well on how Bali really depends on its nature and culture, since there are very limited natural resources in the island in compared to the other islands in the Indonesian archipelago. He was worried that the tourist industry development has affected the nature and culture of Bali.

In terms of nature, for instance, he was worried to know how many local people sold their lands, their fertile rice fields to the investors to build hotel infrastructures. This is directly and indirectly strongly influenced the subak organization system, that already well known from a long time. That was a main reason why he introduced the *Pesta Kesenian Bali*, in which every district in Bali would maintain and preserve their local arts, local tradition, and local culture. The local people have introduced their local cultures such as the Tenganan traditional cloths, the classical Balinese dances, the old paintings like the Kamasan style, based on Mahabharata and Ramayana Indian epics (Eiseman, 2000: 19), and the like, that they performed in the exhibition in the Ardha Candra or Art Centre in Denpasar, which had been established in the reign of Prof. Dr. Ida Bagus Mantra, when he was a Governor of Bali. It means that Bali people have to maintain and preserve their nature and culture, in which the concept of *Tri Hita Karana* meaning the balance of man and his God, between man and man, and also between man and its nature is very important to be implemented. Strauss quotes from Berkes (2008: 6) notes that the Balinese consider the nature or “ecology takes more holistic view, which sees ‘human society as a part of the web of life within ecosystem and captures some elements of beliefs in people’s perceptions of the environment and their role within it (Strauss, 2014: 276).

IV. The Future of the Arts in the Balinese Society: Challenges and Responses

Due to the rapid development of tourist industry in Bali, this has affected the daily life of the Balinese. Many young people in the villages do not want to be farmers any longer. The peak of this situation has dominantly influenced the daily life of the people in terms of social

culture, economic, and political aspect. Many incomers come to Bali to work in the tourist sectors as tour guide, souvenir shops, villa management, drivers, security servants, and also for unskilled laborers that strongly influenced the density of the population in those tourist regions, particularly in some newly developed regions such as Legian, Seminyak, Canggu and its surrounding. This situation gives some impacts positively and negatively to the development of Bali that in the present time strongly depends on the tourist industry.

It is even when there was the blast of Bali bombing in 2002 in the Paddy's Club in Kuta. Though this happened, the Balinese solved the problem in their-own ways so that there was no conflict with other parties. This event indicated that Kuta on the one side is unsecure any longer, and on the other side, it indicates that Kuta and also Ubud in Gianyar for instance has increasingly become a global village in which many artistic activities from over the globe meet to each other (Artha Ardhana Sukawati, 2014). Due to the tourist development in Jimbaran for instance, the local people get also the benefits; since the traditional artist like the dancers and gamelan music players can perform their traditional dances during the tourist have dinner at the beach of Jimbaran in the night bazaars.

The tourist development emerged in the 1980s by establishing tourist resorst in Nusa Dua, Jimbaran, and Kuta. This development has affected the Balinese daily life. Many regions in Nusa Dua, Jimbaran, and Kuta increasingly developed due to the development of hotels, villas, guesthouses, and the like. From morning to late night Kuta for instance are often visited by domestic and international tourists due to many caffee-shops, night bazaars, and other entertainments. From the historical and anthropological accounts we know that in the past time, many young people still worked in their rice fields and the rest of their time they spent for artistic activities. The young people who are the statue makers, painters, dancers with their professions, they are still related with the adat and Hindu religion. There are some arts and culture that are unique and rare in Gianyar in the present time as we can see in the profane Balinese dances such as Jogged Bumbung, Janger, Drama Gong, and Arja (Ardhana, 2015: 56 and see also: Geriya, 2013).

It is commonly expected that though the globalization the Balinese can continuously maintain and preserve their local culture. There are some museums that have been established for instance the Rai Arma and the Neka Art Museum (cf. Kam, 2001). Nowadays, the government provides very limited funds for the maintenance of the local culture. In addition to this, due to the local or regional autonomy it is believed that many formations in the case of the head of Cultural Division for instance are not in the appropriate man of power. Fortunately that we are now already had the State Regulation Number 5, Year 2017 on Culture, *Undang-Undang Nomor 5 tentang Pemajuan Kebudayaan* which is expected that in the future we will have a better progress on how to manage and develop artistic activities in particular, and cultural activities in general.

V. Conclusion

From the above description we know that tourist industry development has strongly influenced the daily life of the Balinese. Before the annexation of the Dutch colonial power, the Balinese already tied strongly by their cultural tradition, which were linked with the *adat* or customary laws and Hindu religion. The Dutch saw this situation as a relevant strategy to be promoted to the world.

After the Dutch successfully defeated the Balinese kings, they started to promote the notion that Bali was secure to be visited. This can be seen at the colonial Dutch policies, which provided to establish early tourist infrastructure such as the Bali Hotel in Denpasar 1920s. Many Balinese made use this by selling their artistic products in Denpasar around the Bali Hotel. However, after the development tourist industry in Gianyar regency in general and in Sukawati in particular, many local traders have moved to Sukawati market in Gianyar. It is even, in the New Order era, the government had promoted increasingly that Bali was a world destination for the tourists. This has affected the increasing domestic and international tourists to Bali.

However, due to the fast tourist development most of them are not working any longer in the agricultural sectors. Instead of that, they have worked professionally in the tourist industry sectors. Most of them do not want to work in the rice fields any longer, since the rice fields already sold and influenced the existence of the *subak* irrigations system. In addition to this, due to the globalization, the young people do not want to make artistic crafts since the prices are going down due to the mass-products. The tourists do not want to buy the cheap products instead of that they look for the better one in certain art-shops or art galleries, and no more in the *pasar pagi* or traditional markets.

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