



Baris Memedi Dance in Jatiluwih Village Tabanan Bali: A Strategy to Preserve Traditional Arts

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Abstract

The Baris Memedi dance depicts a group of 'ghosts' who live in haunted places such as graves, cliffs, and in large trees. It is danced by 7-15 male dancers. This dance is performed in Ngaben (cremation) ceremony called Pitra Yadnya, using the Baleganjur gamelan accompaniment. The objective of this study is to analyze the form of existence of the Baris Memedi dance in implementing the Pitra Yadnya ceremony. Another objective is to understand the strategy for its preservation as a traditional art so that this dance can live and be long-lasting until today. The additional objective is to find the uniqueness of the dance that it needs preservation. The method used was a qualitative method that considers the issues of cultural context, ideology, interests, power in the culture, and meaning which refers to the culturalistic-humanistic paradigm, namely civilizing humans and humanizing humans. Based on observation, Baris Memedi dance has four stages in its presentation form. The preservation strategy is the active role of supporting the community, the role of Jatiluwih Village apparatus, Jatiluwih artists' participation, and the government's support. The most important aspect of Baris Memedi it is inseparable from its community. The proponents of traditional arts should continue to pursue these preservation efforts so that the arts have cultural resilience through *Ajég* Bali.

Keywords: Baris Memedi dance, preservation strategy, traditional art

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INTRODUCTION

Bali Island is known to the world community with various predicates such as The Island of Gods, The Island of Paradise, or The Last Paradise on Earth, The Island of Thousand Temples, The Morning of The World, and The Island of Love, The Interesting Peaceful ("Inilah Julukan Pulau Bali," 2017). This island, which is often also called Dwipa Island, The Heavenly Island, and The Island of Arts, is a province in Indonesia whose capital city is Denpasar. Bali Province is divided into eight districts

and one city, namely Jembrana, Tabanan, Badung, Gianyar, Klungkung, Bangli, Karangasem, Buleleng, and Denpasar City.

The predicate shows that the island of Bali has culture and customs that are integrated with implementing Hindu religious teachings. This place has beautiful natural scenery that attracts attention, and many tourist attractions present a variety of traditional arts offerings full of allure. Traditional arts live, grow, and develop synchronously and diachronically; history records it so that the 'remains' of its traces can be recognized to this day.

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Holt (1967) argues that social facts and artifacts and some other remaining hardware provide essential information to discover the journey of arts in the past. This information shows that arts, especially in Bali, can be grouped into three categories: (1). the heritage; (2). living traditions; and 3). modern art. Traditional art, especially dance, manifests the diversity of regional identities (ethnic, cultural identity). Art in Bali is present, maintained, and preserved. The dances performed are related to a series of religious ceremonies. These include dances such as Rejang, Sanghyang, Pendet, Baris, Barong, and Topeng. These dances are presented imbued with Hindu cultural values, united in the expressions of movements that contain ritual and theatrical elements from ancient Balinese, Hindu Bali, and modern Balinese people (Sediawati, 1986, p. 191 and Dibia, 1999, p. 7). Sugiarta (2018) also points out that traditional dance and music are closely tied to Hinduism.

Balinese traditional dances, as mentioned above, have been passed down from generation to generation until today through various means including direct learning in the *banjar* environment (community group at the level of Neighborhood Association), *sekaha* (community group based on expertise), and organizations as studios, hermitage, and such. This learning transforms the form, technique, and content practically between the teacher and the students. The process of 'inheriting' can also indirectly occur; for example, the younger generation sees how, the older generation practices their skills in performances at various events in the community. The next generation, according to their talents, practice the skills themselves have expertise in their fields. The next generation can also learn from the 'remaining' artifacts, such as gamelan and recordings on temple walls. At the temple, the dance poses, dance costume designs, and perhaps dance compositions are recorded. Now, the inheritance of traditional dance (art) in each region is evident through formal education (art schools), upgrading,

workshops, continuous training, through recordings of Digital Video Discs (DVD), films, and other sophisticated tools. These are passing down or transmitting traditional dances by raising children's awareness about tradition, making them conscious of their history, and recognizing the past (Georgios, 2018). While recording and using strategic plans are also beneficial for the preservation (Nilvanich & Wisuttipat, 2107).

Preservation emphasizes more on the process, namely the activity of preserving. It can also mean protection from damage, destruction, or extinction, so those preservation activities are needed. Of course, there is a management of human resources in this preservation activity so that the tradition can be 'competitive' to ensure its continuity and benefit the lives of present and future generations. Tradition is interpreted as a paradigm of the creative process. An era will influence the innovative tradition, meaning that the tradition is constantly changing.

This time, we study the Baris Memedi dance in Jatiluwih Village, Penebel District, Tabanan, Bali to preserve traditional arts. The name itself depicts its meaning, Baris means line-up, Memedi means ghosts. People perform this dance at the *Ngaben* ceremony (the burning of corpse ceremony), including the Pitra Yadnya ceremony. The community believes that the Baris Memedi dance is a sacred and rare tradition inherited from their ancestors because it is only performed during a *Ngaben* or Pitra Yadnya ceremony (Dibia, 1999, p: 17) serves to lead the spirit to heaven realm. The Baris Memedi dance is performed by 7-15 dancers, depicting spirits dressed in *keraras* (dry banana leaves), and other leaves around the cemetery, expressing spontaneous movements from the cemetery to the family home carrying out the Pitra Yadnya ceremony.

The specific purpose of this study is to analyze the strategy of preserving the traditional art of Baris Memedi in Bali so that this dance remains alive, exists, and is preserved until today. Another purpose is

to find out the process of the performance in the Pitra Yadnya ceremony. The urgency is to understand the Baris Memedi dance so that it does not become extinct or disappear. This can happen because some Balinese-Hindu people in carrying out a religious ceremony, consider the practical side, efficiency, and influence of *sampradaya* (teacher-student schools or traditions that carry new traditions). Therefore, it is essential to emphasize preservation by sticking to the values of the three basic frameworks of Hindu-Nusantara teachings, namely *tatwa-susila-upacara* (philosophy, ethics, form of offerings). The *Ajeng* (steadiness in preservation) of implementing Hindu teachings continues to be lived and practiced to achieve sustainable harmony between the tiny universe and the great universe.

Without 'inheritance', of course, traditional dances, which incidentally are arts that are performed 'for a moment', surely the remnants will not be recorded by the current generation. The inheritance process is meaningful that traditional dances, such as Baris Memedi as the nation's 'cultural heritage', can be recognized, known, and continuously studied by the next supporting generation. The current generation, as the next generation of tradition, has rights and freedoms to reinterpret the 'tradition' they have received by the spirit of the era of the local area. This means that history records that the tradition has always 'lived' in each generation of its recipients based on the mindset and behaviour pattern that surrounds their ethnic environment. Sanderson (1999) puts forward if there is a change in infrastructure, such as advances in technology, economy, and the environment, it will also impact the social structure. Social structures, such as the world of education, social organizations, differences in tasks/works, or professions will certainly affect the course of the superstructure (ideology). This also makes traditional dances in the past different or changing from today. This existence shows that traditional dances are 'living' because the community as the supporter for the

next traditional dance culture has the right and opportunity to move, develop, and create a 'tradition' that always remains grounded in its roots and does not lose its meaning. Holt refers to such cultures 'living traditions' according to the striving spirit of the communities that support them. Traditional arts, such as the Baris Memedi dance, have had a long history, in line with the development of the humans supporting them. Therefore, this dance's diversity is a fact that can establish a harmonious relationship between ethnicities, complement each other, enrich each other, and need each other in line with the life order of the Balinese people, especially Jatiluwih Village. Now, Jatiluwih Village is one of the tourist villages promoting the beauty of the panorama. It also supports the existence of the Baris Memedi dance, so it is very important to get attention and preservation.

Based on the previous explanation that preservation in Bali is not only transmission and recording but closely tied to Balinese culture and society, we can formulate the problems: What is the presentation form of Baris Memedi dance in the Pitra Yadnya ceremony in Jatiluwih Village? How is the strategy for preserving the traditional art of Baris Memedi dance implemented in Jatiluwih Village so that this dance remains alive, exists, and preserved until now? Third, what is the uniqueness of Baris Memedi dance in Jatiluwih Village so that it is important to carry out a preservation strategy? From answering the three key questions, other accompanying questions will emerge to answer how and what is the uniqueness of Baris Memedi dance as a traditional art so that it is essential to preserve it.

METHOD

The efforts to preserve the Baris Memedi dance is a cultural activity. The study of cultural activities is basically more appropriate to use qualitative methods, which consider issues of cultural context, ideology, interests, power in culture, and

meanings that refer to the culturalistic-humanistic paradigm. This type of research is intended to analyze, including selecting, classifying, and reducing various qualitative data. We chose qualitative-analytic with the consideration that the principal activity was carried out in the field to observe the implementation of the Baris Memedi dance presentation and culturalistic-humanistic (civilizing humans and humanizing humans) in the local community during the Pitra Yadnya ceremony. One way is by inviting the people who support the Baris Memedi dance together with the leadership of Jatiluwih Village to jointly discuss the interests of continuing, fostering, developing, and utilizing these traditions so that they are not eroded by global culture in the millennium era. This is carried out theoretically, which refers to the Baris Memedi Dance as a *wali* dance (sacred ceremony).

The promotion of culture, including preserving the Baris Memedi dance, emphasizes the meaning of protection, development, utilization, and guidance so that Indonesian culture can grow strong. Baris dance is one of nine types of Balinese dance recognized and designated by UNESCO as an intangible world cultural heritage on December 2, 2015 (Santoso, 2015). The nine types of Balinese dances, including the *wali* dance (sacred ceremonies), are the Rejang dance, Sanghyang Dedari dance, and the Ceremonial Baris dance. At the same time, those belonging to *bebali* dance (ceremonial/semi-sacred) include Sidhakarya Mask Dance, Gambuh dance, and Wayang Wong dance. Dances that are included in the *bali-balihan* (entertainment) group are Legong Keraton dance, Barong Ket dance, and Joged Bumbung dance. This Balinese traditional dance which UNESCO recognizes strengthens the theoretical basis, which is also the responsibility of the supporting community, the Bali Provincial Government, regencies/cities throughout Bali. In addition, the Central Government also plays a role in preparing facilities and infrastructure for preservation and further development.

This implies maintaining the sanctity and harmony of Bali's nature and its contents to create a prosperous life for the Balinese people *sekala-niskala* (visible and invisible) physically and mentally. The role of the community is quite prominent in maintaining and developing traditional Balinese dances, such as the Baris Memedi dance, which functions as a ceremonial dance.

The study area is in Jatiluwih Village, Penebel District, Tabanan, Bali. Jatiluwih Village is now listed as a Tourism Village in western Bali that relies on a rural atmosphere that is still calm, beautiful and presents the best and widest natural scenery of terraced rice fields on the island of Bali. Even though it is made a Tourism Village, the people still preserved the traditional art of Baris Memedi dance, which was only present at the Pitra Yadnya ceremony. Therefore, Jatiluwih Village is appropriate as a study area to preserve traditional arts in Bali. Whether tourism affects activities to preserve traditional arts is also interesting to explore more deeply.

In the initial stage, we collected the data cumulatively from the literature study. This data collection was done by tracking scientific writings in the form of printed books, journals, papers, and the results of previous research, especially those published. The literature study was carried out at the Library of the Indonesia Institute of the Arts (ISI) Yogyakarta, ISI Denpasar, Hindu Dharma Institute in Denpasar, and at the Regional Library of Tabanan Regency in Bali. After the literature study, then proceed with direct observation of the phenomena that occur in the field. We obtained the most important and valuable data when we were in the field, through interviews with resource persons and informants met in Jatiluwih Village; the performers and executors of the Pitra Yadnya ceremony were the primary sources in the field.

We interviewed informants based on purposive sampling. We determine sampling by setting specific characteristics that are under the research objectives so that we expect it to answer research problems.

Thus, purposive sampling is subjective sampling because the sampling technique relies on self-assessment when determining the population to take part in research-based considerations that have been previously known.

The analysis began with all data obtained from literature studies, observations or observations in the field, results of in-depth interviews with resource persons and informants. Various events that occurred related to the Baris Memedi dance were recorded audio-visually. Through recording, we hoped that data describing the implementation of the preservation of traditional arts and behavior and experts in the field could be observed repeatedly. Data analysis on aspects of physical activity was carried out from an ethical point of view without leaving an emic point of view. Ethic and emic points of view were used according to traditions, norms, and values simultaneously, which analyzed the data in more detail with the analytical-correlative method. This data analysis was then used to discuss the research problems in the presentation of the results and discussion.

RESULTS AND DISCUSSION

The Tabanan Regency area is an agricultural area recognized as a world cultural heritage (WCD) by UNESCO, including Jatiluwih Village in the Penebel District (Agung, 2019). This village is closely related to the surrounding villages regarding the irrigation from Catur Angga Batukaru. Jatiluwih Village is easy to reach, from Denpasar City about 49 km to the northwest, Tabanan Regency City approximately 26 km to the north, and Penebel District City 13 km to the north. Since 2000 this village has become a tourist destination, especially those who like the atmosphere of beautiful natural scenery supported by a wide expanse of terraced rice fields, maintained its sustainability, the air is cool at an average altitude of 700 meters above sea level (Artini, 2021, pp. 32-39).

Agricultural culture is an insepa-

rable part of the activities of the Jatiluwih community. Agricultural culture is an inseparable part of the activities of the Jatiluwih community. These activities include a series of rituals *mapag toya* (taking water), *ngendag land carik* (plowing the fields), *pan-gawiwit* (planting season), *ngrasakin* (rice harvesting ceremony), *ngadegang* Batari Sri (embodies the goddess Batara Sri), and *mesaba nini or manyi* (rice harvest).

The farmers of Jatiluwih Village run a rice planting system for two periods a year by planting local Balinese rice to maintain the availability of sandalwood brown rice, glutinous white rice, and black rice, for the basic needs of the community (Figure 1).



Figure 1. Rice fields in Jatiluwih

Note. From *Bali Ricefields* [Photograph], by C. F. Ortiz, 2018, Unsplash (<https://unsplash.com/photos/TF1qnG9eZHQ>)

Besides carrying out life activities in the agricultural world, Jatiluwih people are also involved in traditional arts, such as the *Sekaha* (art group) of Topeng, Prembon, Joged, Baris Tombak, and Baris Memedi.

Baris Memedi dance has become an icon of Jatiluwih Village in the preservation of traditional dances that are thought to have emerged in prehistoric times. Pre-historic times in Bali have bequeathed ritual-magic performing arts forms that are influenced by elements of animism and dynamism (Dibia, 1999, pp. 1-3). Ba-

ris Memedi Dance in Jatiluwih Village has been preserved and developed according to the spirit of time of the local area. The existence of Baris Memedi dance in the era of the entry of Jatiluwih Village as a Tourism Village and the emergence of *sampradaya* (school of teacher student) in carrying out ritual traditions need a strategy to preserve traditional arts so that they are not threatened with extinction. In addition, it is considered important that the Baris Memedi Dance is included as a 'cultural heritage' resulting from the creation, taste, initiative, and special work of the Indonesian nation that needs to be preserved.

Baris Memedi Performance in the Pitra Yadnya Ceremony

The Baris Memedi dance in the Pitra Yadnya ceremony in Jatiluwih Village, is performed by 7-15 male dancers aged 35-45 years. Of that number, some played the male Baris Memedi, some played the female Baris Memedi, and one played the *Penambrat* (King of Baris Memedi). The King of Baris Memedi is armed with a *klakat* (woven bamboo) as a symbol of the command stick to give direction to the Baris Memedi when escorting the spirits of the dead to heaven. The number of dancers is more or less the same with the dance in the neighboring village, in Desa Wongaya Gede, which consists of nine dancers (Purnamawati, 2019).

The presentation process is unique, carried out through the following stages: (1) *Matur piuning* (asking for permission), i.e., all dancers perform a ritual asking for permission before the rulers of *Setra* (cemetery) called Sanghyang Bhairawi and Sanghyang Prajapati, which are centred in Pura Dalem Prajapati. (2) *Mepayas* (makeup and dress up), namely the Baris Memedi dancers, begin to make up and dress up according to their respective roles by utilizing some means available at the cemetery. (3) *Mesolah* (dancing), this stage is the core part. After finishing their makeup and dress-up, the dancers walk inline (pa-

rade) to the Pitra Yadnya ceremony. Arriving at the ceremony venue, the dancers carry out the ritual process of *prayascita*, *byekaonan*, and *penyambleh bebek bulu sikep* (purification and sacralization). Then the parade dances to the accompaniment of the Gong Kebyar gamelan with a line-up symphony combined with Baleganjur (a type of ancient gamelan ensemble). The dancers express spontaneous movements according to the dynamics of the accompaniment, prioritizing the expression of marching movements. The dancers repeatedly move until they go into a trance to dance like memedi (ghosts), which are sometimes scary and funny. At this time, the dancers undergo a ritual to ask for salvation so that the spirit of the deceased goes to the heavenly realm. At that time, the complete offerings in the form of *segehan agung* and *penyambleh bebek bulu sikep* were presented until the dancers regained their senses. (4) *Ngaluhur* (closing) is the final stage of the Baris Memedi performance; all dancers receive the *segehan* ritual located in Dalem Prajapati Temple Court, followed by *penglukatan* (cleaning themselves) in *capuhan* (the meeting of two rivers into one).

The Baris Memedi performance in the *Ngaben* ceremony (Pitra Yadnya) is a manifestation of the commitment of the supporting community as the driving organization, with the Jatiluwih Village apparatus as a local resource for preserving traditional arts (Figure 2). The supporting community believes that Baris Memedi, as a sacred ceremony dance has magical ritual properties and syncretism from belief systems or religions with local customs and *rerencangan* (supernatural beings) in the local cemetery (Artini, 2021, pp. 64-67). Therefore, the community feels they have an obligation to continue to maintain, care for, preserve, and develop this ritual according to the spirit of the era of the local era for traditional purposes, namely the success and smoothness of the Pitra Yadnya ceremony.



Figure 2. Baris Memedi sacred dance

Note. From *Tari Sakral Baris Memedi Masih Eksis di Jatiluwih* (Baris Memedi Sacred Dance Still Exists in Jatiluwih), 2018, Bali Post

Traditional Arts Preservation Strategy

Preservation is understood as protection from destruction and maintaining or caring for and continuing the form of traditional art, which can be carried out in two ways, namely continuing and revitalizing; continuing the form of artistic activity that is still taking place in the midst of society according to its interests so that it continues to exist; revitalizing or reviving artistic forms or activities that have taken place, but are experiencing lethargy, leading to their extinction. Both continuing and revitalizing art forms that are in accordance with the expectations of the supporting community require appropriate and careful steps, as well as generations who have a 'sense of belonging' and love local traditional arts so that a sustainable inheritance process occurs. Inheritance and preservation contain the value of development, guidance, protection, and also utilization according to the interests of the supporting community. In contrast, in some cases, people do not realize the importance of the safeguarding or preservation of Intangible Cultural Heritage (Srinivas, 2008).

Preservation of intangible cultural heritage has three important benefits. First, it has a cultural value that can help people understand a particular time's social and cultural fabric (Smith & Akagawa, 2008). It has an economic value, which is often related to tourism (Deng & Ma, 2014). It has an aesthetic value (Ahmad, 2006). Balinese traditional arts are alike, but there is more

to this.

Balinese traditional arts are unique and have superior values and are inherited from their ancestors and carried out by each generation traditionally and sustainably. The supporting community has an important role and responsibility for the Central Government, Bali Provincial Government, and Districts/Cities Government. Here, Penebel District is the vanguard as a 'driver' to provide facilities and infrastructure to preserve *wali* art (sacred ceremonies). This responsibility is undertaken as a form of a strong and consistent commitment to fostering a culture in the lives of individuals, communities, and institutions to improve welfare and harmony in Balinese Krama life, in a *sekala-niskala* (visible and invisible).

Based on the stipulation as an Intangible Cultural Heritage, traditional arts such as Baris Memedi need to be strengthened and promoted so that this tradition exists in the present and future generations. Therefore, the role of the supporting community and the village as the driving force for strengthening and advancing traditional arts has the value of local wisdom. Supporting and driving organizations at the village level become the center of Baris Memedi management as a cultural resource that has spiritual values that are protected to anticipate the impact of the dynamics of local, national, and global societal changes that may affect the existence of Balinese culture and its development.

Ajeg Bali is a strength in the strategy of preserving traditional arts and the search for a 'new foothold' that respects and at the same time implements *tri hita karana* (the teaching of harmonious relations between humans and the divine realm, between humans, and humans with the environment). This *Ajeg Bali* context becomes the motto and guide for the Balinese Hindu community, which implies the need for socio-cultural 'self-defence' (Nordholt, 2007), including preserving traditional arts. This 'spirit' of *Ajeg Bali* is one of the practical solutions that are seen as being able to strengthen the 'endurance

spirit' of Balinese culture, including protecting the existence of Baris Memedi from the storm of globalization.

The spirit of *Ajeg Bali*, as a solution, is seen as being able to strengthen the 'resilience' of Balinese cultural traditions. Globalization, a culture of efficiency, practicality, fast food, which is present in amid Indonesian society, especially in Bali, should not become a serious threat to the existence of the traditional art of Baris Memedi, but become a motivational medium to drive local people and to make them having global spirit. So, the strategy for preserving the traditional art of Baris Memedi, in accordance with *Ajeg Bali* will continue by inviting the participation of the supporting community as the key actors of preservation. The invitation movement encourages the collective spirit of the supporting community through the Jatiluwih Village Prajuru (traditional village apparatus) to establish participation, togetherness and knit the continuity of the existence of Baris Memedi.

Arts for the Hindu community in Bali, such as in Jatiluwih Village, are inseparable from the creativity of the supporting community. They live from the activities of agrarian nature, namely the world of agriculture, whose ecological system is integrated with artistic creativity. This fact is referred to as cultural communication that put between the village and the center of the kingdom as the centre of the cultural life of the dialogue between the 'small tradition' and the 'big tradition' (Kayam, 1981, pp. 38-40). The arts that are present, such as the Baris Memedi dance in Jatiluwih Village, are seen as art belonging to the community. It comes from the community for the benefit of the local community, and its existence needs to be maintained. Until now, most communities on the island of Bali view themselves as the heirs and successors of Hindu culture brought by their ancestors from Java (Pitana, 1994, pp. 3-12 and Picard, 2006, pp. 16-20). The cultural journey for the Balinese people continues based on religious teachings that characterize the dynamics of innovati-

ve and creative socio-cultural movements (Kerepun, 2007, pp. 10-47). The socio-cultural dynamics of the Balinese people are strengthened by the spirit and essence coming from the teachings of the Hindu religion which every step is based on religious philosophy, religious ethics, and the implementation of religious ceremonies (Triguna, 1994, pp. 73-88). The three forms of teaching are based on the concept of *panca sradha* (five beliefs in Hinduism) which are implemented in faith and daily life amidst the global community, including the preservation of traditional arts.

Cultural Advancement set forth efforts to increase cultural resilience and the contribution of Indonesian culture in amid world civilization through the protection, development, utilization, and fostering of culture. Through implementing Cultural Advancement, building cultural practices at the village level, driving local resources, strengthening the local cultural ecosystem, becoming a pillar of the strategy for preserving traditional arts. Cultural resilience, such as the spirit of *Ajeg Bali*, synergizes with elements of ideology, socio-culture, security, and other elements at the village level. Furthermore, the strength of 'endurance and striving force' articulates local wisdom and motivates creative activities, sharpens sensitivity, and generates awareness to continue preserving the traditional art of Baris Memedi. Thus, the purpose of Cultural Advancement is to develop the noble values of the nation's culture, enrich diversity, strengthen identity, strengthen unity and integrity, educating life, improve welfare, and preserve the nation's cultural heritage. It includes the traditional art of Baris Memedi Dance in Jatiluwih Village, Penebel District, Tabanan, Bali.

CONCLUSION

In Tabanan Regency, especially in Jatiluwih Village, Baris Memedi dance is an integral part of people's lives. This dance has four stages in its presentation form: asking permission, making up and dress up, dancing, and then closing. To differentiate

this research from other cultural preservation researches, we can summarize that the preservation strategy is as follows: 1) the active role of supporting the community; 2) the role of Jatiluwih Village apparatus that the village is a driving village; 3) Jatiluwih artist's participation; and 4) the support of the national government, especially the local government. All those are in accordance with the spirit of *Ajeg Bali*. The single most important aspect of Baris Memedi dance is that it is inseparable from its community as a belief system.

The implementation of the preservation of traditional arts in Bali can be seen in the transmission and continuation of the arts, including the creation process, which is carried out in three main contexts, namely in the family environment, in local communities for generations, and informal educational institutions.

Traditional arts, such as the Baris Memedi dance, have had a long history, in line with the twists and turns of the development of human life that supports them. The supporting community is at the forefront as agents of change who maintain, protect, develop, utilize, and nurture the next generation of Baris Memedi from time to time. They continue to inflame a sense of love for traditional arts with superior values to see the importance of the strategy of inheriting the nation's cultural heritage. The process of 'preserving traditional arts' is not easy to implement because the currents of internal and external influences come and go bringing changes, especially in today's era of global information technology development.

The development of innovative digital and information technology, such as adaptive robotics, artificial intelligence, the internet of things, human-machine interface, is moving rapidly to change and shake things up, permeating various aspects of human life, including publishing Baris Memedi.

This UNESCO stipulation, for example, adds energy to strengthening Cultural Advancement, thus bringing fresh air in developing the noble values of the nation's

culture, enriching diversity, strengthening identity, and preserving the nation's cultural heritage, and influencing the direction of the development of world civilization. Implementing the 'preservation of traditional arts' strategy means that its execution is in the driving and supporting community and the practice of strengthening cultural promotion is at the village level. The resilience of local culture that contains local wisdom articulates creative activities, sharpening sensitivity and creating shared awareness in the supporting environment to love traditional arts. Togetherness and participation from the supporting community of traditional arts is a very distinctive and prominent character. This shows the spirit of commonality, participation, and dedication of its supporting to strive collectively for the existence of Baris Memedi dance in order to keep it preserved.

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