Exploring Indonesian Traditional Dance Through Indonesian Movie: A Perspective for Tourism Promotion

Lala Palupi Santyaputri [ID]

[1] Universitas Pelita Harapan, Tangerang, 15811, Indonesia
lala.santyaputri@uph.edu

Abstract. Traditional dance in Indonesia is not merely a form of artistic expression but a cornerstone of the nation's cultural heritage. This research delves into the significance of incorporating traditional dance into Indonesian cinema as a means of preserving culture and promoting tourism. Some Indonesian movies frequently feature traditional dance, revitalizing historical art forms and fostering a deeper understanding of the country's cultural legacy. Through the lens of cinema technology and new media, storytelling has evolved, enabling moviemakers to bridge the gap between past and present seamlessly.

Utilizing a qualitative method in visual research, this study employs in-depth interviews and visual analysis to explore the nuanced complexities of artistic expression and cultural representation in contemporary Indonesian cinema. This paper explores how traditional dance in Indonesian movies serves as a narrative device, conveying national ethos and values to a global audience. The genre of dance films, blending choreography and cinematic production techniques, represents a unique hybrid form that transcends traditional boundaries. By choreographing specifically for the camera, moviemakers create a cinematic interpretation of dance that is immersive and captivating.

The integration of traditional dance into Indonesian cinema is crucial for cultural preservation and promotion. However, despite abundant resources, there remains a need for further exploration and investment in this genre. This study aims to shed light on the importance of traditional dance in Indonesian movies and its broader implications for the future of both dance and movie art.

Keywords: Traditional Dance, Indonesian Movie, Tourism Promotion

1   Introduction

Indonesia's cultural history is enriched by the vibrant and diverse forms of traditional dance, which holds a crucial position. Therefore, its integration into the medium of movies is a viable strategy for conserving and promoting this cultural heritage. Indonesian movies frequently showcase traditional dance, revitalizing these historical art forms and connecting the past with the present. This helps cultivate a greater appreciation and comprehension of the country's diverse cultural heritage [1]. The widespread adoption of cinema technology and new media has enabled this integration, significantly altering the methods by which narratives are conveyed and understood. Since the late 19th century, technological progressions, such as the invention of motion picture cameras, the development of digital technology, and the more recent breakthroughs in augmented and virtual reality, have constantly expanded the possibilities of narrative [2].

The incorporation of traditional dance in Indonesian movies goes beyond being a mere aesthetic decision; it functions as a narrative tool, facilitating the communication of stories and cultural principles to an international audience. Indonesian moviemakers utilize traditional dance as a powerful means of expressing the essence of the nation, ranging from the elegant motions of Javanese royal dances to the lively rhythms of Balinese Kecak [3]. Dance movies, sometimes referred to as Dance for the Camera, Dance Video, Dance in Movie, Choreocinema, Screendance, Cinedance, and Dance Movie, are a unique genre that combines dance choreography and movie production. The production of a dance movie entails the design of choreography that is specifically tailored for the camera, rather than for live performances on stage. This cinematic rendition of dance embodies a fusion of both dance and movie, rather than adhering completely to one form. The result is an artwork that surpasses the uniqueness of each media, providing an experience that cannot be fully appreciated from either perspective [4] [5] [6].

The incorporation of traditional dance forms into movies is crucial for the conservation and advancement of Indonesian culture, as it demonstrates the significance of this art form and contributes to the preservation and development of its cultural legacy [7]. Although Indonesia possesses ample resources for the development of dance movies, there is still a requirement for additional exploration and investment in this genre. This essay explores the significance of traditional dance in Indonesian movies as a viable method for preserving cultural heritage and its wider impact on the future of both dance and movie art.

1.1   Methodology

Utilizing a qualitative method in visual research, this study employs in-depth interviews and visual analysis to explore the nuanced complexities of artistic expression and cultural representation in contemporary Indonesian cinema. The qualitative approach allows for a deep exploration of the lived experiences and perspectives of diverse stakeholders within the film industry. This methodological approach enables a comprehensive understanding of the intricate dynamics between filmmakers, audiences, and cultural contexts, shedding light on the underlying meanings and symbolic representations embedded within the cinematic medium. By employing qualitative methods, this research aims to capture the richness and depth of experiences and perspectives that quantitative measures may not adequately capture. Furthermore, patterns, themes, and underlying meanings that emerge from the interview transcripts and visual materials can be identified and interpreted using qualitative data analysis techniques like content analysis and thematic coding.

2   Discussion

2.1   Development of the Film Era

The evolution of film technology has significantly impacted the portrayal of traditional dance in Indonesian cinema. This transformation reflects a broader shift in the

relationship between dance and film, moving from simple documentation towards creative expression and narrative enhancement.

2.2   Silent Film Era (1800–1930)

In the Silent Film Era, dance's presence in film was predominantly in the form of documentary content. As the primary objective was to capture dance performances occurring in studios or on stages, dance was utilized as a visual spectacle rather than an integral part of the narrative. The inherent limitations of silent film technology meant that any narrative or emotive content had to be expressed primarily through physical movements and visual imagery [8].

2.3   Audio on Cinema (1930–1950)

The advent of audio in cinema during the 1930s allowed dance to play a more involved role in the cinematic narrative. Dance started to be used as an embellishment or decoration in musical dramas. This included the use of live shots or the combination of dance with animation. With the addition of audio, the integration of music and dance provided a more immersive experience for the audience [9].

2.4   Portable Video Camera (1950–1970)

The introduction of the portable video camera was a significant development in the film industry. According to Cunningham, the camera became a creative instrument that framed and structured the views and feelings of the dance, eliciting different emotions compared to performances on stage or in a concert [10]. The flexibility and mobility of portable video cameras enabled filmmakers to capture dance in a variety of settings and contexts, which greatly expanded the potential for creative storytelling.

2.5   Digital Movie Camera and Movie-making Tools (1970–Present)

In the contemporary era, the advent of digital movie cameras and moving tools has further diversified the possibilities for incorporating dance in film. Multi-camera direction allows for dynamic views of dance performances and the ability to focus on specific details or aspects of a dance. As stated by Munslow, [11], dance film production has increased significantly in both TV stations and cinemas during this period.
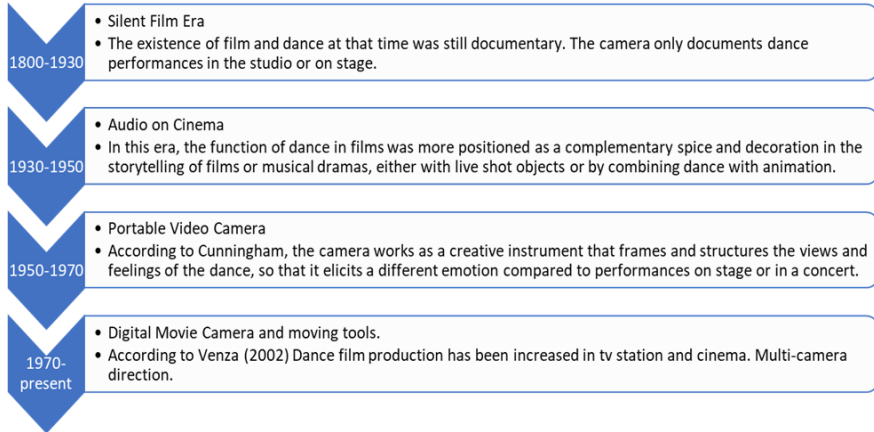
1800-1930	• Silent Film Era • The existence of film and dance at that time was still documentary. The camera only documents dance performances in the studio or on stage.
1930-1950	• Audio on Cinema • In this era, the function of dance in films was more positioned as a complementary spice and decoration in the storytelling of films or musical dramas, either with live shot objects or by combining dance with animation.
1950-1970	• Portable Video Camera • According to Cunningham, the camera works as a creative instrument that frames and structures the views and feelings of the dance, so that it elicits a different emotion compared to performances on stage or in a concert.
1970-present	• Digital Movie Camera and moving tools. • According to Venza (2002) Dance film production has been increased in tv station and cinema. Multi-camera direction.

Figure 1. Development of Film Era
Source: Munslow, 2007

3   Dance Documentation

Traditional dance, as an integral part of Indonesia's rich cultural heritage, has played a significant role in its film industry. The approach to document and showcase Indonesian dance traditions through films serves a dual purpose of promoting cultural awareness and facilitating the preservation of these art forms [12]. Early dance documentation in the form of films was often initiated by foreign researchers, largely focusing on traditional dances. For instance, the dance footage from Bali are iconic examples of early dance films showcasing Balinese dances. Producers of such films include Global Image Works and Travel Film Archive, which demonstrate the interest of international filmmakers in the rich cultural tapestry of Indonesia [13].

Dance films featuring Indonesian culture were also initially directed by foreign directors. *Bali: The Mask of Rangda* (1974), directed by Elda Hartley; and *Bali Beyond the Postcard*, film (1992), directed by Peggy Stern, are two notable examples. These films took narrative and choreographic inspiration from Indonesian culture, offering a window into the cultural fabric of the country [14].

An important contribution to the field of dance film in Indonesia is Sardono W. Kusumo's work, *Dongeng dari Dirah* (*The Sorceress of Dirah*) (1992). The film, co-created with American director Robert Chappell, provides a unique interpretation on the dance film genre by intertwining traditional dance narratives with contemporary cinematic storytelling. The film showcased not only Balinese mythology but also the lives of the local people, thereby becoming a testament to the intricate blend of culture, tradition, and daily life in Indonesia [15].

Sardono and Chappell's approach to the film emphasized the power of visual storytelling over narrative exposition. This prioritization of visual elements allowed the film to communicate with the audience more intimately, heightening the viewer's emotional connection with the content. The intention was not just to provide a spectacle but to create an immersive experience that leaves a lasting impression.

Overall, the role of traditional dance in Indonesian film provides a sustainable approach to the preservation and promotion of cultural heritage. These films act as visual records, ensuring that these dance forms and their cultural significance are not forgotten, but rather appreciated and understood by future generations. They allow a broader audience to witness and appreciate the rich cultural and artistic traditions of Indonesia, thereby fostering cultural respect and understanding [16].

4   Dance Film and Digital Video

The advent of digital video technology in the early 2000s transformed dance documentation in Indonesian films, marking a significant shift from dance merely being a form of documentation to a mode of expression [17]. This coincides with an increasing influence of Western film art and dance movements on the Indonesian film industry. Directors and choreographers such as Jecko K. Siompo, Chendra Effendy Panatan, Agus Yuniarso, and Faozan Rizal leveraged this technological revolution to create dance films that transcend the limits of conventional performance stages and reach broader audiences globally [18].

Notably, the fusion of traditional Indonesian dance forms with contemporary aesthetics as seen in the works of the mentioned choreographers and directors underscores a unique form of cultural expression. For instance, Chendra Panatan and Sherman Ong's *Exodus* (2003) present a poignant narrative set against the backdrop of Jakarta's urban life. This dance film uniquely integrates elements of traditional Javanese culture into a same-sex love story, making it not just a dance documentation but a powerful artistic statement as well. Such integrations and reinterpretations of traditional dance forms in contemporary settings have been recognized globally, with *Exodus* being screened at renowned film festivals such as the International Rotterdam Film Festival, Bangkok International Film Festival, Barcelona Film Festival, and Los Angeles Film Festival.

Furthermore, dance films are employed to capture the complex interplay of history, architecture, and cultural traditions in Indonesia. Agus Yuniarso's *Taman Sari Mongso Rendheng* (2003) is a notable example, where dance is used as a medium to explore the royal garden of the Yogyakarta Palace. Yuniarso's approach to dance film as a form of "dance documentation experimentation" reflects the evolving relationship between dance and film in Indonesia.

Faozan Rizal's film *Of Lilies, How They Grow* (2004) presents yet another innovative approach to dance film. The film, which captures the growth of a Lily, uses a static camera pattern to capture the dance, likening the process of filming to the natural process of observation without intervention [19]. This perspective supports the notion of dance film as a distinct art form, where dance is the starting point and other elements such as camera movement, editing, and narrative structure are minimized to allow the dance to take center stage.

Jecko Siompo's works like Cabdance (2009) and the Popping-Animal Pop series (2011) leverage the urban landscapes of Indonesia as their stage, depicting the life and culture of the younger generation growing up in these environments [20]. His unique

combination of traditional Papuan dance and street dance created a distinct aesthetic that mirrors the monotonous and machine-like life in big cities.

The diversification of dance films in Indonesia, from traditional dance documentaries to contemporary dance films, demonstrates a remarkable evolution of Indonesian culture and the role of dance in its film industry. This progress aligns with global trends in dance film creation and signals a promising trajectory for Indonesian cinema's sustainable approach to heritage and culture preservation.

5   Opera Jawa (2006) and Generasi Biru (2008)

The incorporation of traditional dance in Indonesian films is a valuable mechanism for cultural preservation, especially as showcased in the works of artists like Garin Nugroho. His musical films such as *Opera Jawa* (2006) and *Generasi Biru* (2008) highlight the complex relationship between traditional dance forms and contemporary narratives [21].

Opera Jawa, inspired by the Ramayana story, amalgamates realistic, stylistic, and symbolic styles. The film heavily utilizes traditional Javanese dance forms such as the Yogyakarta and Surakarta styles, contemporary dance, and elements of hip-hop and Papua traditional dance. Garin Nugroho has been praised for providing freedom of expression for the actors and artists involved in the film, positioning himself as a facilitator for dancers, choreographers, and visual artists to perform their works [22]. His usage of an objective or stage camera captures the events in front of it without luring the viewer into the narrative, a method also employed by Akira Kurosawa in his films such as *Rashomon* (1950) and *Ran* (1985).

Generasi Biru (2008), on the other hand, integrates rock music, dance, documentary, drama, and animation to tell a contemporary story about trauma, politics, drugs, and love. This film portrays dance choreography informed by traditional Javanese dance and modern dance (in the form of Eko Supriyanto), as well as Papua traditional dance combined with street dance movements (through Jecko Siampo). Unlike *Opera Jawa*, the camera in *Generasi Biru* moves more flexibly and is mobile, producing a more attractive, funky, and humorous picture with some animated additions [23]. Both films, though different in their cinematic approaches, demonstrate the powerful synergy of traditional dance, music, and modern narrative. They utilize traditional dance as an integral component of their storytelling, embodying a sustainable approach to heritage and culture preservation. One interesting aspect in these films is how they portray the characters and their struggles. In *Opera Jawa*, for instance, the characters represent different elements of society—Ludiro is a depiction of extreme authority, Setio represents the powerless, and Siti symbolizes the commoner. Their struggles mirror the realities of the world, highlighting issues of violence, power, and ruthlessness. This juxtaposition of traditional dance with contemporary social issues presents a unique and intriguing dimension to Indonesian cinema [24].

6   The Richness of Indonesia Culture and the Crucial Values

The richness of Indonesian culture is immeasurable, manifested in both tangible and intangible forms. As stated by UNESCO, cultural heritage includes the physical artifacts and intangible attributes of a group or society inherited from past generations, maintained in the present, and bequeathed for the benefit of future generations [25]. Indonesia, with its geographical diversity and rich history, is distinguished by a multiplicity of cultural expressions that shape the identity of its numerous ethnic groups [26]. Tangible cultural heritage, such as historical buildings, artifacts, and places, can be seen across the Indonesian archipelago. In contrast, intangible cultural heritage, such as songs, stories, norms, and values, forms an integral part of the Indonesian way of life. Each of the approximately 300 ethnic groups found in Indonesia possesses a unique culture, evident in various aspects such as language, traditional dance, food, music, and values [27].

The value of culture is significant in shaping the identity and character of a nation. As expressed by Erikson's psychosocial tradition and supported by Hall, identity is not biologically defined but socially and historically constructed [28]. Therefore, cultural heritage and natural history establish the identity of a nation and build the nation's character [29]. Culture also plays a crucial role in understanding historical values and societal changes. An awareness of cultural diversity is key in maintaining harmony among various ethnic groups. The richness of Indonesian culture has the potential to be a focal point of attraction for international tourists, further underlining the importance of preserving this cultural heritage.

In the age of globalization, cultural exchanges are inevitable. While globalization provides a platform for interaction and cooperation among people across the world, it also poses potential influences on local cultures [30]. The challenge lies in filtering global cultural influences and maintaining local cultural identity. As the discussion shows, the role of traditional dance in Indonesian film serves as a sustainable approach to cultural preservation. It encapsulates the richness of Indonesian culture, providing a means to showcase cultural heritage on a global platform while maintaining cultural identity.

7   Issues Concerning the Sustainability of Indonesian Culture

The influence of Western culture on Indonesian society is a topic of [31]. Aspects of Indonesian culture, such as traditional dance, music, and dress, have been altered by the influence of Western culture. This is not unique to Indonesia but can be seen globally as a result of globalization. Globalization, as a phenomenon, has invariably led to cultural homogenization, whereby local cultures may risk losing their distinctiveness in the face of the global culture [32]. This cultural homogenization is particularly visible among younger generations who tend to embrace and adopt Western lifestyles more readily.

The initiation of the ASEAN Economic Community (AEC) presents both opportunities and challenges for the cultural heritage of Indonesia. While the AEC promotes economic integration and free trade among ASEAN countries, it also exposes Indonesia

to a variety of other cultures. Such exposure may further dilute or alter Indonesia's unique cultural heritage [33]. However, it is important to note that these influences do not always equate to negative impacts on the local culture. They can stimulate a process of cultural adaptation and hybridization, in which elements of foreign culture are integrated into the local culture to create a new, unique cultural form [34]. Therefore, it becomes essential to promote cultural awareness and preservation efforts to ensure the sustainability of local cultural heritage in Indonesia.

An excellent example of such efforts is the incorporation of traditional dance in Indonesian films. By integrating traditional dance into modern filmography, these films offer a platform for sustaining and promoting Indonesian culture and heritage while simultaneously appealing to a global audience [35]. This shows that local culture and global influences can coexist and evolve together in a mutually enriching manner.

8   Preservation Efforts of Indonesia Culture

In the globalized world of the 21st century, cultural preservation has emerged as a critical task for nations and societies around the globe. The cultural heritage of a society is an integral part of its identity, lending its inhabitants a sense of uniqueness and belonging [36]. However, the rapid pace of technological advancement and globalization have posed considerable threats to the continued survival of traditional cultures and arts. This article highlights the role of traditional dance in Indonesian film as a sustainable approach to preserving and promoting cultural heritage. In the discussion that follows, the strategies for cultural preservation in the context of Indonesia are discussed, with an emphasis on the importance of integrating culture with technology and media.

Indonesia's rich and diverse cultural heritage is an asset that should be protected and promoted. However, despite the cultural richness of the country, traditional arts often receive minimal attention from media outlets. This lack of media coverage for traditional arts has been noted in areas like West Sumatera, where the traditional Minangkabau narrative genre *kaba* has managed to sustain its popularity due to regular broadcasts over local government radio [37]. The importance of media exposure for the preservation and promotion of cultural heritage has been further underscored by Biagio A., Robert E.M., Joe F., and Alan B.C, who proposed a community-based social media platform called "LiveAndTell." This platform would enable users to share and learn about different aspects of Indonesian culture, fostering awareness and appreciation for the cultural heritage of the country.

In addition to increasing media exposure, integrating traditional arts into the educational curricula can also play a significant role in preserving and promoting cultural heritage. Suanda [38] emphasized the need for the school curriculum to reflect the realities of community life and promote an understanding and appreciation of students' own cultures and heritage. Similarly, cultural revitalization projects like the Digital Preservation Project, where university students are encouraged to film traditional ceremonies and other cultural events, can also contribute to the preservation and promotion of cultural heritage [39].

However, it is not just technology and media that can be harnessed to promote cultural preservation. Cultural events, as highlighted by Irina et al. [40] play an important role in promoting cultural heritage. Moreover, in the face of cultural diffusion, societies must learn to more efficiently filter the cultural influences they receive from other countries [41]. Lastly, capacity building within Adat institutions, which play a crucial role in the development and sustainability of Indonesian cultural heritage, is another key strategy for cultural preservation [42].

9   Conclusion

The role of traditional dance in Indonesian film is vital in the preservation and promotion of the country's rich and diverse cultural heritage. Its capacity to showcase traditional Indonesian dance forms to a global audience enables the culture to remain vibrant and relevant in the modern world. From early dance documentation in films by foreign directors to contemporary interpretations by Indonesian filmmakers, the evolution of dance in Indonesian cinema has been significant. Using digital video technology, directors have transformed dance from a form of cultural documentation into an artistic mode of expression. This shift has allowed traditional dance forms to be reimagined and integrated into contemporary narratives, fostering a unique cultural aesthetic that transcends geographical borders and reaches a wider audience. Additionally, films have proven to be a powerful platform for highlighting the intricate interplay of Indonesian history, architecture, and cultural traditions.

The prominence of traditional dance in notable works such as Garin Nugroho's *Opera Jawa* and *Generasi Biru* underscore the complex relationship between traditional dance and contemporary narratives, presenting a sustainable approach for cultural preservation. It is through these films that traditional dance, an integral part of Indonesia's intangible cultural heritage, is made tangible, preserving it for future generations. Nevertheless, the sustainability of Indonesian culture is not without its challenges. Global influences, particularly Western culture, and regional integration within the ASEAN community have threatened the distinctiveness of local cultures. These influences have led to a dilution or alteration of traditional cultural practices, posing a risk to cultural sustainability. Despite this, the cultural adaptation and hybridization processes spurred by these influences can lead to new, unique cultural forms, highlighting the dynamism and resilience of culture.

Therefore, preservation efforts that increase cultural awareness and promote traditional arts through media exposure, integration in education, cultural revitalization projects, game-based learning, and capacity building within Adat institutions are crucial. By leveraging these strategies, the sustainability of Indonesia's unique cultural heritage can be ensured. In essence, the incorporation of traditional dance in Indonesian film is a testament to the enduring power of culture. It serves as a sustainable approach to preserving and promoting Indonesia's diverse cultural heritage, ensuring that its unique traditions continue to flourish in an increasingly globalized world.

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