

DEFENSE STRATEGY THE SACRED ART OF "REJANG KERAMAN" WITH THE HELP OF GOOGLE SITES IN KEDIS VILLAGE, BUSUNG BIU DISTRICT BULELENG DISTRICT

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Abstract

Philosophically, the Rejang Keraman Dance is the main and important dance in religious rites in Kedis Village, based on this, its preservation really upholds the position of socio-cultural awareness. If this is ignored, the process of preserving the art of rejang kraman dance will be hampered. To answer this problem, it is important to develop a strategy. Preservation strategy with the help of Google Sites as an archive container. This research method uses qualitative research with an action research approach, which aims to determine the strategy for implementing Google Sites as an effort to preserve the sacred art of Rejang Keraman. The results of this research are a form of strategy by using the Google Sites application as an archive digitization platform that is easy and attractive for the public to access. The content contained in the application is divided into 3 points including a collection of manuscripts related to the existence of Rejang Keraman, documentation in the form of photos and dance learning videos and digitization of gambelan music. This strategy is stated to be very feasible to develop considering how rapidly technology is influencing human life.

Keywords: *Keywords: Preservation Strategy, Rejang Keraman , Google Site*

Abstrak

Secara filosofis Tari Rejang Keraman merupakan tarian utama dan penting dalam upacara keagamaan di Desa Kedis, berdasarkan hal tersebut maka pelestariannya sangat menjunjung tinggi kedudukan kesadaran sosial budaya. Jika hal ini diabaikan maka proses pelestarian seni tari rejang kraman akan terhambat. Untuk menjawab permasalahan ini, penting untuk mengembangkan strategi. Strategi pelestarian dengan bantuan Google Sites sebagai wadah arsip. Metode penelitian ini menggunakan penelitian kualitatif dengan pendekatan penelitian tindakan, yang bertujuan untuk mengetahui strategi penerapan Google Sites sebagai upaya melestarikan kesenian sakral Rejang Keraman. Hasil penelitian ini merupakan suatu bentuk strategi dengan memanfaatkan aplikasi Google Sites sebagai platform digitalisasi arsip yang mudah dan menarik untuk diakses oleh masyarakat. Konten yang terdapat dalam aplikasi terbagi menjadi 3 poin diantaranya kumpulan naskah terkait keberadaan Rejang Keraman, dokumentasi berupa foto dan video pembelajaran tari serta digitalisasi musik gambelan. Strategi ini dinyatakan sangat layak untuk dikembangkan mengingat betapa pesatnya pengaruh teknologi terhadap kehidupan manusia.

Kata Kunci: Kata Kunci: Strategi Pelestarian, Rejang Keraman, Google Site

I. INTRODUCTION

Village Kedis own Lots results art Which inherited by para ancestors. One of the results of creativity, feeling and intention that has been expressed is dance sacred *Rejang Keraman* . The *Rejang Keraman* dance whose performance is sacred in a

way The philosophy is stated in the *Purwagama lontar* by *Rsi Markandya* , who spread Hinduism in Bali and then took office become Advisor to the king (*Bhagavanta*) in the XVI century. The *Rejang Keraman* dance is performed starting from the agreement of the Kedis Village Evictees

which was in line with the moment the founding of Kedis Village, this dance performed in the *Ngusaba Agung ceremony* in Temple Puseh. Dance *Rejang Peace* Which including dance guardian is dance sacred which was brought by the sons and daughters of the newlyweds who were old enough. Symbol meaning in dance This occurred will flavor or expression flavor I'm grateful public symbolized by this dance (Juniawati, 2018).

Rejang Keraman dance performance in *Ngusaba Agung* at Pura Puseh village Kedis is stated in *the awig-awig* of the Kedis Traditional Village. This indicates that dance This sacred dance is an obligatory dance and is the main dance in the rite religious in village kedis (Rismandika, 2015). Remember moment This village kedis experience disruption regeneration related with existence a number of art village, then the preservation and preservation of this sacred art becomes an issue Which very important For held . Process regeneration art through collaboration education indiginus with development technology become somethingWhich very important in process maintenance, guarding And preservation riches intellectual wisdom local area specifically in Village Kedis Condition This will become dilemma if in the regeneration process, there is minimal contribution from the parties related, such as arts practitioners, arts activists, and most importantly young generation of Kedis village. Lack of cultural awareness from related parties Of course will impact on lack of process regeneration from generation old to generation young (Sofyan, 2021).

Based on this, maintaining and preserving local wisdom is very important uphold the position of *sociocultural awareness* . If this is ignored, the process of preserving the art of the rejang kraman dance will be hampered, to answer problem the importance A strategy For developed. Based on matter the, researcher interested For develop strategy maintenance art sacred *Rejang Peace* through through files digital helpwith application . This strategy

seems to be able to develop interest young generation and related parties to be persistent in matters of exploration, preservation as well as development of the sacred art of dance This *Rejang Keraman* .

Defense strategy with the help of *Google Sites* as an archive container by adding several interesting and easy to understand features, with digitization of gambelan music, dance learning videos and literacy collections The light in an application will be able to provide deep attractive colors learning process for the regeneration of traditional arts, especially in Kedis village. This is the urgency for researchers to take the title Defense Strategy Art Sacred "*Rejang Peace* " Helpful *Google Sites* In Village Kedis Subdistrict Busung Bui, Buleleng Regency.

II. METHOD

This research method uses types study qualitative with approach study action, that is study Which done with method know results from application something knowledge knowledge, activity, program, And something policy. something object, phenomena and events contained in the Sacred Arts Preservation Strategy "*Rejang Keraman*" Assisted by *Google Sites* In Kedis Village, Busung District Bui Buleleng Regency.

Technique observation Which researcher do it is technique observation participatory, referring to what was put forward by experts, namely Spradley, in Susan Stainback (1988) divides participant observation techniques into 4 sections, namely *passive participation*, *moderate participation*, *active participation* and *complete participation* , but researchers only use three parts of it technique the. Technique *complete participation* , No can used Because process The "*Rejang Keraman*" dance performance in Kedis Village is only intended for use by people original there. Data analysis in qualitative research is carried out at the time of collection ongoing data and after completing data collection within a certain period. Miles and Huberman

(1984), stated that activities in data analysis Qualitative is carried out interactively and continues continuously until finished, so that the data Already fed up. Activity in analysis, that is *data reduction, data displays, And conclusion drawing/verification* .

III. DISCUSSION

3.1 Strategy for Maintaining the Sacred Art of Rejang Keraman Assisted by Google Sites in Kedis Village, Busung Bui District, Buleleng Regency.

The form of maintaining the *sacred Rejang Keraman dance* carried out by the Kedis village community by opening a study room in the form of a *pasraman* is considered a form of non-formal village maintenance. However, along with technological developments, it is important to actualize this form of preserving sacred art. One of them is by creating a form of digital container to electronically store data related to the *sacred Rejang Keraman dance* , namely by creating *Google Sites* as a form of strategy for preserving the sacred art of Rejang Keraman in Kedis Village, Busung Bui District, Buleleng Regency. *Google Sites* is a free platform provided by Google for creating simple and easy-to-use websites. With *Google Sites*, users can create web pages without needing to have in-depth coding or web design knowledge. It allows individuals or groups to easily create collaborative websites, blogs, or wikis using intuitive editing tools and a drag-and-drop interface (Ubaidah, 2022). The existence of this platform can be used as a platform or option as a form of strategy for preserving the *sacred art of Rejang Keraman* digitally . Before discussing *Google Sites* as a medium for preserving the sacred art of *Rejang Keraman* , it is important to know the history of this art.

3.1.1 History of the Sacred Art of Rejang Keraman

The Sacred Rejang Keraman Dance in Kedis Village, Busung Bui District, Buleleng Regency is a dance art that has historical value and a very noble meaning for the Kedis community in their socio-religious life. existence The beginning of this sacred art is not yet known, but it has become an inherent tradition and is mandatory for the young generation of Kedis village. The people of Kedis village know the rejang keraman dance as *ronggeng*. The word *keraman* in the *rejang keraman* dance has the meaning, namely *krama, krama Truna* (entering a group of residents who are teenagers) . If studied more deeply, rejang keraman has the meaning and meaning is a sacred dance which indicates that the children of the kedis village are fit to enter adolescence. , this process is called *the bullying process* " (interview with Jero Mangku Nengah Suarta dated Jero Mangku Nengah Suarta 29 April 2023)

menek kelih ceremony procession in the Hindu tradition in Bali is generally marked by holding the *ngeraja lion ceremony* for men, *ngeraja sewala* for women, this ceremony contains meaning as a form of gratitude and gratitude towards God Ida Sang Hyang Widhi Wasa and *Sang Hyang Semara. Ratih* is also a form of self-cleansing from childhood to adolescence, which is expected to lead to changes in behavior for the better (Seruni, 2022). In line with what is stated in *Sarasamuscaya* 27 as follows:

*Yuawiwa dharmam annicched,
Yuwa wittam yuwa srutam,
Tiryayag bhawati wai dharba ,
Upatan na ca widayati.
(Kadjeng, 199?).*

Meaning:

Therefore, one's efforts should be used well during one's youth, while a strong body,

immortalized to cultivate dharma, artha and knowledge, because the strength after old age is different compared to young people, like reeds when they fall down when they are old their tips are no longer sharp.

The book *Sarasamuscaya* 27 above can be interpreted as saying that use your youth well, while your body and mind can still be used to the best of your ability, because when you are young you will no longer have the same physical strength that you will have when you are old. Therefore, interpreting this *menek kelih* ceremony is very important in order to prepare a child to grow and develop into a teenager and adult who is able to dedicate his life. Apart from the *Menek kelih* ceremony, the ceremony that marks a child entering adolescence is the Tooth Cutting Ceremony in the *Eka Prathama lontar*, the tooth cutting ceremony means cleansing the bad qualities that exist in humans. Teeth cutting in the Balinese *Mepandes* language can also be called *Matatah* or *Mesanggih*, where the 6 canines in the upper row of teeth are filed or smoothed, this ceremony is an obligation, custom and culture that is still carried out by Hindus in Bali for generations to this day. This. The 6 bad traits in humans or also called *sad ripu* that must be cleaned are: (1) Lust, (2) Gluttony/greed, (3) Anger/anger, (4) Drunkenness blinds the mind, (5)) Feelings of confusion and (6) Envy/envy (Gunawijaya, 2020).

The *menek kelih* ceremony and the teeth cutting ceremony are generally carried out by Hindu communities in Bali, but previously in *Kedis Village*, *Busung Biu District*, *Buleleng Regency*, the two ceremonies were carried out in different forms. This is something unique, because the *Kedis village* community has its own procession or rite in the process of changing status from childhood to adolescence. This

procession is holding *the Sacred Rejang Keraman Dance* (Interview with Jero Mangku Nengah Suarta, April 29 2023).

the Ngusaba Agung ceremony series at *Puseh Pamulungan Temple* is depicted when the *Ronggeng* dancers perform the rite of *natab bakti sayut amerta sari* in front of *Pelinggih Ida Betara Puseh Bale Agung*. After carrying out the rite of *natab bakti sayut amerta sari*, the child is declared legally *menek bajang*, *menek teruna* (entering adolescence). Entering adolescence in this case is stated as a form of transition period where the teenager begins to take part in *makrama truna truna* (entering a group of teenage residents) and is able to learn to get to know the opposite sex in order to later enter the *Grehasta Dormitory period* (marriage stage). For the people of *Kedis village*, the procession of children entering adolescence through the *sacred ritual of Rejang Keraman* is a sacred, dreamy and full of journey. This requires understanding the philosophical meaning so that the concept of religious teachings is truly good and firmly ingrained in the generations of *Kedis village*.

3.1.2 Form, Movement and Meaning of the Sacred Rejang Keraman Dance Procession in the Village Kedis, Busung Biu District, Buleleng Regency

The sacred art of Rejang Keraman is danced in a series of *Ngusaba Agung* ceremonies at *Puseh Bale Agung Temple Pamulungan, Kedis Village*. As a form of procession of bullying by teenagers in the village. So this dance is often also called *the Rejang Ngeraja Sewala Dance natab menek bajang*. What is very unique about this procession is that a child who is about to enter adolescence is required to take part in and dance the *Rejang Keraman* dance. So, indirectly, the children in *Kedis Village* must be able to dance. To understand the meaning contained in the *Sacred Rejang Keraman dance*, it is important to first know the process of carrying out *the Sacred Rejang Keraman*

performance.

According to the dance trainer or tutor Rejang Karena Jero Mangku Ketut Cara Bawa, this dance movement uses palemongan dance movement standards which, if observed in depth, have emerged from the era of previous kingdoms. The movement standards that have been passed down from generation to generation have been standardized, not free movement at will (interview with Jero Mangku Ketut Cara Bawa, April 29 2023). In general, the basic principles of this dance movement are almost the same as dances in general, which consist of *Agem*, *Tandang*, *Tangkis* and *Tangkeb*. *Agem* is the main attitude in Balinese dance, *Tandang* is a walking movement according to the dance character, *Tangkis* is a transitional movement, and *Tangkep* is a facial expression or expression of appreciation for the dance character (Semarabawa, 2022).

As a process, before starting the big Ngusaba Agung Ceremony at Puseh Bale Agung Temple Pamulingan, Kedis Village, the traditional village officials will carry out registration of children who look ready and are already in their teenage years. Next, they will be gathered and met in a pasraman-shaped study room. It is in this pastaman that they are taught the basics of dancing both in theory and practice, apart from that they are also educated about the meaning of the philosophy of *menek bajang*, *menek kelih* (entering adolescence) by tutors or teachers prepared by traditional village prajuru. According to Jero Mangku Ketut Cara Bawa, this process is very interesting because the participants or children will be given the opportunity to get to know each other, work together to complete the ritual and make them legally enter adolescence. This process has the meaning of fostering a sense of brotherhood for the young generation of Kedis village. After the learning process ends, and when the big Ngusaba Agung ceremony at Pura Puseh Bale Agung

Pamulingan, Kedis Village begins, the children will receive for 3 days following the series of ngusaba ceremonies (interview with Jero Mangku Ketut Cara Bawa, April 29 2023).

In the morning on the first day of Pujawali, children will be invited to *mapiuing* (a ceremony asking for permission) first. Then at 07.00 in the morning the children started dancing from *the side of the paduraksa front of the temple* (the entrance gate to the temple) entering *the interior of the main temple mandala* (the main part of the temple) in a line starting with the rejang wives (female dancers) and then the rejang lanang (male dancers). men), they will dance *the mapurwa daksina* around the Bale Agung Pamulingan puseh temple with 11 rounds. This process is the first stage on the first day, it is hoped that at 10.00 in the morning the dancing will be finished, then the dancers will be secluded while the pangusabaan procession ends.

The second stage on the first day at 02.00 in the afternoon they continued dancing *mapurwa daksina* around the puseh temple of Bale Agung Pamulingan ending when they had circled the temple for 11 rounds. The next day they will repeat the process like on the first day the number of dancers cannot be reduced, if there are 40 dancers on the second day there must be 40 people. At the end of this procession, 8 rejang keraman participants will be selected to represent dancing on the third day. After being appointed, these 8 people will be pushed aside to remain in the temple. The third day, which is the last day of the *sacred Rejang Keraman dance performance*, the 8 people who have been appointed will dance *the egar gita*. This *egar gita* dance is an offering or banquet dance for the traditional leaders or priests and prajuru, they will dance and offer a banquet of food and drinks. The local people call it the *rsi bojana process* and then the rejang keraman natab banten dancers *menek kelih*, one of which is *sayut amerta sari*, all

these ngusaba processions will end with the panglebar ritual.

Spiritually, this process conveys the meaning of gratitude to Ida Sang Hiyang Widhi Wasa for the blessings he has bestowed on the Kedis village community, as well as fostering deep confidence by always remembering to carry out the yadnya ceremony both personally and in groups. Ending the Agung ngusaba rite at Pura Puseh Bale Agung Pamulingan, Kedis Village, ronggeng dancers will dance the *Egargita*. *Egargita* is a dance form of serving food to

village elders. According to Jero Mangku Sudana, the meaning of the *Egargita* procession describes how teenagers learn and become familiar with several tasks that will be carried out when they enter the *makrama truna* or *daha* period . One of them is the etiquette of serving dishes. This concept is also supported by the book *Manawa Dharma Sastra*. III 69-70 Which explains that serving sincere dishes or offerings to guests is a very noble form of yadnya, this concept is called *Nri Yadnya* (Adnyana, 2022).

3.1.3 Application of Google Sites as an Effort to Preserve the Sacred Art of Rejang Keraman

The preservation of the sacred art of Rejang Keraman through the Google Site application carried out by researchers has the name "Sabha Lango". You can also

visit the link address <https://sites.google.com/new> , the appearance of Google Sites Sabha Lango uses a layout which is divided into 4 sections on the main menu, as seen in the following image;

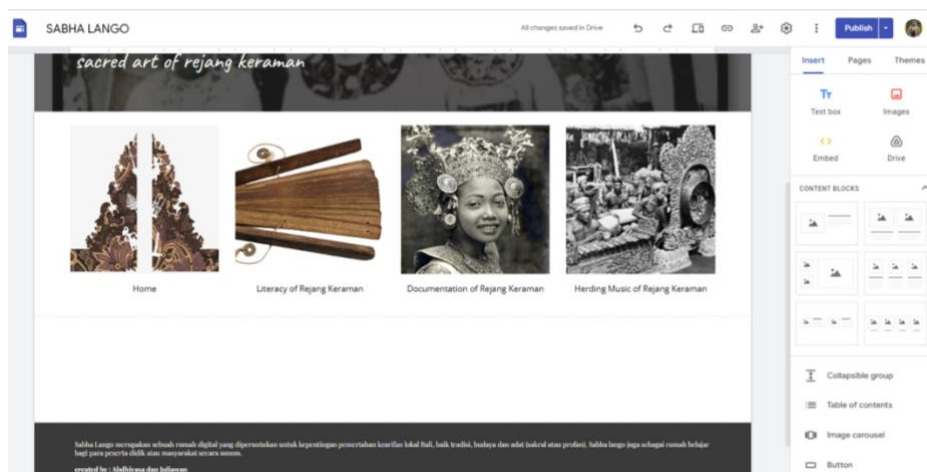


Figure 3. 1 Display of Google Sites "Sabha Lango"

Source: <https://sites.google.com/new>

The parts are:

a. The first part is *Home* . This section is the main focus which is the initial appearance of the Sabha Lango site. Researchers have created several contents that suit the needs of documenting the Rejang Keraman dance in Kedis Village. In the previous sub-discussion, the researcher explained that there are 4 important sections contained in the main menu of the Sabha Lango site. In the content section, the researcher added material that corresponds to the

home section of Google Sites. Look directly at the content, at the beginning which is presented with the main display (Home)



Home

b. The second part is *Literacy of Rejang Keraman* . This section is the center of various types of literature regarding the existence of Rejang Keraman, as a rite in Kedis Village. The literacy that researchers display on the Sabha Lango site includes the knowledge and skills needed by students to access, understand, analyze and evaluate information, make meaning, express thoughts and emotions, generate ideas and opinions, establish relationships with other people and interact in activities in campus and off-campus activities.



Literacy of Rejang Keraman

Faizah, et al (2016: 2) related to the meaning of literacy in context, namely the ability to access, use and understand something intelligently through various activities which include viewing, listening, reading, writing and speaking. There is various information in the form of literacy related to the existence of Rejang Keraman in Kedis Village which researchers use as content in the Literacy of Rejang Keraman house.

The third part is *Documentation of Rejang Keraman* . This section is the center of the documentation about Rejang Keraman, and this section is divided into 2



Documentation of Rejang Keraman

parts again to differentiate the types of Rejang Keraman documentation. Subsection 1 named *Documentary video of Rejang Keraman* , which contains a documentary video of the Rejang Keraman procession. Sub-section 2 is called *Photo of Rejang Keraman* , which contains documentation in the form of photos of dancers from Rejang Keraman.

Next, the second Sabha Lango sites section is *Documentation of Rejang Keraman* . Documentation is a way to provide various types of documents. One way is to use accurate evidence from recording information sources. Sources of this information can be in the form of essays or writings, wills, books, laws and so on. In other words, the general definition of documentation is an activity to search, investigate, collect, control, use and provide documents on a particular matter. Experts define documentation as anything written or printed and all related objects and information chosen to be collected, compiled, provided or distributed. Therefore, the existence of this document is very important. The functions of documentation are:

To provide information related to the contents of the document for parties who need it

1. As a guarantor of the integrity and authenticity of the information contained in the document
2. Keep documents from being damaged
3. As evidence and data regarding document information
4. As an alternative for storing and saving physical documents and contents

The display on the main screen of *the Documentation of Rejang Keraman* , researchers try to give the impression of a first introduction to visitors to the Sabha Lango website. Researchers input one of the video collections from YouTube belonging to the Bali Endeso Channel.

The documentation that researchers input on Google sites is in the form of

audio-visual archive documentation or what is usually called visual-hearing archive, which is an archive in the form of images and/or sounds of whatever shape and style, which can be seen and heard. This type of archive is then further grouped into: Moving image archives, namely archives whose information content is recorded in moving image media such as motion picture films and videos. Static image archives, namely archives whose information is in the form of still images such as photos, slides, drawings. Next in the sub section in *the Documentation of Rejang Keraman* section , researchers added 2 sub-sections, the first is *Documentary video of Rejang Keraman* , which is an archive in image media in the form of a video of the process of the Rejang Keraman dance in Kedis Village. Next, in the sub-section *Documentation of Rejang Keraman* , the second section is *Documentary video of Rejang Keraman* , which is an archive in static media or can be called a still image in the form of photos of the process of the Rejang Keraman dance in Kedis Village.

The fourth part is *Herding Music of Rejang Keraman* , in this part there is an audio file in the form of gambelan (music) accompanying the Rejang Keraman dance. In this section, the researcher divides it into 2 parts, namely, the first sub-section with the name *Original Gambelan Of Rejang Keraman*, this section contains uploads of original music files from the recording of gambelan while the Rejang Keraman procession was in progress. The second sub-section is called Digital Gambelan of Rejang Keraman, this section contains music files created using the *Logic Pro application* which is an exclusive audio mixer application for Mac users, with various creative tools for composition, music production and mixing, Logic Pro is the choice researchers to digitize gambelan music from Rejang Keraman, with the aim of being a form of inheriting digital notation for the next generation so that it is easier to learn and maintain as one of the kerawitan treasures in Kedis village.



Herding Music of Rejang
Keraman

Researchers have the assumption that accompanying music is a vital part of a performance, this is based on the fact that dance accompaniment music is one of the supporting components needed in dance , because dance is related to body movements that are adapted to rhythm. Dance music accompaniment is also used to support the message or expression that the dancer wants to convey. The dance music accompaniment is usually adjusted to the type of dance that will be played. According to Ayu Rahmawati in her research entitled *The Influence of Dance Accompaniment Music in Realia Media and Audio Recorders on the Results of Movement Creativity* , dance accompaniment music is a form of accompanying music that is patterned in terms of time signature, harmony, tempo, dynamics, rhythm and melody. To form a musical dance accompaniment, several components are used.

The components that are usually used are a set of musical instruments in the form of instrumentals and vocals to accompany dance movements. In the Rejang Keraman dance, researchers pay attention to the tools used, which are purely a set of typical Balinese gambelan instrumental musical instruments which have a unified rhythm and melody that is in harmony to support the ritual process of the Rejang Keraman dance which is closely related to aspects of form, style, rhythm, atmosphere, or a combination of these aspects. that aspect.

On the front screen of the Google Sites section of *the Herding of Rejang Keraman* section, the researcher added

general content which shows a glimpse of the musicians playing the Balinese gambelan in the process of accompanying the Rejang Keraman dance. Next, in the *Herding of Rejang Keraman* sub-section, in the first sub-section the researcher adds the results of the research data in the form of *Original Gambelan Of Rejang keraman*. The

IV. CONCLUSION

The development of archiving in the digital era and technological developments provide challenges and opportunities in carrying out more effective documentation. The use of website media, such as Google Sites, can be a good option for maintaining and optimizing data that is classified as verbal. Google Sites is an easy-to-use tool for creating internal websites with an attractive appearance and compatible with various types of screens. In the context of research on preserving the sacred art of the Rejang Keraman Dance in Kedis Village, the use of Google Sites was chosen as a documentation medium. The steps in creating Google Sites include opening Google Sites, giving the website a name and title, setting the layout, and organizing various sections such as the main page, Rejang Keraman literature, Rejang Keraman documentation, and Rejang Keraman's accompanying music. Each section has a specific objective in presenting information and optimizing the positive impact of using website media. The choice of Google Sites as a documentation tool in this research provides easy access to information at all times and ensures directed and systematic governance. Through Google Sites "Sabha Lango," this research succeeded in presenting various types of literacy, documentation, and accompanying music for Rejang Keraman. Thus, this website becomes an important source of knowledge in maintaining and introducing this sacred art to society and future generations. The application of Google Sites in preserving sacred art shows the importance of using technology in an effort to preserve and optimize access to

sound recording archive that the researcher carried out was an archiving activity in the form of direct recording. The unique value of a sound recording archive is the value attached to the archive based on several factors such as the time period or age of the archive, contents, use related to its creation, related signature or seal. cultural information. Technology provides a more effective means of managing and introducing cultural heritage to a wider audience.

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