International Journal of Integrative Research (IJIR)
Vol.4, No.8, 2026: 639-660

From Ritual to Stage: The Transformation of Balinese Dance Performances and the Challenges of Cultural Preservation in the Era of Tourism and Digitalization

Dewa Ketut Wisnawa[1*], I Nyoman Subagia[2], I Nyoman Alit Putrawan[3]
Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar
Corresponding Author: Dewa Ketut Wisnawa wisnawadewa94@gmail.com

A R T I C L E I N F O

Keywords: Balinese Dance, Ritual Performance, Cultural Transformation, Cultural Preservation, Tourism, Digitalization

Received : 3 June
Revised : 22 July
Accepted: 26 August

©2026 Wisnawa, Subagia, Putrawan: This is an open-access article distributed under the terms of the Creative Commons Atribusi 4.0 Internasional.

A B S T R A C T

Balinese dance represents an important form of intangible cultural heritage that embodies religious values, collective identity, social memory, and artistic knowledge. However, the expansion of tourism and digitalization has transformed the contexts in which traditional dance is performed, transmitted, and consumed. This study examines the transformation of Balinese dance from ritual practice to staged and digitally mediated performance, with particular attention to the challenges of cultural preservation. Employing a qualitative descriptive approach with an interpretive perspective, the study analyzes the transformation of performance spaces, the relationship between sacredness and tourism, cultural identity, digitalization, and intergenerational transmission. The findings indicate that the movement from ritual to stage does not necessarily represent the disappearance of tradition but reflects a process of cultural negotiation and adaptation. Tourism provides opportunities for cultural visibility, artistic innovation, and economic sustainability, while simultaneously creating risks of commodification, decontextualization, and the reduction of sacred meanings. Digitalization offers new possibilities for documentation, cultural education, and wider dissemination, but digital representations cannot fully replace the embodied, social, and religious contexts of traditional performance. The study argues that sustainable preservation requires a balance between cultural continuity, artistic innovation, responsible tourism, and technological development. Cultural preservation should therefore be understood as negotiated continuity, in which cultural communities remain central in determining the meanings, boundaries, and appropriate forms of transformation.

INTRODUCTION

Balinese traditional dance represents one of the most significant forms of intangible cultural heritage in Indonesia because it embodies artistic expression, religious meaning, social identity, and intergenerational cultural transmission. In Balinese society, dance cannot be understood merely as an aesthetic performance intended to entertain an audience. Its movements, gestures, costumes, musical accompaniment, narratives, and performance contexts are closely associated with religious beliefs, customary institutions, collective memory, and local systems of knowledge. This complex cultural position has contributed to the recognition of the three genres of traditional Balinese dance—*Wali*, *Bebali*, and *Balih-balihan*—as part of the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in 2015. UNESCO emphasizes that Balinese dance is transmitted across generations and functions as an important expression of cultural identity and continuity. Consequently, the preservation of Balinese dance concerns not only the survival of choreographic forms but also the continuity of the social, religious, and cultural meanings embedded within the performances (UNESCO, 2015).

The cultural significance of Balinese dance becomes increasingly important when viewed within the context of contemporary social transformation. Balinese society has experienced profound changes resulting from modernization, globalization, tourism development, migration, technological advancement, and changes in patterns of cultural consumption. These processes have influenced the ways in which traditional arts are produced, performed, interpreted, and consumed. Dance that historically developed within religious and communal contexts can increasingly be encountered on stages specifically designed for visitors, cultural festivals, hotels, tourist destinations, educational institutions, and digital platforms. Such developments do not necessarily indicate the disappearance of tradition. Instead, they demonstrate that culture is continually negotiated in response to changing social environments. The central issue, therefore, is not simply whether Balinese dance is still performed, but how the transformation of its performance context influences its meaning, function, authenticity, and capacity to maintain cultural continuity (Abdillah et al., 2022).

Tourism constitutes one of the most important factors influencing this transformation. Bali's position as an internationally recognized cultural tourism destination has created a substantial demand for artistic performances that represent Balinese identity. Traditional dance has consequently become an important component of the tourist experience. Performances are presented not only within temples and traditional community settings but also in cultural tourism venues and other spaces designed to accommodate visitors. This situation provides opportunities for artists, dance groups, cultural institutions, and local communities to sustain their artistic practices through tourism-related economic activities. At the same time, tourism introduces a new set of expectations concerning duration, presentation, accessibility, spectacle, narrative, and audience preferences. Traditional performances may

consequently undergo adjustments to accommodate the temporal and commercial characteristics of tourism consumption (Abdillah et al., 2022).

The transformation of dance into a tourism-oriented performance raises an important theoretical question concerning the relationship between cultural preservation and cultural commodification. On one hand, tourism can provide economic incentives that encourage communities to continue practicing traditional dance. The demand for performances can create employment for artists, sustain dance studios, encourage younger generations to learn traditional techniques, and provide resources for maintaining costumes, musical instruments, rehearsal spaces, and performance organizations. On the other hand, excessive adaptation to tourist preferences may alter the original cultural context of a performance. The process can create a tension between maintaining cultural meanings and producing performances that are attractive, efficient, and commercially viable. Research on Balinese dance has demonstrated that tourism has contributed to the transformation of cultural products from predominantly religious orientations toward more economic and secular contexts, particularly in areas such as Ubud that function as important cultural tourism centers (Abdillah et al., 2022).

This transformation should not, however, be interpreted simply as cultural decline. Balinese culture possesses a considerable capacity for adaptation and innovation. The continuity of a cultural tradition does not necessarily require the preservation of every historical form in an entirely unchanged condition. Rather, cultural sustainability may depend on the capacity of communities to negotiate between inherited values and contemporary circumstances. In the context of Balinese dance, innovation may become a mechanism through which traditional artistic knowledge remains relevant to younger generations and contemporary audiences. The critical issue is therefore the extent to which innovation remains connected to the cultural knowledge, values, symbols, and social institutions that constitute the identity of the dance. In this perspective, transformation can become part of cultural continuity rather than its opposite, provided that the community remains an active actor in determining how its cultural heritage is represented and transmitted (Abdillah et al., 2022).

In addition to tourism, digitalization has introduced another major transformation in the production and circulation of Balinese dance. Digital platforms enable dance performances to be recorded, archived, reproduced, distributed, and accessed by audiences far beyond the geographical boundaries of Bali. Videos of performances can circulate through social media, streaming platforms, institutional websites, and digital learning environments. This development creates new possibilities for cultural preservation because knowledge that was previously dependent on direct interpersonal transmission can now be documented in audiovisual forms. Recent research on dance heritage preservation emphasizes that digital technologies can contribute to the recording and long-term accessibility of intangible cultural heritage, including movement patterns, gestures, poses, choreographic structures, and performance documentation (Reshma et al., 2023).

Nevertheless, digitalization should not automatically be equated with cultural preservation. A digital recording captures only particular dimensions of a living cultural practice. Dance is an embodied form of knowledge involving relationships between performers, teachers, musicians, audiences, spaces, rituals, emotions, values, and community institutions. A video may document the physical movement of a dancer, but it cannot by itself reproduce the cultural knowledge explaining why particular movements are performed, when they may be performed, who is authorized to perform them, or what religious and social meanings they carry. The preservation of intangible heritage therefore requires more than technological documentation. It requires the preservation of the knowledge systems, social relationships, cultural contexts, and communities that give meaning to the performance itself (Reshma et al., 2023).

The emergence of digital media also changes the relationship between performers and audiences. In a conventional performance, interaction occurs within a specific physical and social space. Digital performances, by contrast, can be watched repeatedly, edited, shortened, remixed, shared, and interpreted by audiences with different cultural backgrounds. Consequently, the meaning of a Balinese dance may become detached from its original performance context. At the same time, digital media can strengthen cultural visibility and encourage young people to engage with traditional arts through forms of communication that are familiar to them. This dual character makes digitalization both an opportunity and a challenge for cultural preservation. Recent research specifically identifies digital applications as an increasingly important means of documenting and safeguarding dance heritage, while also recognizing the complexity of preserving the intangible dimensions of performance (Reshma et al., 2023).

The younger generation is particularly important in this transformation. Cultural continuity depends upon successful intergenerational transmission, yet young people increasingly encounter cultural information through digital environments rather than solely through traditional community-based learning. Digital technology can therefore function either as a force that distances young people from traditional cultural practices or as a medium for reconnecting them with those practices. The development of digital applications for Balinese dance, for example, has been proposed as a means of introducing traditional dance knowledge and associated cultural elements to younger audiences in ways that correspond with contemporary technological habits (Aditama et al., 2022).

The challenge consequently lies in developing a model of preservation that does not place tradition and modernity in opposition. Cultural preservation should not be understood as freezing Balinese dance in an idealized historical form. Instead, preservation should encompass the safeguarding of cultural meanings while allowing responsible forms of innovation. This approach requires a distinction between the preservation of physical performance characteristics and the preservation of cultural values. Movements, costumes, musical structures, narratives, and choreography are important, but equally significant are the ethical, religious, social, and communal principles that provide the performance with cultural legitimacy. UNESCO's recognition of Balinese

dance itself emphasizes the importance of transmission, community participation, cultural identity, and continuity, while also warning of potential threats associated with tourism promotion and globalization, particularly where religious dances are concerned (UNESCO, 2015).

From this perspective, the movement **from ritual to stage** should be understood as a sociocultural transformation rather than merely a change in performance location. The stage represents a new social space in which traditional artistic forms encounter tourism, market mechanisms, contemporary aesthetics, media technologies, and new audiences. The transition may generate opportunities for revitalization, wider recognition, and economic sustainability, but it may also create risks of decontextualization, commercialization, simplification, and weakening of sacred meanings. The challenge is therefore to determine how Balinese communities negotiate these competing interests while maintaining the cultural integrity of their artistic heritage. Previous research has demonstrated that Balinese dance is continuously innovated in response to tourism and globalization, confirming that traditional culture is not static but constitutes a living cultural practice (Abdillah et al., 2022).

Accordingly, the study entitled "From Ritual to Stage: The Transformation of Balinese Dance Performances and the Challenges of Cultural Preservation in the Era of Tourism and Digitalization" is academically relevant because it examines cultural preservation as a dynamic process of negotiation. The study positions Balinese dance at the intersection of religious tradition, community identity, tourism development, technological transformation, and contemporary cultural consumption. Its significance lies in examining not merely whether traditional dances continue to be performed, but how changes in performance contexts affect their cultural meanings and mechanisms of transmission. Such an approach can contribute to broader discussions on intangible cultural heritage by demonstrating that preservation requires a balance between continuity and innovation, community authority and market demand, sacred meaning and public performance, as well as embodied transmission and digital documentation. In this sense, preserving Balinese dance means preserving not only the choreography visible on the stage, but also the cultural knowledge, values, social institutions, and collective identity that make the dance meaningful as a living heritage.

LITERATURE REVIEW

Balinese Dance as Living Cultural Heritage

Contemporary scholarship increasingly understands cultural heritage as a living and continuously negotiated process rather than as a fixed collection of inherited objects or practices. This perspective is particularly relevant to performing arts because their continuity depends upon repeated practice, embodied knowledge, social participation, and intergenerational transmission. Dance represents an important form of intangible heritage because cultural knowledge is embedded not only in choreography but also in bodily techniques, music, symbols, narratives, performance conventions, and the social

relationships through which such knowledge is transmitted. Consequently, the preservation of traditional dance cannot be reduced to recording movements or maintaining a particular performance format. It also requires the continuation of the cultural meanings and social contexts that enable the practice to remain meaningful to its community (Reshma et al., 2023).

Within the Balinese context, dance occupies a particularly complex position because artistic practices have historically been connected with religious life, customary institutions, community relationships, and collective identity. Balinese dance therefore operates across multiple cultural domains, ranging from sacred and ritual performances to public artistic presentations. This diversity demonstrates that the boundary between tradition and contemporary practice is not necessarily rigid. Rather, Balinese dance has developed through processes of adaptation in which inherited forms encounter changing social circumstances. Research by Abdillah et al. (2022) demonstrates that the development of Balinese dance has been significantly influenced by tourism, particularly in cultural centers such as Ubud. Their findings indicate that contemporary Balinese dance continues to evolve while retaining its function as a representation of Balinese cultural identity.

Tourism and the Transformation of Performance

Tourism represents one of the most significant forces shaping the contemporary development of Balinese performing arts. The expansion of cultural tourism has created new audiences and new economic opportunities for artists, while simultaneously altering the contexts in which traditional performances are presented. Dance that was historically performed within religious or community settings can also be presented in spaces designed for visitors seeking cultural experiences. This shift changes not only the location of performance but potentially its duration, narrative structure, choreography, presentation, and relationship with audiences. Abdillah et al. (2022) identify this process as part of the broader transformation of Balinese intangible cultural products under tourism development, in which artistic innovation increasingly responds to tourist expectations while continuing to communicate Balinese identity.

The relationship between tourism and cultural preservation is therefore inherently ambivalent. Tourism can generate financial resources, public visibility, and institutional support for traditional arts. Increased demand for performances can encourage young people to acquire artistic skills and provide economic incentives for artists to remain active within cultural organizations. Nevertheless, the market-oriented presentation of culture can also encourage modifications that prioritize entertainment value and tourist accessibility. Susanti et al. (2022), examining the commodification of Balinese traditional dance in Gianyar, demonstrate that traditional dance has increasingly become incorporated into tourism attractions through collaboration among different stakeholders. Their findings suggest that commodification should be examined as a social process involving communities, cultural actors, tourism stakeholders, and institutions rather than simply as the commercialization of an artistic product.

The concept of cultural commodification is particularly useful for understanding the transition from ritual performance to staged presentation. When dance enters a tourism environment, its cultural value may become intertwined with economic value. However, such a process should not automatically be interpreted as cultural degradation. The evidence from Bali suggests that cultural practitioners actively negotiate the boundaries between sacredness, artistic expression, identity, and commercial presentation. The transformation of dance may therefore represent both a potential threat to cultural integrity and a mechanism through which traditions remain visible and economically sustainable. This perspective is consistent with the argument that Balinese cultural practices have historically demonstrated considerable flexibility in responding to external influences while maintaining a recognizable cultural identity.

Authenticity, Identity, and Cultural Negotiation

The question of authenticity becomes increasingly important when traditional dance is relocated from ritual settings to public stages. Authenticity should not necessarily be understood as an unchanging reproduction of an earlier form. Instead, it can be conceptualized as a socially negotiated understanding of what constitutes legitimate cultural expression. In Balinese dance, authenticity may involve choreography, costumes, musical structures, religious symbolism, performance contexts, community authorization, and the relationship between dancers and cultural institutions. The transformation of performance therefore raises a broader question: who has the authority to determine which elements must remain unchanged and which elements may legitimately be modified? Abdillah et al. (2022) show that Balinese artists have responded to changing tourist preferences through innovation while continuing to use dance as a means of communicating Balinese cultural identity.

From this perspective, cultural preservation is better understood as a process of negotiation than as an attempt to prevent change altogether. A living tradition requires mechanisms that allow cultural practitioners to reinterpret inherited knowledge while maintaining connections with the values that give the tradition its significance. Research on the preservation of Legong Sambeh Bintang, for example, demonstrates that community commitment is central to the survival of a traditional dance. The preservation of such a practice is not merely dependent on the existence of the dance form itself but on the willingness of community members to reproduce and transmit it within their social environment (Suryani, 2022).

Digitalization and the Preservation of Dance Heritage

Digitalization introduces another significant dimension into the contemporary preservation of traditional dance. Digital technologies provide opportunities to record, classify, archive, reproduce, and disseminate performing arts beyond their original geographical and social environments. Reshma et al. (2023) demonstrate that developments in dance digitization include movement recognition, pose identification, gesture analysis, dance classification, and digital documentation. These technological developments are particularly significant for intangible heritage because they create new possibilities for preserving

knowledge that traditionally depends on embodied transmission. Digital archives can also make cultural materials more accessible to researchers, educators, practitioners, and younger generations.

Nevertheless, digital preservation presents a conceptual limitation. A digital recording can preserve observable elements of a performance, but it cannot necessarily reproduce the cultural circumstances that make those elements meaningful. A recording of a dance movement, for example, may document physical technique without adequately communicating its ritual significance, community rules, religious symbolism, or the relationships among performers and cultural institutions. Consequently, digitization should be understood as a complementary preservation mechanism rather than a substitute for living cultural transmission. The challenge is to integrate technological documentation with community-based cultural knowledge so that digital archives do not become detached representations of practices whose original meanings have disappeared (Reshma et al., 2023).

Digital platforms also alter the circulation of Balinese dance. Once performances are uploaded to online platforms, they become accessible to audiences who may have little knowledge of their original cultural context. This creates opportunities for global cultural visibility, education, and cultural promotion, but it also increases the possibility of decontextualization. A performance originally associated with a particular ritual, community, or cultural setting may be encountered online simply as visual entertainment. Thus, digitalization introduces a new form of cultural negotiation in which communities must consider not only how their traditions are performed but also how they are represented and interpreted in mediated environments.

Research Gap and Position of the Present Study

Although existing studies provide important insights into Balinese dance, the literature remains relatively fragmented across several analytical domains. Research on tourism has examined transformation, innovation, identity, and commodification, while studies of digital heritage have concentrated more strongly on technological documentation and computational approaches to dance preservation. Other studies have explored the ideological and community dimensions of maintaining particular traditional dances. However, fewer studies have conceptually integrated the transition from ritual performance to tourism-oriented staging and digitally mediated circulation within a single analytical framework. This fragmentation leaves an important research space concerning how the meaning, function, authenticity, and preservation of Balinese dance are renegotiated across these interconnected contexts.

The present study addresses this gap by conceptualizing the transformation of Balinese dance as a continuum extending from ritual space, to public and tourism stages, and subsequently to digital environments. Rather than assuming that such transformation necessarily represents cultural decline, the study examines the simultaneous processes of continuity, adaptation, negotiation, and reinvention. The central concern is how cultural actors maintain the symbolic and social foundations of Balinese dance while responding to

tourism markets, changing audiences, technological developments, and contemporary modes of cultural consumption. This perspective positions cultural preservation not as resistance to change but as an active process through which communities determine which cultural values should be retained, transformed, communicated, or protected.

Accordingly, the literature supports the proposition that the future of Balinese dance depends upon the interaction of three major forces: cultural continuity, tourism-driven transformation, and digital mediation. Tourism can provide resources and visibility but may also intensify commodification; innovation can sustain cultural relevance but may alter inherited forms; and digitalization can extend cultural transmission while potentially separating performances from their original contexts. The analytical challenge, therefore, is to understand how these forces interact rather than examining them independently. Such an integrated perspective provides the theoretical foundation for investigating Balinese dance as a dynamic form of living heritage whose sustainability depends upon the capacity of communities to negotiate tradition, modernity, tourism, and technology without losing the cultural meanings that constitute its identity.

METHODOLOGY

This study employs a qualitative descriptive research design with an interpretive case-study approach to examine the transformation of Balinese dance performances from ritual contexts to tourism stages and digital spaces. A qualitative approach is considered appropriate because the research focuses on understanding cultural meanings, social practices, experiences, and interpretations surrounding Balinese dance rather than measuring the phenomenon through numerical variables. The study specifically seeks to understand how changes in performance contexts influence the meaning, function, identity, transmission, and preservation of Balinese dance. Previous research on Balinese dance transformation has similarly employed qualitative case-study methods through observation, interviews, documentation, and audiovisual materials to examine the relationship between dance, tourism, identity, and cultural change (Abdillah et al., 2022).

The research uses purposive selection of cultural settings and informants. The field of study encompasses three interconnected performance contexts: ritual performances associated with religious and customary practices, staged performances presented for cultural and tourism purposes, and digitally mediated performances distributed through online platforms. Informants are selected based on their direct knowledge and involvement in Balinese dance practices, including dancers, choreographers, dance instructors, cultural practitioners, traditional village representatives, religious or customary leaders, tourism actors, and younger participants involved in cultural transmission. This selection is intended to capture different perspectives concerning the meaning of dance, changes in performance practices, tourism influences, digitalization, and cultural preservation. Studies of sacred Balinese dance have demonstrated the importance of engaging practitioners and community members because

preservation is closely connected with religious practice, collective identity, and local social relationships (Suryani, 2022).

Data are collected through semi-structured interviews, participant and non-participant observation, and documentation analysis. Interviews are directed toward identifying perceptions regarding changes in dance performance, the relationship between ritual and tourism, the meaning of authenticity, mechanisms of cultural transmission, and the perceived opportunities and risks associated with digitalization. Observation focuses on performance settings, dancer behavior, choreography, costumes, musical accompaniment, audience interaction, spatial arrangements, and differences between ritual and staged performances. Documentation includes photographs, audiovisual recordings, institutional documents, cultural programs, digital materials, and relevant publications. The use of multiple data sources allows the researcher to compare information and develop a more comprehensive interpretation of the phenomenon. A comparable methodological structure has been used in research examining Balinese traditional dance, where observation, interviews, literature, and documentation were combined to understand cultural preservation and transformation (Dana, 2022; Susanti et al., 2022).

Particular attention is given to digital representations of Balinese dance. Online audiovisual materials are examined as contemporary cultural texts that demonstrate how traditional dance is represented, interpreted, and circulated beyond its original social context. The analysis considers the relationship between performance duration, visual presentation, audience engagement, explanatory narratives, and the cultural information accompanying digital content. Digital documentation is treated not simply as a technical archive but as a new cultural environment in which traditional knowledge can be reproduced and consumed by geographically dispersed audiences. This approach is consistent with recent scholarship emphasizing that dance digitization can contribute to the preservation and accessibility of intangible cultural heritage while also raising questions concerning the preservation of meanings and contexts that cannot be completely represented through digital recordings (Reshma et al., 2023).

The data are analyzed through thematic analysis. The analytical process consists of data organization, initial coding, categorization, identification of recurring themes, interpretation of relationships among themes, and formulation of substantive conclusions. The principal analytical themes include: (1) ritual meaning and sacred function, (2) transformation of performance space, (3) tourism and cultural commodification, (4) cultural identity and authenticity, (5) digitalization and cultural circulation, (6) intergenerational transmission, and (7) strategies for cultural preservation. The analysis compares the meanings and functions of dance across different performance contexts to identify patterns of continuity, adaptation, negotiation, and transformation. Such an analytical orientation is relevant because previous studies have shown that Balinese dance continues to evolve in response to tourism, technological development, and changing social conditions while simultaneously functioning as an expression of cultural identity (Abdillah et al., 2022).

To strengthen the credibility of the findings, the study applies data triangulation by comparing information obtained from interviews, observations, documentation, and digital materials. Interpretations are also compared across different categories of informants to identify convergent and divergent perspectives. The researcher distinguishes between the cultural meanings articulated by practitioners and the external representations produced for tourism or digital audiences. This distinction is important because the same dance may possess different meanings depending on whether it is performed as part of a religious ceremony, presented as a cultural attraction, or circulated through digital media. Previous research on Balinese cultural performance demonstrates that such differences can reveal complex relationships between sacred identity, tourism participation, and cultural commodification (Dana, 2022).

Ethical considerations are maintained throughout the research process, particularly because some Balinese dances are associated with sacred ceremonies and customary authority. The study therefore distinguishes between cultural practices that may be openly observed and documented and those whose documentation or public dissemination may be restricted by religious or customary norms. Consent is obtained from relevant participants before interviews and documentation are undertaken, while sensitive cultural information is treated with appropriate confidentiality. This ethical position is essential because cultural preservation should not be reduced to unrestricted documentation or commercialization. Instead, preservation must respect community authority, religious significance, cultural ownership, and the rights of practitioners to determine how cultural expressions are represented and circulated. Accordingly, the methodology positions the community not merely as an object of research but as an active holder and interpreter of Balinese cultural heritage.

RESULTS

The findings of this study reveal that the transformation of Balinese dance from ritual performance to staged presentation is a multidimensional cultural process rather than a simple transition from tradition to modernity. The analysis indicates that Balinese dance continues to function as a living cultural practice while simultaneously entering new social, economic, technological, and communicative environments. Five interconnected themes emerge from the analysis: (1) transformation of performance space and function, (2) negotiation between sacredness and tourism, (3) reconstruction of cultural identity and authenticity, (4) digitalization as an emerging mechanism of cultural preservation, and (5) intergenerational transmission and cultural sustainability. These themes demonstrate that cultural preservation in contemporary Bali is characterized by continuous negotiation between inherited cultural values and changing social conditions.

1. Transformation from Ritual Space to the Contemporary Stage

The first major finding concerns the transformation of the social and cultural environment in which Balinese dance is performed. Historically, many

forms of Balinese dance developed in close association with religious ceremonies, customary obligations, community life, and collective forms of worship. In such contexts, dance was not primarily conceived as an entertainment product. Its performance was embedded within a broader cultural system involving ritual time, sacred space, religious symbolism, customary authority, and communal participation. The meaning of the performance therefore extended beyond the aesthetic quality of movement and choreography.

Contemporary developments demonstrate that Balinese dance increasingly operates across multiple performance environments. In addition to ritual settings, dance is presented at cultural festivals, tourism destinations, hotels, educational institutions, community events, and public stages. The emergence of these new spaces has expanded the social visibility of Balinese dance while simultaneously changing the relationship between performers and audiences. A ritual audience participates within a culturally meaningful framework, whereas a tourism audience generally encounters the performance as part of a broader cultural experience. The same artistic tradition can consequently acquire different meanings depending upon the context in which it is presented.

This finding supports Abdillah et al. (2022), who demonstrate that tourism has contributed to significant changes in the development and orientation of Balinese dance. Their study shows that dance has increasingly become associated with tourism promotion, tourist experience, and the representation of Bali as a culturally distinctive society. Importantly, the authors do not interpret this transformation simply as the disappearance of tradition. Instead, they characterize Balinese culture as a living culture capable of innovation and adaptation in response to contemporary circumstances.

The transformation from ritual space to stage should therefore be understood as a change in cultural context rather than the complete replacement of cultural meaning. Ritual performances continue to occupy their own cultural domain, while staged performances create additional spaces in which artistic knowledge can circulate. This distinction is important because it challenges the assumption that the appearance of traditional dance in tourism contexts automatically represents the loss of tradition. Rather, the findings indicate the emergence of differentiated cultural functions in which the same broad artistic heritage may operate through religious, social, educational, artistic, and tourism-oriented contexts.

The transformation nevertheless creates a significant preservation challenge. When a dance is removed from its original ritual environment, some of the knowledge that gives meaning to its movements may become less visible. The audience may recognize costumes, music, gestures, and choreography without understanding the religious or customary principles underlying them. Consequently, the preservation of dance requires attention not only to its visible form but also to the cultural knowledge that surrounds its performance.

2. Negotiation between Sacredness and Tourism

The second finding concerns the complex relationship between sacred cultural values and the economic requirements of tourism. Tourism provides an

important environment for the continued visibility of Balinese performing arts. It creates audiences, performance opportunities, economic benefits, and institutional incentives for artists and cultural organizations. At the same time, tourism introduces commercial expectations that may influence the way traditional performances are organized and presented.

The findings indicate that tourism can encourage modifications in performance duration, choreography, narrative presentation, staging, and audience interaction. A performance designed for a ritual ceremony follows cultural and religious requirements that may differ substantially from a performance designed for visitors. Tourism performances must generally consider the availability of audiences, scheduled programs, accessibility, visual appeal, and entertainment value. Such requirements may encourage performers to select particular elements of a traditional repertoire and adapt them to a shorter or more accessible presentation.

This phenomenon is evident in research on Barong dance in Batubulan. Putra and Mahagangga (2021) demonstrate that Barong dance continues to possess a sacred function within local religious life while simultaneously being presented as a tourist attraction. Their research explicitly identifies differences between performances intended for ritual ceremonies and performances intended for tourist consumption. This finding is particularly significant because it demonstrates that sacred and tourism-oriented functions may coexist rather than necessarily replacing one another.

The results therefore suggest that the central problem is not the mere existence of tourism performances but the management of boundaries between cultural domains. If communities retain the authority to distinguish ritual practices from tourism-oriented presentations, cultural transformation may occur without necessarily undermining sacred traditions. Conversely, when commercial interests become dominant and cultural communities lose control over representation, the risk of cultural simplification and commodification becomes greater.

The commodification of Balinese traditional dance also involves multiple actors. Susanti et al. (2022) emphasize the role of collaboration among different stakeholders in the development of Balinese dance as a tourism attraction. Cultural communities, artists, government institutions, tourism businesses, and other actors may have different interests in the same cultural performance. Tourism actors may prioritize visitor experience and economic sustainability, while cultural practitioners may prioritize continuity, identity, and artistic integrity.

The findings consequently demonstrate that cultural preservation cannot be separated from questions of cultural authority and decision-making. The sustainability of Balinese dance depends partly upon who determines what may be presented publicly, how it should be presented, and which elements must remain protected. Cultural preservation therefore involves not only maintaining artistic forms but also protecting the capacity of communities to regulate the cultural meanings and contexts associated with those forms.

3. Cultural Identity and the Reconstruction of Authenticity

The third finding demonstrates that Balinese dance continues to operate as a major medium for constructing and communicating cultural identity. The movement of dance into tourism and public stages does not eliminate its identity function. Instead, it creates new environments in which Balinese identity is represented to external audiences. Dance becomes a visual and embodied representation of Balinese culture through which audiences encounter particular ideas concerning tradition, spirituality, aesthetics, community, and local identity.

The findings suggest that identity should not be regarded as an unchanging cultural substance. It is continuously reconstructed through social practice. Every performance involves decisions concerning choreography, costume, musical accompaniment, narrative, staging, and interaction with audiences. These decisions reflect contemporary interpretations of what constitutes Balinese cultural representation.

This finding is consistent with Abdillah et al. (2022), who describe Balinese artists as active agents in the transformation of traditional arts. Their research indicates that younger generations and cultural practitioners do not merely reproduce inherited forms but also respond to market demand, technological development, global artistic trends, and their own creative capacities. This suggests that cultural transformation can become a mechanism for maintaining cultural relevance rather than necessarily producing cultural disappearance.

The concept of authenticity therefore becomes particularly important. The findings indicate that authenticity cannot be assessed solely by asking whether a performance reproduces an earlier choreography exactly. A more comprehensive understanding requires consideration of cultural recognition, community participation, symbolic continuity, and the relationship between performance and cultural values. A dance may undergo formal adaptation while retaining cultural authenticity if the community continues to recognize and sustain its underlying cultural significance.

Conversely, a technically accurate reproduction of movements may have limited cultural significance if it is completely detached from the knowledge system and community context from which the dance originated. Authenticity is therefore relational and contextual. It emerges from the interaction among cultural form, cultural meaning, community recognition, and performance environment.

This finding is particularly important for understanding cultural preservation in a global tourism environment. Visitors often seek experiences that they perceive as "authentic," while tourism industries may construct particular images of authenticity for marketing purposes. The resulting process can generate tension between authenticity as experienced by communities and authenticity as consumed by tourists. Balinese dance consequently becomes a site where cultural identity is continually negotiated.

4. Digitalization and the Emergence of New Cultural Spaces

The fourth major finding concerns the transformation of Balinese dance through digital media. Digital platforms have created new spaces for cultural documentation, education, promotion, and circulation. Performances can now be

recorded and distributed beyond their original geographical locations, enabling audiences from different regions and countries to access Balinese dance without physically visiting Bali.

This development creates important opportunities for cultural preservation. Digital records can preserve visual information about movement, costume, music, choreography, and performance structure. They can also support educational activities and provide resources for researchers and cultural practitioners. Reshma et al. (2023) demonstrate that the digitization of dance has become an important area of cultural heritage research, involving technologies for movement recognition, pose identification, classification, and digital documentation. Such technologies potentially contribute to the long-term preservation of intangible cultural heritage.

The findings, however, demonstrate that digitalization should not be interpreted as a complete solution to the problem of cultural preservation. Dance is an embodied practice, and its meaning cannot be fully separated from the bodies, spaces, relationships, values, and cultural institutions through which it is performed. A digital video may preserve the movement of a dancer, but it cannot necessarily preserve the ritual atmosphere, emotional experience, customary authority, or spiritual meaning associated with that movement.

This distinction produces an important conceptual difference between digital documentation and cultural preservation. Documentation records information about a cultural practice, whereas preservation seeks to maintain the cultural system that enables the practice to remain meaningful. Digitalization can therefore support preservation but cannot independently guarantee cultural continuity.

The development of digital applications for Balinese dance provides evidence of this potential. Aditama et al. (2022) developed an Android-based application introducing Balinese dance and traditional dance clothing as a means of preserving local wisdom and increasing accessibility for younger generations. Their work illustrates how technological media can be integrated into cultural education rather than being treated solely as a commercial communication tool.

The findings also indicate that digital platforms transform the audience itself. A traditional dance performed in a village or temple has a relatively defined social context. A digital performance, however, can be accessed by audiences who possess very different levels of cultural knowledge. The performance may be viewed repeatedly, shared across platforms, edited, shortened, or incorporated into new forms of digital content. This creates opportunities for wider cultural dissemination but also increases the possibility of cultural decontextualization.

Thus, digitalization produces a paradox: the more accessible a cultural performance becomes, the greater the possibility that its original context may become less visible. The challenge is therefore to accompany digital representation with contextual information concerning the cultural meaning, history, function, and appropriate use of the dance.

5. Intergenerational Transmission and Cultural Regeneration

The fifth finding concerns the role of younger generations in sustaining Balinese dance. Cultural preservation ultimately depends upon transmission. A dance tradition cannot survive solely because it is documented; it requires individuals who continue to learn, practice, perform, interpret, and transmit it.

The findings indicate that younger generations occupy an increasingly important position within this process. Young people are simultaneously exposed to traditional learning environments and contemporary digital culture. They may encounter Balinese dance through teachers, families, community organizations, cultural ceremonies, schools, tourism performances, social media, and digital applications. These multiple sources of cultural knowledge create new possibilities for cultural learning.

Abdillah et al. (2022) highlight the role of Balinese youth involved in community art organizations in revitalizing traditional practices. Their findings suggest that younger cultural actors are not necessarily abandoning tradition. Instead, some actively seek traditional forms while simultaneously adapting them through technology and contemporary creativity. This observation challenges the assumption that modernization inevitably causes younger generations to reject traditional culture.

The findings further demonstrate that intergenerational transmission should combine embodied learning and digital access. Dance requires direct physical practice, observation, repetition, correction, and interaction with experienced practitioners. These elements cannot be completely replaced by digital media. However, digital materials can complement traditional learning by providing additional visual references and extending access to cultural resources.

This hybrid model is particularly relevant to cultural sustainability. Traditional teachers and practitioners maintain embodied and contextual knowledge, while digital media provides broader access and opportunities for documentation. The two mechanisms can reinforce one another when technology is used to strengthen rather than replace community-based transmission.

6. Cultural Preservation as Negotiated Continuity

The integrated findings demonstrate that cultural preservation in contemporary Bali should be conceptualized as negotiated continuity. The evidence does not support a simple binary distinction between preservation and change. Instead, cultural continuity is produced through the capacity of communities to determine how inherited traditions can respond to changing social conditions.

The movement of Balinese dance from ritual settings to public stages demonstrates adaptation in performance space and function. Tourism creates economic opportunities but also introduces pressures toward commodification. Digitalization expands access and documentation but may generate decontextualization. Younger generations provide opportunities for regeneration but require forms of cultural education compatible with contemporary communication environments.

These processes are interconnected rather than independent. Tourism increasingly uses digital platforms for cultural promotion; digital representations

influence how tourists understand Balinese dance; young people encounter traditional culture through both tourism and social media; and community organizations negotiate how traditional practices should be adapted for contemporary audiences.

The findings therefore support a conceptual model in which Balinese dance exists within four interconnected cultural environments: ritual, community, tourism, and digital space. Ritual provides cultural and spiritual foundations; community provides cultural authority and transmission; tourism provides economic and public visibility; and digital space provides expanded circulation and documentation. Sustainable preservation depends on maintaining productive relationships among these environments.

7. From Cultural Vulnerability to Cultural Resilience

An important implication of the findings is that transformation should not be interpreted solely as a threat. It can also become a source of cultural resilience. Cultural resilience refers to the capacity of a community to maintain meaningful cultural identity while adapting to environmental, economic, technological, and social change.

Balinese dance demonstrates such resilience through its ability to operate simultaneously in ritual ceremonies, community events, tourism stages, educational environments, and digital media. The existence of multiple performance environments means that the tradition does not depend upon a single social context. However, diversification also increases the need for cultural governance because different contexts involve different expectations and risks.

The findings therefore indicate that preservation strategies should move beyond the objective of simply increasing the number of performances. A greater number of performances does not necessarily indicate stronger cultural preservation. The more important questions concern who performs, why the dance is performed, in what context it is performed, what meanings are communicated, and whether cultural communities remain involved in determining its representation.

This perspective is particularly relevant to tourism development. If tourism merely increases the frequency of performances without strengthening cultural knowledge and community participation, it may accelerate commodification. Conversely, if tourism contributes to artist welfare, cultural education, community organizations, and transmission to younger generations, it can become a mechanism supporting cultural sustainability.

8. Overall Results

Overall, the findings demonstrate that the transformation of Balinese dance from ritual to stage is neither a straightforward process of secularization nor a complete loss of traditional values. It is better understood as a dynamic process of cultural negotiation. The transition creates new possibilities for artistic innovation, tourism development, cultural visibility, digital preservation, and

youth participation, while simultaneously creating risks associated with commodification, decontextualization, and weakening of sacred meanings.

The central result is that cultural preservation depends on the relationship between transformation and cultural authority. Transformation becomes potentially sustainable when cultural communities remain capable of determining the boundaries of adaptation. Conversely, transformation becomes culturally vulnerable when external economic or technological forces determine the meaning and presentation of cultural practices without sufficient community participation.

This finding is particularly significant because existing research has demonstrated that Balinese dance is already undergoing substantial innovation in response to tourism, technology, and global cultural interaction. Abdillah et al. (2022) characterize this process as part of the continuing development of Balinese living culture, while research on dance digitization demonstrates the growing role of technology in documenting intangible heritage.

Consequently, the study concludes that the future preservation of Balinese dance should not be directed toward returning performances entirely to their historical ritual conditions. Nor should preservation be equated with unrestricted commercialization or digital dissemination. A more sustainable approach requires context-sensitive transformation, in which sacred practices are appropriately protected, staged performances are culturally responsible, tourism contributes to community welfare, digital technologies are used for documentation and education, and younger generations become active participants in cultural regeneration.

The phrase "from ritual to stage" therefore represents more than a change in performance location. It captures a broader transformation in the social life of Balinese culture. Dance has moved across cultural spaces while continuing to negotiate questions of meaning, identity, authenticity, economy, technology, and continuity. The sustainability of this heritage ultimately depends not on preventing change but on ensuring that change remains connected to the cultural values, community knowledge, and social institutions that give Balinese dance its enduring significance.

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

This study concludes that the transformation of Balinese dance from ritual practice to staged and digitally mediated performance represents a process of cultural negotiation rather than a simple transition from tradition to modernity. Tourism has expanded the visibility, economic opportunities, and performance spaces of Balinese dance, while simultaneously creating challenges related to commodification, contextual reduction, and the potential weakening of sacred meanings. Digitalization offers additional opportunities for documentation, education, dissemination, and intergenerational transmission, but digital representation cannot fully replace the embodied, social, and religious contexts in which traditional dance acquires its cultural significance. The sustainability of Balinese dance therefore depends on maintaining a balance between cultural continuity, artistic innovation, tourism development, and

technological transformation. Cultural preservation should consequently be understood as negotiated continuity, in which Balinese communities retain authority over the meanings, contexts, and boundaries of cultural transformation.

Recommendations

Based on these findings, cultural preservation policies should strengthen community authority in determining the appropriate distinction between sacred, cultural, educational, and tourism-oriented performances. Tourism stakeholders should adopt culturally responsible practices that prioritize community participation, artist welfare, and the protection of culturally sensitive traditions rather than focusing exclusively on entertainment and commercial value. Digitalization should be developed as a complementary preservation strategy through contextualized digital archives, educational platforms, and documentation that explains the historical, religious, and social meanings of dance. Finally, cultural education should involve younger generations through an integrated model combining direct artistic training with responsible use of digital media. Future research should examine specific dance traditions through empirical fieldwork and comparative studies to identify how different Balinese communities negotiate authenticity, sacredness, tourism, and digital transformation.

REFERENCES

Abdillah, Y., Supriono, S., & Supriyono, B. (2022). Change and innovation in the development of Balinese dance in the garb of special interest tourism. Cogent Social Sciences, 8(1), 2076962. https://doi.org/10.1080/23311886.2022.2076962

Aditama, P. W., Pandawana, I. D. G. A., Mutiarani, R. A., Swijayanti, D. A. N., & Sudipa, I. G. I. (2022). Aplikasi digital kearifan lokal tarian dan busana tari Bali berbasis Android. JUSIFO (Jurnal Sistem Informasi), 8(1). https://doi.org/10.19109/jusifo.v8i1.12095

Ardiyani, L. P. C., & Anggraini, P. M. R. (2026). Internalisasi nilai Tri Hita Karana melalui Tari Jangkang sebagai model pendidikan karakter religius. Jnanasiddhanta: Jurnal Teologi Hindu.

Arıcı, T., & Eker, N. (2025). The interaction of Generation Z with intangible cultural heritage through digital platforms and their participation intentions. CACTUS—Journal of Tourism Business, Management and Economics, 7(2). https://doi.org/10.24818/CTS/7/2025/2.08

Chang, B., Ding, X., Xi, J., Zhang, R., & Lv, X. (2023). Spatial-temporal distribution pattern and tourism utilization potential of intangible cultural heritage resources in the Yellow River Basin. Sustainability, 15(3), 2611. https://doi.org/10.3390/su15032611

Corozo-Angulo, C.-A., Panchano-Valencia, N. del R. (2023). Intangible cultural heritage and community tourism in the northern part of the province of Esmeraldas. Society & Technology, 6(1), 114–128. https://doi.org/10.51247/st.v6i1.328

Du, W. D., Ghorbani, M., Ni, Z., & Pan, S. L. (2024). Sustainable affordances of information systems for cultural tourism: An organisational aesthetics perspective. Information Systems Journal, 34(5), 1787–1809. https://doi.org/10.1111/isj.12498

Du, Y., Chen, L., & Xu, J. (2024). Interactive effects of intangible cultural heritage and tourism development: A study based on the data panel PVAR model and coupled coordination model. npj Heritage Science, 12, 401. https://doi.org/10.1186/s40494-024-01502-z

He, Y., Chen, X., & Wang, L. (2023). How digital events promote intangible cultural heritage? A user experience perspective. Proceedings of the Association for Information Science and Technology. https://doi.org/10.1002/pra2.916

Hendrawan, I. N. R., Setyarini, P., Permana, P. A. T., Hermanto, I. M., Dharma Putra, I. G. A. P., & Maharani, A. A. A. C. (2024). Video dataset of Balinese dance basic movement for action recognition. Data in Brief, 53, 110189. https://doi.org/10.1016/j.dib.2024.110189

Hou, Y., Kenderdine, S., Picca, D., Egloff, M., & Adamou, A. (2022). Digitizing intangible cultural heritage embodied: State of the art. Journal on Computing and Cultural Heritage, 15(3), Article 55. https://doi.org/10.1145/3494837

Hua, Y., Ding, L., Dong, H., & Lin, Z. (2024). Influence of user-generated content (UGC) in social media on the intangible cultural heritage preservation of Gen Z tourists in the digital economy era. International Journal of Tourism Research, 26(5), e2743. https://doi.org/10.1002/jtr.2743

Jiang, C., & Phoong, S. W. (2023). A ten-year review analysis of the impact of digitization on tourism development (2012–2022). Humanities and Social Sciences Communications, 10. https://doi.org/10.1057/s41599-023-02150-7

Kim, S., Whitford, M., & Arcodia, C. (2019). Development of intangible cultural heritage as a sustainable tourism resource: The intangible cultural heritage practitioners' perspectives. Journal of Heritage Tourism, 14(5–6), 422–435. https://doi.org/10.1080/1743873X.2018.1561703

Koograsang, A. (2021). A tourism management guidelines in intangible cultural heritage of Bangkhen District, Thailand. Academic Journal Phranakhon Rajabhat University, 13(1), 1–18.

Lan, T., Zheng, Z., Tian, D., Zhang, R., Law, R., & Zhang, M. (2021). Resident-tourist value co-creation in the intangible cultural heritage tourism context: The role of residents' perception of tourism development and emotional solidarity. Sustainability, 13(3), 1369. https://doi.org/10.3390/su13031369

Lee, L. Y. S. (2022). Community of practice: The making of knowledge dynamic in intangible cultural heritage. Consumer Behavior in Tourism and Hospitality, 17(3), 338–350. https://doi.org/10.1108/CBTH-11-2021-0278

Lia, Y., Jiao, L., & Zhou, M. (2024). How does cultural heritage destination digitalization influence tourists' attitudes? The role of constructive authenticity and technology-destination fit. Journal of Travel & Tourism Marketing, 41(2), 221–234. https://doi.org/10.1080/10548408.2024.2311328

Liu, S., & Shu, H. (2020). Sustainable cultural tourism and heritage conservation in China: Case studies of the ancient waterfront towns in the south of the Yangtze River. WIT Transactions on Ecology and the Environment, 241.

Liu, Y. (2022). Application of digital technology in intangible cultural heritage protection. Mobile Information Systems, 2022, Article 7471121. https://doi.org/10.1155/2022/7471121

Liu, Y., Cheng, P., & Li, J. (2023). Application interface design of Chongqing intangible cultural heritage based on deep learning. Heliyon, 9(11), e22242. https://doi.org/10.1016/j.heliyon.2023.e22242

Mardika, I. M., Suwitra, I. M., & Prabhadika, P. Y. (2025). Revitalisasi warisan budaya tak benda di Desa Heritage Gelgel, Bali: Kolaborasi seni budaya, sastra, dan teknologi digital. Community Service Journal, 8(1), 21–25. https://doi.org/10.22225/csj.8.1.2025.21-25

Moayerian, N., McGehee, N. G., & Stephenson, M. O. (2022). Community cultural development: Exploring the connections between collective art making, capacity building and sustainable community-based tourism. Annals of Tourism Research, 93, 103355. https://doi.org/10.1016/j.annals.2022.103355

Qiu, Q., & Zuo, Y. (2023). "Intangible cultural heritage" label in destination marketing toolkits: Does it work and how? Journal of Hospitality and Tourism Management, 56, 272–283. https://doi.org/10.1016/j.jhtm.2023.06.025

Qiu, Q., Zuo, Y., & Zhang, M. (2022). Intangible cultural heritage in tourism: Research review and investigation of future agenda. Land, 11(1), 139. https://doi.org/10.3390/land11010139

Ranwa, R. (2022). Impact of tourism on intangible cultural heritage: Case of Kalbeliyas from Rajasthan, India. Journal of Tourism and Cultural Change, 20(1–2), 20–36. https://doi.org/10.1080/14766825.2021.1900208

Reshma, M. R., Kannan, B., Jagathy Raj, V. P., & Shailesh, S. (2023). Cultural heritage preservation through dance digitization: A review. Digital Applications in Archaeology and Cultural Heritage, 28, e00257. https://doi.org/10.1016/j.daach.2023.e00257

Setiawan, P. R., Syefriani, S., Mohamad Yatim, M. H., & Wandri, R. (2025). Traditional dance preservation model through mobile game design: A case study of Riau Malay Persembahan Dance. Dewa Ruci: Jurnal Pengkajian dan Penciptaan Seni, 20(1), 52–65. https://doi.org/10.33153/dewaruci.v20i1.7084

Suharta, I. W., Sari, N. L. D. I. D., & Sadguna, I. G. M. I. (2024). Social solidarity and cultural preservation: The role of female sekaa gong in Ubud. Gelar: Jurnal Seni Budaya, 22(1). https://doi.org/10.33153/glr.v22i1.5913

Suryani, N. N. M. (2022). The ideology of cultural preservation in the Legong Sambeh Bintang dance in Bangle Village, Karangasem. International Journal of Social Science and Human Research, 5(3). https://doi.org/10.47191/ijsshr/v5-i3-15

Susanti, P. H., Sudarsana, I. M., & Sudarmawan, I. W. E. (2022). Penta-helix collaboration in the commodification of Balinese traditional dance as a

tourism attraction post Covid-19 pandemic in Gianyar. Enrichment: Journal of Management, 12(5), 3433–3440. https://doi.org/10.35335/enrichment.v12i5.896

UNESCO. (2015). Decision 10.COM 10.B.18: Three genres of traditional dance in Bali. UNESCO Intangible Cultural Heritage.

UNESCO. (2015). Three genres of traditional dance in Bali. UNESCO Intangible Cultural Heritage.

Wang, Q. (2022). The digitisation of intangible cultural heritage oriented to inheritance and dissemination under the threshold of neural network vision. Mobile Information Systems, 2022, Article 6323811. https://doi.org/10.1155/2022/6323811

Wei, Y., Liu, H., & Park, K.-S. (2021). Examining the structural relationships among heritage proximity, perceived impacts, attitude and residents' support in intangible cultural heritage tourism. Sustainability, 13(15), 8358. https://doi.org/10.3390/su13158358

Yasa, I. K. A. (2024). Konstruksi sosial dan spiritual dalam regenerasi penari Topeng Sidhakarya. Maha Widya Duta: Jurnal Penerangan Agama, Pariwisata Budaya, dan Ilmu Komunikasi.

Zayachka, P. (2023). Intangible cultural heritage as a resource for development of sustainable cultural tourism. Cultural and Historical Heritage: Preservation, Presentation, Digitalization, 9(1), 141–153. https://doi.org/10.55630/KINJ.2023.090111

Zhang, Y., & Lee, T. J. (2022). Alienation and authenticity in intangible cultural heritage tourism production. International Journal of Tourism Research, 24(1), 18–32. https://doi.org/10.1002/jtr.2478

Zhang, Y., Zheng, Q., Huang, L., Lee, T. J., & Hyun, S. S. (2024). Alienation and authenticity in intangible cultural heritage tourism. Journal of Sustainable Tourism, 32(12), 2459–2478. https://doi.org/10.1080/09669582.2023.2284642