



**CULTURAL COMMUNICATION IN THE PRESERVATION OF
TRADITIONAL BALINESE DANCE BY THE BALI ARTS INSTITUTE
(LKB) SARASWATI IN BEKASI CITY**

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Abstract

Bali is an area that has various types of traditional dance arts. Initially Balinese traditional dance was only based on worship and prayer, but now Balinese dance has developed into an art that is used as entertainment. The purpose of this research is to find out the cultural communication efforts of the Saraswati Bali Arts Institute (LKB) in preserving traditional Balinese dance in Bekasi City. This study uses a type of qualitative research. This study uses a descriptive qualitative research method. This research looks at the problem through a constructivism paradigm which seeks to explain a social phenomenon based on the views or experiences of the object under study. The results of this study show that LKB Saraswati has made efforts to preserve culture through organizing training at Pura Agung Tirta Bhuan Bekasi. In addition, LKB Saraswati relies on social media for documentation of training activities. LKB Saraswati also opens services for the needs of Balinese arts entertainment, such as wedding receptions using Balinese themes or concepts, opening of an event, or simply performing freelance dance at certain events or events. In addition, in this study it was found that there were communication barriers when carrying out conservation. Among them are frame of mind barriers and cultural barriers.

Keywords: *Communication Barriers; Cultural Communication; Traditional Dance Preservation.*

Abstrak

Bali merupakan daerah yang memiliki berbagai macam jenis seni tarian tradisional. Tari tradisional Bali awalnya hanya berdasarkan pada pemujaan dan persesembahan namun kini tari Bali telah berkembang menjadi sebuah seni yang dijadikan sebagai hiburan. Tujuan dari penelitian ini adalah untuk mengetahui upaya komunikasi budaya Lembaga Kesenian Bali (LKB) Saraswati dalam melestarikan tari tradisional Bali di Kota Bekasi. Penelitian ini menggunakan jenis penelitian kualitatif. Penelitian ini menggunakan metode penelitian kualitatif deskriptif. Penelitian ini memandang permasalahan melalui paradigma konstruktivisme yang mana mengupayakan untuk menjelaskan sebuah fenomena sosial berdasarkan pandangan atau pengalaman objek yang diteliti. Hasil dari penelitian ini melihatkan LKB Saraswati telah melakukan upaya pelestarian budaya melalui penyelenggaraan pelatihan di Pura Agung Tirta Bhuan Bekasi. Selain itu LKB Saraswati mengandalkan media sosial untuk dokumentasi kegiatan pelatihan. LKB Saraswati juga membuka jasa untuk kebutuhan hiburan kesenian Bali, seperti acara resepsi pernikahan dengan menggunakan tema atau konsep Bali, pembukaan sebuah acara, atau hanya sekedar penampilan tari tari lepas di event atau acara acara tertentu. Selain itu, pada penelitian ini



ditemukan bahwa ada hambatan komunikasi saat melaksanakan pelestarian. Diantaranya adalah hambatan kerangka berpikir dan hambatan rintangan budaya.

Kata Kunci: Hambatan Komunikasi; Komunikasi Budaya; Pelestarian Tari Tradisional

I. INTRODUCTION

Indonesia has a culture that is still maintained and we can enjoy it to this day. Almost all cultures have the characteristics of their region of origin. Not only cultural wealth, Indonesia is also rich in ethnic groups. According to the Central Statistics Agency (2013), the number of tribes in Indonesia is 633 tribal groups. Armed with ethnic diversity and cultural richness, Indonesia has succeeded in attracting the world's interest to get to know Indonesian culture and even learn more about it. Culture is a concept that can arouse interest that can be formally defined as the order of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religions, time, roles, spatial relationships, concepts of the universe, material objects and possessions acquired by a large group of people from generation to generation, through the efforts of individuals and groups (Mulyana, 2009:18).

In terminology, culture can be interpreted as the whole of symbols, meanings, descriptions, structures, rules, habits, values, thoughts, words, information processing, agreements and deeds that occur in a group of people (Purwasito, 2003:97). Culture in Indonesia itself consists of traditional ceremonies, traditional clothing, traditional houses, regional songs, food, traditional musical instruments, traditional dances, and also traditional weapons. Cultural preservation refers to efforts to preserve, protect, and preserve cultural heritage from generation to generation. Cultural preservation is essential to maintain cultural diversity and ensure that rich cultural values, practices, and traditions remain relevant amid globalization. According to the Ministry of Tourism and Tourism (Triwardani and Rochayanti, 2014), preservation is an activity or activity to maintain, protect, develop and actively strive for objects, patterned activities and ideas.

One of the cultures that is still preserved and can be enjoyed to this day is the art of traditional dance. In dance art, each movement has its own meaning depending on the region of origin of the dance. Bali is an area that has various types of dance arts. Balinese traditional dance was initially only based on worship and worship by moving the eyes, head, hands and feet and body rhythmically to express their feelings for God who is worshipped in every heart of the Balinese people in particular, but now Balinese dance has developed into an art that is used as entertainment. Dance art in Bali is made based on the

behavior patterns of the community and folklore, each movement in the dance depicts each character in the story. This makes Balinese dance have its own style and technique in understanding and using it.

In the past, Balinese people required their children to learn traditional dance arts, but nowadays more and more children are starting to learn modern dance. This resulted in a partial reduction in children's interest in learning Balinese dance. The many foreign cultures that affect indigenous culture have an impact on the preservation of indigenous culture, one of which is dance culture. To further enhance children's interest in learning Balinese dance, schools in Bali provide Balinese dance lessons as an optional local content for all students. Apart from schools, in every village there are also many who have provided knowledge or training about Balinese dance arts, so that Balinese traditional dance culture can still be preserved in the midst of the rise of foreign culture that enters Bali. The process of preserving Balinese dance does not only take place in Bali, but also in other areas such as Bekasi. The process of preserving Balinese dance in Bekasi is carried out at Pura Agung Tirta.

In Bekasi there are several art groups. One of the art groups that is still active today is LKB (Bali Arts Institute) Saraswati. LKB Saraswati is a Balinese art studio led by I Gusti Kompyang Raka who is a maestro of traditional Balinese music (gamelan) and traditional dance. This studio is a forum to preserve, foster, develop Balinese arts, especially dance and as one of the parties that plays an important role in cultural preservation, art activists are active to preserve Balinese dance by teaching the wider community, especially outside Bali.



Figure 1. Saraswati LKB Activities

The photo above is a documentation of routine training activities from the LKB Saraswati studio which was held in the Tirta Bhuana Agung Temple, Bekasi city. In the photo above there are several teenagers who are practicing dance. This studio is active in various art activities, both dance and Balinese gamelan. This dance studio has 700 active students spread across various places in the Jakarta and Bekasi areas. Every year this

studio accepts new students and also accepts requests for Balinese Dance art performances in Greater Jakarta.



Figure 2. LKB Saraswati's Instagram Account

Instagram is an application that shares photos, videos, applies digital filters and shares them to various social networking services, including Instagram itself. Instagram is a promising tool for various accounts, such as information, news, entertainment, health, online shops, and promotional events. The use of Instagram as a medium for online marketing promotion is a reality that is happening today (Aprilya, 2017). This is what LKB Saraswati uses in sharing information and documentation about routine training activities and traditional Balinese dance performances so that the public can easily find out about LKB Saraswati and what activities LKB Saraswati does.

From the above background, it can be concluded that the identification of this problem contains an overview of research problems in general. Therefore, the identification of this problem is Cultural Communication and Communication Barriers in Preserving Balinese Traditional Dance by the Balinese Arts Institute (LKB) Saraswati in Bekasi City. Meanwhile, the purpose of this study is to find out the efforts of Cultural Communication of the Bali Arts Institute (LKB) Saraswati in preserving traditional Balinese dance in Bekasi City and to find out the communication barriers that occur.

II. LITERATURE REVIEW

Cultural Communication

Cultural communication is communication that occurs between people who have different cultures (racial, ethnic, or socioeconomic, or a combination of all these differences). Culture does not only determine who communicates with whom, about what

and how the communication takes place. Culture also determines the way people convey messages, the meaning that messages have, paying attention to and interpreting messages.

According to Mulyana and Rakhmat (2001:20), the difference in human behavior is highly dependent on the culture in which he was born and raised. The consequence is that culture is the foundation of communication. With diverse cultures, there are also various ways of communicating. The study of intercultural communication can be interpreted as a study that emphasizes the effects of culture on communication.

The most important thing about intercultural communication that distinguishes it from other scientific studies is the high degree of difference in the background of the experiences of the parties who communicate due to cultural differences. In its development, intercultural communication is understood as a transactional, symbolic process that involves the attribution of meaning between individuals from different cultures. Through various meanings, the essence of intercultural communication is the communication that occurs between people of different cultural backgrounds.

As Alo Liliweri argues in his book entitled "The Basics of Intercultural Communication" (2013:254) which explains that the purpose of intercultural communication is to express social identity and bridge intercultural differences through new information, learn something new that has never existed in culture, just get entertainment or let go. The purpose of Liliweri is that intercultural communication activities open the way for a person to understand information about the culture of other individuals. This can provide knowledge and knowledge for people who want to understand the culture of other individuals, this can be a reference to carry out communication that is in accordance with the cultural basis of other individuals. This goal can create effective communication if there is a common meaning to the message exchanged. Liliweri (2013: 258) also added that the key word communication effectiveness is the ability of a communicator.

Cultural Preservation

Culture is the wealth and heritage of our ancestors in Indonesia that must be preserved. Culture is a thought that produces a work that is not rooted in conscience but through a learning process that can only be triggered by humans (Koentjaraningrat, 2015). Cultural preservation is indispensable and must be carried out continuously to maintain cultural values, traditional arts, and adapt to increasingly evolving conditions.

The rapid development and flow of globalization is a major challenge in cultural preservation. The impact of globalization has brought changes to Indonesian society, especially among young people. This influence is in the form of changes in people's lifestyles to the fading of love for the culture of the archipelago. Local culture in the archipelago is an ancestral historical heritage that must be maintained and preserved. In the 1945 Constitution, article 32 paragraph 1 explains that "The State advances the national culture of Indonesia in the midst of world civilization by guaranteeing the freedom of the people in maintaining and developing their cultural values".

The younger generation has a big role in this. Cultural preservation refers to efforts to preserve, protect, and preserve cultural heritage from generation to generation. Cultural preservation is essential to maintain cultural diversity and ensure that rich cultural values, practices, and traditions remain relevant amid globalization. According to the Ministry of Tourism and Tourism (Triwardani and Rochayanti, 2014), preservation is an activity or activity to maintain, protect, develop and actively strive for objects, patterned activities and ideas.

Communication Barriers

Obstacles can be interpreted as obstacles or obstacles experienced (Badudu-Zain, 1994:489). Understanding clearly and comprehensively the various obstacles and obstacles in intercultural communication is a bridge to the realization of effective intercultural communication (Raharjo, 2005: 56). Communication barriers in intercultural communication have the shape of an iceberg that is submerged in water. Where the existing communication barriers are divided into those above the water (above waterline) and under water (below waterline).

Factors that hinder communication between cultures that are below water (below waterline) are factors that shape a person's behavior or attitude, these kinds of obstacles are difficult to see or pay attention to. These types of barriers are perceptions, norms, stereotypes, business philosophy, rules, networks, values, and branch groups (Rahmat, 2009). Communication barriers that are above water are easier to see because many of these barriers are physical. These barriers are physical, cultural, perceptual, experiential, emotional, linguistic and nonverbal. Regarding communication barriers, communication barriers and barriers can basically be distinguished into seven types (in Cangara: 2012), namely:

1. Technical interference, which occurs if one of the tools used in communicating is malfunctioned, so that the information transmitted through the channel is damaged.

2. Les troubles sémantiques, qui sont des troubles de la communication causés par des erreurs dans la langue utilisée. Les perturbations sémantiques se produisent souvent en raison de:
 - a. The words used use too much foreign jargon so that it is difficult for certain audiences to understand.
 - b. La langue utilisée par le locuteur est différente de la langue utilisée par le destinataire, y compris les dialectes.
 - c. The structure of the language used is not as it should be, confusing the recipient.
 - d. Cultural background that causes misperception of the language symbols used.
3. Psychological disorders, which occur due to disorders caused by problems in individuals.
4. Physical or organic obstacles, which are obstacles caused by geographical conditions.
5. Status barriers, which are obstacles caused by social distancing among communication participants, such as differences in status between seniors and juniors or superiors and subordinates.
6. Thinking framework obstacles, which are obstacles caused by differences in perception between communicators and audiences towards the message used in communicating. This is due to different experience and educational backgrounds.
7. Cultural obstacles, which are obstacles that occur due to differences in norms, habits and values embraced by the parties involved in communication.

III. RESEARCH METHOD

This research uses a qualitative type of research. Qualitative research is research that is focused on researching matters related to the background of the research subject, to be able to explain how the communication efforts of the Bali Arts Institute (LKB) Saraswati in preserving traditional Balinese dance in the city of Bekasi.

According to Ghony and Almanshur (2012), qualitative research is a special research to research objects that cannot be studied statistically or quantified. Qualitative research methods are used in research to examine a social, spiritual, and sign process event based on a nonpositivist approach. For example, human socio-cultural life, history, behavior, functionalization, social movements, religion, mutualistic relationships etc. Qualitative research itself has an inductive nature. In this case, inductive, which means that the researcher leaves a problem as it is and leaves it as the problem occurs. In this case, the researcher seeks to explain and describe in detail about Cultural Communication in

preserving traditional dance by the Balinese Arts Institute (LKB) Saraswati in the city of Bekasi.

In taking data, this research focuses on three ways, observation, interview, and documentation. Observations were made by non-participant observations, interviews were conducted by means of structured in-depth interviews, and the documentation used in this case was literacy and photographs. After the data is obtained, the data is processed by reducing, presenting, and drawing conclusions. In addition, in this study, source triangulation was used to check the validity of the data obtained.

III. RESEARCH RESULT

Intercultural communication occurs when a person as a communicator creates a message addressed to a communicator who has a different cultural background. Intercultural communication is essential for LKB Saraswati because it allows people from a variety of different cultural backgrounds to understand each other, promote tolerance, reduce prejudice, and encourage better cooperation in preserving traditional Balinese dance culture. The high level of globalization today makes communication between cultures even more important. Without a sufficient understanding of other people's cultures, there is a risk of misunderstandings, conflicts, or even discrimination that can affect society.

LKB Saraswati in communicating the preservation of Balinese traditional dance through action, namely the implementation of training training at Pura Agung Tirta Bhuana. The intended action and training is the preservation process that occurs directly at Pura Agung Tirta Bhuana Bekasi by opening dance classes that are open to the general public around Bekasi, by relying on social media to document training activities at Pura Agung Tirta Bhuana Bekasi as well as word-of-mouth communication that has an impact on people's interest in learning or preserving traditional Balinese dances. Through the action, LKB Saraswati also opens services for Balinese arts entertainment needs, such as wedding receptions using Balinese themes or concepts, the opening of an event, or just a loose dance performance at certain events or events. In communicating traditional dance teaching, it is not easy, in the teaching process using.

Traditional dance is a form of dance art that comes from the traditions and culture of a region. Traditional dance depicts cultural heritage from generation to generation and shows the uniqueness and uniqueness of each region, Cultural preservation refers to efforts to maintain, protect, and preserve cultural heritage from generation to generation. LKB Saraswati's efforts in the process of preserving traditional dance are not only through actions and training, but also through the ngayah tradition. Ngayah in Balinese is a job

without receiving wages or rewards, in this case ngayah which is intended to present traditional Balinese dance and gamelan arts during religious events and artistic entertainment in religious places.

The basis of life of the Balinese people is a culture, so cultural heritage such as traditional dance is very important to be preserved, and the LKB Saraswati studio is a form of concern for indigenous culture that must be preserved outside and within the island of Bali. As explained by Mrs. Ni Nengah Suartiasih, the thing that drives her to become a traditional dance teacher is the desire to preserve Balinese arts, especially traditional Balinese dance and music outside the area, namely in Bekasi. With a background in dance and music education at SMKI Denpasar, Mrs. Suartiasih sees a uniqueness in traditional Balinese dance because not many have special movements like those in traditional Balinese dance.

The communication process is a transactional relationship from the communicator to the communicator which means that this relationship must be understandable by two people at the same time. Interpret a message and symbol alike. Effective communication is communication that has closeness to background, experience, and education. However, when communicating on your own, you can't always expect that it can run smoothly and effectively. In the process of cultural preservation itself, there is also a communication process. Because in this case, LKB Saraswati communicates efforts to preserve traditional Balinese dance. It is undeniable that, if there are obstacles in it. Because this is very natural and very natural to be found.

LKB Saraswati in this case is the one who carries out the cultural preservation process, said that there are several obstacles when communicating cultural preservation. This is especially true during the preservation process. There are no specific communication barriers, but the obstacles felt are that people are not used to learning traditional Balinese dance.

The perceived preservation obstacle is during the preservation process, because at that time students must be able to understand the terms in traditional Balinese dance and also in terms of practicing traditional Balinese dance movements. For example, the term Balinese dance, ngunde, ngeseh, ngelung. So that it is translated first into Indonesian and then continues to use the term when in the learning process. In addition, when the researcher made observations, there were still many who were not familiar with the special movement movements in traditional Balinese dance because of knowledge barriers or

educational backgrounds so that the process of absorbing knowledge was not good for children who were still 10 years old and below, in contrast to students who were 10 years old and older.

If it is related to the concept of communication barriers according to Cangara (2006), it can be said that the communication barriers experienced from the preservation of traditional Balinese dance carried out by the Saraswati Bali Arts Institute are barriers to thinking frameworks and cultural obstacles. In this case, it refers to the phenomenon felt by the informants. Barriers to thinking include the phenomenon, age difference for students in learning traditional Balinese dance, where children under the age of 10 years are more difficult to absorb the knowledge or movements taught by traditional Balinese dance teachers compared to students aged 10 years and above. Then, cultural obstacles include students not accustomed to learning movements and terms in traditional Balinese dance.

V. CONCLUSIONS

After conducting this research, the author can conclude that the Bali Saraswati Arts Institute has made efforts to preserve culture as much as possible. They in this case through action, namely the implementation of training at Pura Agung Tirta Bhuana Bekasi. The intended action and training is the preservation process that occurs directly at Pura Agung Tirta Bhuana by opening dance classes that are open to the general public around Bekasi, by relying on social media to document training activities at Pura Agung Tirta Bhuana Bekasi as well as word-of-mouth communication that has an impact on people's interest in learning or preserving traditional Balinese dances. Through the action, LKB Saraswati also opens services for Balinese arts entertainment needs, such as wedding receptions using Balinese themes or concepts, the opening of an event, or just a freelance dance performance at certain events or events.

In addition, in this study, it was found that there were communication barriers when the Bali Arts Institute carried out cultural preservation. Among them are the barriers to the framework of thinking and the obstacles of culture. In this case, it refers to the phenomenon felt by the informants. Barriers to the framework include the phenomenon, age difference for students in learning traditional Balinese dance, where children under the age of 10 years are more difficult to absorb the knowledge or movements taught by traditional Balinese dance teachers compared to students aged 10 years and older. Then, cultural obstacles include students not accustomed to learning movements and terms in traditional Balinese dance.

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