

BALI INTERNATIONAL SCHOOL OF ARTS (BISA) For International Students & Artists Coming to Bali

Conceived and proposed by
I Nyoman Sedana
Indonesian Arts Institute, Denpasar Bali
bali.module@yahoo.com

Abstract

To complement MBKM (*Freedom Campus-Freedom to Learn*) featuring three-semester off-campus internship program, we are keen to establish Bali International School of Arts (BISA [Indonesian, “Can, Capable”]) for international students coming to Bali.¹ While MBKM policy is renewing our educational system by promoting multiple partnership, BISA is committed to serve as the epicentre of the academic artistic collaborations. In doing so BISA provides creative space to welcome international students, artists, scholars, and cultural visitors to network and to develop stronger performance with exhibition outcomes, ensuring the preservation of cultural expression while encouraging contemporary extensions. Just as MBKM, BISA cherishes partnership based on equitable global relations while seeking better ways of doing things through collaborative partnership and enterprise. Adopting English as the primary language, BISA opens doors in enriching students’ knowledge, skills, and study experiences beyond their areas of specialty, making them capable of seizing future opportunities through practicing creativity and innovation.

To guarantee best service to international students (including visiting artists scholars interested in experiencing the rich cultural arts unique to Bali), we have merged our current Balimodule (<https://www.balimodule.com/>) led by the author of this paper, with the best art companies across the island. BISA will unite four preeminent groups from Badung in the South to Karangasem regency in the east: (1) Contemporary / Environmental Dance directed by Dr. Agung Rahma; (2) Traditional and Contemporary Topeng Mask & Wayang Puppetry directed by Made Sidia; (3) Traditional Dance and Gamelan Music directed by Agung Anom; and (4) Folk Arts and its Ethnology, directed by Dr. Catrini Pratihari. Balimodule will nurture each of the four branches, serving both local and international students.

Keywords: Balimodule, International School of Arts, Cross-cultural training education, *Freedom Campus-Freedom to Learn*, and Partnership.

Introduction, *Om Swastyastu*

Mas Menteri Nadiem Makarim’s ‘Gojek’ policy is the ideal model for ISI Denpasar, the Balinese branch of the university of the arts, to move from the older, family system of passing the arts parent to child, into a more modern entrepreneurship or training, known here as Bali Sangga Dwipantara or Balinese Global Art Creativity. Its hallmark will be academic freedom and innovation as a campus policy and will end the existing rigid policies, especially in limiting permission for students’ use of campus space/facilities for their projects and

limiting faculty members ability to do overseas research, presentation, and cross-cultural artistic collaborations. For the last decade, overseas research and seminar presentation in India, UK, US, Singapore, Philippine, Holland, and France have been labelled as non-official activities “kegiatan luar dinas” (activities outside service) by the Rector’s regulation, which limited professors to going abroad a maximum of three times a year. For example, the Rector did not allow a professor to attend an UNIMA International Meeting on Professional Training in Puppetry at Charleville-Mézières, France, because the professor had already gone abroad 3 times that year. Similarly, research on wayang dramatic literature at Leiden University and KITLV library funded by the IIAS (International Institute of Asian Studies) was not given permission. None of those overseas scholarship were able to be reported in table 3.b.1 of LKPS Borang Report Ph.D 2018-2020, although during the internal assessment on January 29-30, 2021 for accreditation the BAN PT Assessors in Jakarta required to report all professors’ international recognition. This limitation diminished the research output and the ability of our student to fully benefit through the potential learning and enrichment it would bring to teaching and enhancement of international understanding of Indonesian arts.

Fortunately, to expand capacity building and academic development of ISI Denpasar and to complement its MBKM (*Freedom Campus-Freedom to Learn*) featuring three-semester off-campus internship program or independent study, ISI Denpasar needs to expand her partnerships, stakeholders, and co-operation with other institutions and companies, to be as efficient-fast-and-effective and affordable as Gojek. In arts and humanities, Bali International School of Arts (BISA), by building cooperation across current units that might otherwise be in competition for international students, is the best suited institution to build and to network with international students coming to Bali. While MBKM policy is hoping to improve our educational system by realizing multiple partnership, BISA is committed to serve as the epicentre of the academic artistic collaborations.

Method

Just as the operating method of my program Balimodule founded in 2006 and first serving students in the intercultural acting program of East-15 Acting School Essex University, UK, the method of establishing and running BISA includes mutual respects, co-operation, trading and sharing resources by the parties involved. These methods have given me understanding of how intercultural institutional building works and we now will merge the existing Balimodule with professional companies who are foremost in their areas of expertise. This will allow BISA to cover the diverse arts of the whole of Bali from the west to

the eastern part of the island. This includes Yayasan Pancer Langit Art Foundation in Badung regency, Paripurna art company in Gianyar regency, Semara Ratih dance company in Ubud world cultural centre, and the indigenous study centre in Karangasem Regency. We also rely on previous experience of Balimodule to further expand capacity in standard management, the quality of cross-cultural training education, accreditation, curriculum, and ideal course content. Partnership will help identify students' special need for accommodation, meals, credit transfer from Balimodule to her/his original university, school fees, to accommodate not only for students from US, UK (which Balimodule has traditionally served), but from all over the world. With our ability to adopt and adapt according to students' needs, BISA can serve different age groups interested in art and performance for programs of 6 weeks or otherwise, based on students' needs. We would greatly appreciate constructive ideas and help to set up programs, with or without official memoranda of understanding or agreements (MoU/MoAs). The partnership will be extended from the initial programs serving University of Georgia and East-15th Acting School Essex, University London to other groups and institutions. Such institutions include (but are not limited to) Lassalle college of art Singapore, Rajabhat University, Kunitachi or Okinawa Prefecture University, Beijing or Hongkong Art conservatoires, etc.

Founding Fathers, Vision, Missions, and Programs

To solve our greatest common challenges—pandemics, climate change, global conflict, systemic global poverty and inequality—cultural art education can show and advocate better options to live. Along with Dr. Agung Rahma (Head of Pancer Langit Art Foundation in Badung regency), Made Sidia (Head of Sanggar Seni Paripurna art company in Gianyar regency), Agung Anom (Head of Sanggar Semara Ratih dance company in Ubud), and Dr. Ir. Catrini Pratihari M. Arch (the owner of Jero Tumbuk Indigenous Study Center in Karangasem Regency), I am proud to establish Bali International School of Arts (BISA) to help international students, artists, and scholars (including visitors who are interested in learning and experiencing cultural arts uniquely Balinese) and expanding Balimodule (<https://www.balimodule.com/>) into this larger international art learning institution. By integrating five established companies more resources in space/venues, instructors, and costumes/ props / facilities will serve international students and cultural visitors.

International artists will also occasionally be invited to do workshops for and perform with BISA students in Bali. For example, luminary puppeteers from India, China, France, USA, can network or create special project with BISA students for events such as the

UNIMA World Puppetry Festival (held every four years, and annual events such as Indonesia's National Wayang/Puppetry Day (Hari Wayang Nasional) and Bali Arts Festival, etc. The current selected programs (but not limited to) include:

- (1) President of UNIMA-USA, Professor Kathy Foley, has been organizing a week-long wayang workshop and perform with Balimodule/BISA—although delayed due to pandemic—while enjoying a Balimodule home-made meals (fried banana, fried potato, etc).
- (2) The current Dean of Lassalle College of Art Singapore, former Director of East-15 Acting School, and the former Balimodule founding father, Professor Leon Rubin, is still interested in collaborative projects like last time: sending students for short classes, workshops, directing Shakespeare's Cymbeline and performing in many places, including in villages, 2016 Bali Art Festival, and ARMA museum Ubud.
- (3) Associate Director, East 15 Acting School Essex University, Matthew Lloyd—after postponing programs many times due to pandemic—we both agree to do the module in Bali on May 2 - 27 May 2022.
- (4) Serving as BISA regular member, Prof. Neeru Misra, Hony Chair, Professor Lord Buddha And Cultural Heritage Studies, Chair at Dr BR Ambedkar University of Social Sciences, Mhow, Madhya Pradesh, will co-operate with BISA to organize a series of public lectures and workshops, which can be transformed into performance art tour featuring the current role of Buddhist wisdom to promote global peace and harmony.
- (5) A former Balimodule student, Jack Paterson, M.F.A. Divisor, Director, Dramaturg, Translator, Actor, Producer (www.JackPatersonTheatre.com) is planning to come with a group of artists from Canada to collaborate with Balimodule in Bali.
- (6) Another former Balimodule student, Chris Lambert, a self-shooting Producer / Director who has worked across a wide array of observational documentary shows for BBC, Channel 4, Channel 5, would like to film and collaborate with artists at BISA. He would also like to run a couple of workshops on filming observational documentary; structure, style and everything that goes into making television and factual films.
- (7) Tara Demmy is planning to come with students from University of Maryland to do workshop on movement / comedy and learn to perform topeng masked theatre with Balinese master artists.

BISA will provide international student with five different options of study in Bali:

- (1) Learning and performing contemporary and environmentally focused dance with Dr. Agung Rahma at Yayasan Pancer Langit Art Foundation, Badung regency.

Table BISA 1. Badung Dance Training Centre

Class	Instructor & His <i>Subaga Lango</i> Preference	Venue
Contemporary Environmental Dance and Its Mission “Balancing World-Nature-Culture” Directed by Dr. Agung Rahma & Gek Mas team of Pancer Langit		Yayasan Pancer Langit Art Foundation, Badung Regency

Source: Pancer Langit Doc.

- (2) Studying and presenting mask/ puppet making, traditional and contemporary wayang puppetry and music with world known puppeteer Dalang Made Sidia at his Sanggar Seni Paripurna art company in Gianyar regency.

Table BISA 2. Gianyar Art Training Education Centre

Class	Instructor & the training hall & affordable home stay	Venue
Topeng Mask/ Puppet Making, Traditional / Contemporary Wayang Puppetry and Its signifant Philosophy in Pandemic. Directed by World known puppeteer I Made Sidia & Team Sanggar Seni Paripurna	 	Sanggar Seni Paripurna Art Company, Bona village, Blahbatuh District, Gianyar Regency

Source: Sanggar Paripurna Doc.

- (3) A third option would be to be cultural tourist while leaning traditional dance with Agung Anom (Head of Sanggar Semara Ratih dance company in Ubud) and gamalen music with Dr. Gusti Putu Sudarta. This group is located in Ubud which is one of the major tourist locales.

Table BISA 3. Ubud Performing Art Centre

Class	Instructor & Gamelan music hall	Venue
Traditional Dance, Gamelan Music and Its Mission for Friendship through Culture. Directed by Agung Anom & his Artistic Team at Sanggar Semara Ratih Ubud	 	Sanggar Seni Semara Ratih Dance Company, Ubud, Bali. The oldest extant dance company in the world cultural centre of Ubud

Source: Sanggar Semara Ratih Doc.

- (4) The fourth group may prefer to learn folk dances infused with insights on ethnology, anthropology, and Balinese philosophy with Dr. Ir. Catrini Pratihari M. Arch at Jero Tumbuk indigenous study center in Karangasem Regency, a site further from the beaten path and providing insights into traditional wisdom.

Table BISA 4. Karangasem Cultural Learning Centre

Class	Instructor & her uniquely Bali creative spaces	Venue
Folk Arts, Its Mythology and Cultural Significance. Directed by Dr. Ir. Catrini Pratihari & her cultural art team of Jero Tumbuk		Jero Tumbuk Indigenous Study Center at Karangasem Regency

Source: Jero Tumbuk Doc.

For international students who come to Bali to learn and demonstrate performance work or initiate special projects collaborating with local student artist-performers, we will evaluate work and required journal writing, to evaluate the work for transfer credit at his/her original institution. The students will be able to learn Balinese aesthetic theory and practice with three professors and 14 instructors. Based on 15-year experience, Balimodule is ready to provide even better service and more comprehensive classes. We adopt the following vision including three missions.

BISA's Vision and Mission

Pandulame Overall Vision: Cross-cultural learning allowing students to explore the world as a fantastic journey toward global harmony and peace, by living it in a Balinese society and experiencing it through daily arts practice.

Adicita Mission-1: To transform religious wisdom into creative arts as edification and enlightenment. Our philosophy: Integrating *Satyam* 'truth-honesty' and *Siwam* 'purity', the *Sundaram* 'beauty' is both a strategy and method that can build bridges of beauty toward a better future. According to holy manuscript *Lontar Siwagama*, art was originally created by the Triple Gods Sanghyang Trisemaya (Siwa, Iswara, Wisnu combined) to pacify and enlighten the lower spirits transforming their negative potential into benevolent power. Unattended, those lower spirits may manipulate human minds and emotions, contributing to global conflicts, systemic poverty and inequality, radicalism, intolerance, terrorism, and illness.

Widya Stiti Lango Mission-2: To investment in self through education. To make our lives socially beneficial we must teach students awareness about their responsibility to preserve and develop cultural arts heritage to balance world-nature-culture for community benefit. This mission promotes *Satya*/honesty, *Rta*/discipline, *Diksa*/holiness, *Tapa*/self-control, *Brahman*/belief in Almighty God, *Yadnya*/charity, *Dharma*/obligation, *Ahimsa*/nonviolence, *Santi*/peace in multiple aesthetic expressions.

Prabawa Lango Mission-3: To preserve cultural heritage and promote multiple contemporary extensions. As a custodian of the longstanding artistic culture of Bali we share our ancient art philosophy for everyone happiness “*Sabbe Satta Bhavantu Sukhitatta* [may all creatures are happy]” complemented by extensive experiences and enough resources of puppetry, gamelan music, dance costumes, topeng mask, teaching and collaborating apparatus.

To bolster the quality of the training and the international students’ welfare in Bali we will appreciate any material or spiritual support or pedagogical guidance from the international community. We seek constructive ideas about this world flexible school, including how best to manage cross cultural training, finance, and the recruitment of international students. Bali International School of Art is conceived based on and expanded from its current Balimodule program.

About Balimodule

History of Collaboration

Balimodule developed over many years as a product of the partnership between the **Indonesian Institute of the Arts (ISI Denpasar)** and **East 15 Acting School, University of Essex, England**. Professor Leon Rubin from East 15 and Professor Nyoman Sedana from ISI Denpasar founded Balimodule to introduce International MA/MFA Directing students from East 15 to the performing arts and culture of Bali. The 4-week program takes place annually in Bali. In recent years the module also has included International MA/MFA Acting students from East 15, often twice a year. The module focuses on various genres and styles of performance with a strong emphasis on practical skills, giving additional importance to seminars and discussions about Balinese religious, philosophical and aesthetic traditions.

Prompted now by the new national MBKM freedom learning system, Balimodule extends its network and partnerships into BISA to combine five training venues in five different districts which includes (but can be flexibly expanded from) the following.

Table 5. Balimodule headquarter extends its hallmarks into BISA

Balimodule headquarter for BISA office & small class



BISA indoor training hall for big classes



**BISA outdoor training hall, capable accommodating large classes & spectacular productions
affordable home stay is available nearby**



Connecting International Students to Balinese Arts and Culture

Since its founding, Balimodule has become a foundation point for international scholars, artists, and groups who seek a greater understanding of Balinese arts and performance. Along with the academic and social discussions in the module, the training and interaction with locals provides unique inroads for experiencing the rich tradition of Balinese performance culture, as well as understanding more recent developments born from contemporary cultural tourism.


Table 6. Academic and Social Interaction

Visit Topeng museum	Both academic and social interaction	
		

Extending collaboration to the NGO Good Vibrations, the Balimodule developed a rehabilitative process with the multicultural prison inmates in Krobokan Denpasar. 22 women and 18 men trained for three months and performed Puspanjali and Cendrawasih dances for the Indonesian Independent Day Celebration in the prison on August 17, 2013.

Our Classes

Table 7. Balimodule typical dance practice


Class & Instructor	Glimpse of its <i>Subaga Lango</i> Preference	Venue
Classical Legong dance, basic Bali female dance. Directed by Ni Wayan Seniasih, S.Sn.		Downstairs in the Balimodule headquarters. Jalan Sedap Malam II No.11 Denasar, Bali 82337 Tel. 011-62-361-244589

Source: Balimodule Doc.

Balimodule connects international students to traditional Balinese performing arts through workshops, performances, and academic courses. The international students also collaborate with local students from ISI Denpasar and local village artists in special projects

that explore traditional as well as hybrid and experimental approaches to contemporary performance.

Table 8. Creative Interaction between Balimodule and local students

Class	When local students lead Balimodule rehearsals	Venue
Special project: Local students typically provide the movement and music forms, while Balimodule students contributes the dramaturgical layers, or other dimensions. Professor Sedana gives SKKM credit to local students who engage		At the arts school campus, Balimodule headquarters, Bali art center, or village halls

Source: Balimodule Doc.

Collaborating with the Indonesian Institute for the Arts (ISI Denpasar) and local cultural centers, Balimodule offers classes in Gamelan music, Wayang puppetry, Topeng mask-drama, and more!

Table 9. Music, puppet, and mask classes

Master Musician Nyoman Winda teaches Gamelan music	Puppet Master Dalang Georgian teaches Wayang puppet manipulation	Mask Dance Master Ketut Kodi teaches Topeng mask making
		

Most special, is that two Balinese kings have shared their cultural expertise with Balimodule students. In Gianyar regency the former Regent/Governor and the last king, A A Gde Berata, SH several times taught students Balinese architecture and its meaning in traditional leadership. In Denpasar, about 5 minute-walking from Balimodule headquarter, the last King of Kesiman G.N. Kusuma Wardana (Turah) often teaches the Social Criticism and Comments on Balinese Visual Arts. Both kings invited these foreigners to their palace—the kings said—only because the students were studying Balinese arts and culture. King Kusuma Wardana noted: “Unlike Ubud [commenting on the practice of royal housed converted to hotels by other royals], my house is not for tourist accommodations.”

Table 10. Balimodule royal class

Class	Instructor & <i>Subaga Lango</i> Preference	Gamelan classes often on this royal pavilion	Venue
Social Criticism and Commentary in Balinese Visual Arts, with the last King of Kesiman G.N. Kusuma Wardana (dark shirt on the right)			Kesiman Grand Palace, Denpasar as a class site

Source: Balimodule Doc.

After rehearsing and/or directing a special project with local students, the most exciting moment is typically to perform a collaborative show at sites including Bali Art Center, the arts academy (ISI Denpasar), a temple, and community halls in villages like Abian Semal village, Kebonkuri Mangku village, or at the art Museum ARMA.

Table 11. Traditional Balinese Performing Arts

Dress up to visit temple celebration	Dress up to perform in temple or campus or village hall
	




Students immerse themselves in the Bali arts community. In addition to studying in the Balimodule studio - meetings may take place in other well-known Balinese arts venues like GEOKS Singapdu, Puri Agung Kesiman Palace, Sanggar Citta Usadhi Mengwi-Badung, Puri Agung Gianyar Palace, Puri Taman Sabha-Blahbatuh-Gianyar, the Campus of ISI Denpasar, the Campus of IHND, Grya Tegallantang Ubud, the Topeng Museum, Kingdom-Kuta, and SMK3/KOKAR Art Conservatory.

Performance, Philosophy, History, and Culture

Balimodule offers (but is not limited to) the following courses in performance, philosophy, history, and culture. The training also include visits to cultural centers, ceremonies, and performances. International students are given the unique opportunity to

work directly with local artists and other students from ISI Denpasar - performing together in nearby villages and the Bali Arts Festival.

Table 12. Traditional Balinese Performing Arts

Topeng (Mask-Drama)	Wayang (Puppetry)	Philosophy, History, Culture
		

Source: Balimodule Doc.

Performance Classes / Workshops, which should be modified accordingly for BISA

- Introduction to dance, music, drama forms and their context
- Wayang puppetry
- Puppet Making: drawing, carving, and painting
- Dance practice (posture, movement, expression, theme/character)
- Selected dance movement/type
- Topeng masked theatre
- Mask making: demonstration and practice
- Selected masked dance character/type
- Kecak (dance, movements, narration, sung lines, numerous patterns of chanting rhythms, and sung music)
- Music introduction to various types of Gamelan ensembles
- Music practice: Gong Kebyar, Semar Pagulingan, and most challenging Gender Wayang metallophone orchestra.
- Sung Arja “opera” dance drama
- Prembon: Demonstration and Practice (similar to *commedia dell' arte*)

For performance classes, Balimodule provides three box of Wayang leather puppets, dozens of human-size puppets, several sets of dance costumes, Gamelan Gong Kebyar and Semar Pagulingan music orchestras, and several sets of Gender Wayang metallophone ensemble.

Academic Courses in Philosophy, History, Culture, which should be reviewed for BISA

- Basic history of Bali (local, overseas connection, and contemporary global extension)
- Religion and basic philosophy of Balinese people
- Culture: introduction to art, politics, and religion
- Art Management in Contemporary Bali
- Introduction to Balinese architecture
- Theatre in a Time of Terrorism: Renewing Natural Harmony after the Bali Bombing via *Wayang Kontemporer*
- The Lore and Philosophy of Balinese artists
- Bali Aesthetic Concept and Culture in the Current Global Context

- Theory of Bali Creative Arts and Performance
- Theory of Puppeteer Creativity (Playwright)
- *Taksu*, the ultimate aesthetic power

Cultural Centers, Ceremonies, and Performances

- Attending an *Odalan* temple ceremony
- Ubud visit and selected aesthetic experiences
- Cultural visits to various performances: Mask and Puppetry Museum, Uluwatu sunset Kecak and fire dance, etc.
- Collaborative seminar, workshop, and performances with students from ISI Denpasar. Performances presented in campus, village, and the Bali Arts Festival.

Director and Instructors

Special Theatre Director/Professors:

- ❖ **Professor Leon Rubin:** Shakespeare Dramatic Literature and Theory, Alizabethan Theatre History, Workshops, Audision and Special Project Performance.
- ❖ **Professor Kathy Foley:** Art Management / networking, Asian Theatre, Research, and Publication for BISA internal committee.

Instructors and Pedagogical Committee

Prof. I Nyoman Sedana, PhD, Director of Balimodule & Professor at ISI Denpasar Theory of Art Creation, Theory of Creativity in Puppetry (Wayang and Topeng), Educational Art Theory, Theatre in Time of Terrorism, Wayang puppet theatre, The Sacred Music Gender Wayang (the eldest extant challenging Gamelan music of Bali), Kecak choir, Selected repertoire of dance, music, and drama forms, Art Management.

Prof. I Wayan Dibia, PhD

Dance Composition, The lore and philosophy of Balinese artists, Bali Aesthetic Concept and Culture in the Current Global Context, and Taksu (the ultimate power of unmediated knowledge).

Prof. I Made Bandem, PhD

Ethnomusicology, Art Management and Anthropology, Performance theories, and Cultural Diplomacy

Prof. Dr. I Made Titib

History, Basic Philosophy and Region of Balinese People

I Nyoman Catra, PhD

Topeng masked dance, Arja opera, Play construction, & Speech Diction and Voice recital

Last King of Gianyar, A A Gde Berata, SH

Balinese architecture and its meaning in traditional leadership

Last King of Kesiman Palace, Gusti Ngurah Kusuma Wardana (Turah)

Social Criticism and Commentary in Balinese Contemporary Arts

Desak Swartha Laksmi, MA

‘Tembang’ sung poetry, Arja opera, and Dance performance

Ni Wayan Seniasih, S.Sn.

Dance, Costumes, Makeup, choreography and performance practice

Kadek Wahyudita, M.Si (Penggak Palace Art Manager)

Introduction on Gamelan: the theory, composition, and performance practice

I Nyoman Windha, MA

Gamelan music composition and performance practice

I Ketut Kodi, M.Si.

Topeng mask making and performance: Bondres comic characters, Voice, Speech, and Diction

I Gusti Nr. Serama Semadi, M.Si.

Legong classical dance and wayang painting

Prof. Dr. I Wayan Kun Adnyana, M.Hum.

Painting, Exhibition, and Fine art theories

I Ketut Sudiana, S.Sn., M.Sn.

Wayang carving and puppet making

I Wayan Nartha

Wayang Puppet making

I Kadek Budi Setiawan, S.S. (Capung)

Wayang Puppet making

I Putu Rekayasa

Wayang puppet making

I Dewa Made Supartha (De Letno)

Topeng mask making

I Wayan Wina Widyatama (Wina)

The Challenge of Balinese Artists in the High Cost of Economic Culture; Balinese Performing Art Manager License; Communication and Media Liaison

Made Georgiana Triwinadi (Georgian)

Wayang puppetry workshop and performance in full English

Dr. Ida Bagus Suwamba

History, Religion, and Basic Philosophy of Balinese People

I Made Sidia, SSP.,MSi.

Contemporary Bali Wayang Puppetry

Wayan Purwanto, S.Sn.

Refined male dance

Dr. Agung Rahma Putra

Contemporary Balinese Dance

Recommended Books and Videos

Although five different learning centers employ different instructors, all books recommended for students to read are the same, especially *Performance in Bali*, the dissertation “Kawi Dalang: Creativity in Wayang Theatre” and most uniquely “The Education of a Balinese *Dalang*” and Artaúð’s “On the Balinese Theater.” Few books listed in the references below have been translated with revision into Indonesian language.

In the field of dance and drama the recommended books include: Made Bandem’s *Balinese Dance in Transition*, BeryDe Zoete’s *Dance and drama in Bali*, Wayan Dibia’s *Balinese Dance, Drama and Music*, along with his *Kecak the Vocal Chant of Bali*, and Sedana’s Report on Indonesian Ramayana Festival at Prambanan. Sedana & Kathy’s *Traditional Indonesian Theatre*.

In the field of Topeng masked theatre the recommended books include John Emigh’s *Masked Performance: The Play of Self and Other in Ritual and Theater*, Dr. Catra’s “Topeng: Mask Dance Drama”. In the field of gamelán music recommended books include: Colin McPhee’s *Music in Bali* and Michael Tenzer’s *Balinese Music*.

In the field of Wayang shadow puppetry the recommended books include Hinzler’s *Bima Swarga in Balinese Wayang*, Angela Hobart’s *Dancing Shadows of Bali*, C.Hooykas’ *Kama and Kala Materials for the Study of Shadow Theatre in Bali*, and Mary Zurbuchen’s *The Language of Balinese Shadow Theatre*. Nyoman Sedana’s complete theory of creativity in Wayang theatre is expected to be ready this year in Indonesian language (*Teori dan Metode Kreativitas Seni, berbasis Tradisi Kreatif Sanggit / Kawi Dalang*).

Many recommended Balimodule videos are accessible among others here.

London based Balimodule partner:

<https://www.youtube.com/watch?v=Q0O3nX8wZEc>

<https://www.youtube.com/watch?v=Q0O3nX8wZEc&t=5s>

One of many Balimodule special projects:

<https://www.youtube.com/watch?v=w5B9yLsQQqA>

Balimodule typical female dance rehearsal: <https://www.youtube.com/watch?v=UVh1JLE-mvk&t=16s>

Balimodule Wirayuda dance: <https://www.youtube.com/watch?v=0zb68IggeIQ>

Balimodule Wayang Puppet Demonstration & Practice 1:

<https://www.youtube.com/watch?v=lqmhPVoLswY&t=67s>

Balimodule Wayang Puppet Demonstration & Practice 2:

<https://www.youtube.com/watch?v=ipyJvuW9pvU>

Balimodule Wayang Puppet Demonstration & Practice 3:

<https://www.youtube.com/watch?v=jkP0DVBWaoQ>

Puspanjali dance: <https://www.youtube.com/watch?v=rRIPUavP14o>

Balimodule collaborative Kecak part1:

<https://www.youtube.com/watch?v=ia8s308MdQY&t=858s>

Kecak part2: https://www.youtube.com/watch?v=Imx56pi_khQ&t=1s

Seven years training before becoming Balimodule Wayang puppetry instructor:

<https://www.youtube.com/watch?v=QJL7s736syU&t=211s>

When Balimodule team on overseas tour as Visiting International Theatre Artists (VITA) in the US: <https://www.youtube.com/watch?v=0nmSLWq4lIE>

When Balimodule team rehearsing for a university theatre production abroad:

<https://www.youtube.com/watch?v=g4kGMUrj1hQ&t=30s>

When Balimodule kidz join an overseas tour performance:

<https://www.youtube.com/watch?v=flgr6D7QiPs&t=28s>

When Balimodule produced *Bali Dream* at Butler University:

<https://www.youtube.com/watch?v=izNTVS20Z9I&t=34s>

Balimodule has been successfully able to help hundreds of international students studying, collaborating with and directing local student performers to perform in Bali since 2006. Those students come from several overseas universities (especially east 15th Acting School, Essex University; University of Georgia; and Florida State University. Balimodule is invariably happy to help other international visitors and research scholars with entry visa recommendation and to help making connections with local artists or local authorities.

Conclusion

Whenever needed, Bali International School of Arts (BISA) administered by Balimodule Management is happy to support the implementation of MBKM (Freedom *Campus*-Freedom to *Learn*) for ISI Denpasar along with its overseas affiliated stakeholders. Featuring three star professors like Professor I Wayan Dibia, I Made Bandem, I Nyoman Sedana and dozens of professional artists like Dr. Agung Rahma, I Made Sidia, Gung Anom, and Dr. Catrini, BISA will open the world of Balinese art to students from all over the world to enjoy a world class cultural art learning experience in its unique socio cultural context and beautiful natural environment. Combining East-West learning methods, School-Village training styles, synthesizing science, cultural art, and philosophy, while sharing extensive resources, venues, and unique environments, BISA attempts to make the students' three-semester off-campus internship program an outstanding learning experience. Thank you for your kind supports

MAY THE ALMIGHTY ALWAYS LEAD YOU AND US ALL TO ACHIEVE THE
BEST OF HEALTH, PROSPERITY, AND HAPPINESS

Om Gam Ganapataye namah. Om Sri Saraswatyai namah. Om namo Narayanaya.

Om Sri Maha Laksmiyai namah. Om Namo Bhagawate Wasudewayaya. Om Namah Shivaya,

Om Ity atmanam samarpaye, Om Santi, Santi, Santi, O

Any further information? Please Contact Us

Prof. I Nyoman Sedana, Ph.D.

Director of BISA / Balimodule and PEPADI Bali, Professor at ISI Denpasar

Jalan Nusa Indah 8 Denpasar 80235 Bali Indonesia

WhatsApp +6281999541284 Tel. (062-361) 24458

<https://www.balimodule.com/>

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I Nyoman Sedana, Ph.D

Currently serves as Ambassador - International Center for Artistic and Academic Research on Antonin Artaud, I Nyoman Sedana is professor at the Indonesian Arts Institute (ISI) Denpasar, Director of Balimodule and PEPADI Bali. Born in an artist family he graduated from art conservatory and college of Performing Arts. Supported by Asian Cultural Council he received MA from Brown University and a PhD from University of Georgia

(2002). In addition to performing in dozen different countries Sedana taught Indonesian theatre at Butler University, Ohio University, Iowa University, University of Georgia, Florida State University, Southeast Theater Conference, MIT Boston, Holy Cross College, Emerson College, Brown University, and University of California-Santa Cruz, in addition to workshops in several schools, private companies, and campus. He also taught several times at East 15th Acting School, Essex University, Royal Holloway University of Loudon, School of Oriental and African Studies, UK., Rhodopi Theatre Collective, Sofia Bulgaria, and Republic Poly Singapore. He received awards from IIAS Netherland, ICCR India, ARI NUS Singapore, ASF Bangkok, the Freeman Research, ACC New York, and Education Abroad Program UCSB. His publication is accessible via <https://scholar.google.co.id/citations?user=oHrhlY4AAAAJ&hl=id>, many published in USA like *Asian Theatre Journal*, *Puppetry International*, *Asian Music*, *Puppetry Yearbook* He is co-author of *Balinese Performance*, Routledge (2007).

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Merdah/Wredah (comic servant)

Welcome to Bali International Schools of Arts (BISA)



Malen / Twalen

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