



## ***Callaccitra Undagi Mahottama: A Documentary Film on “Undagi” Bali as a Cultural Heritage Digital Repository Content***

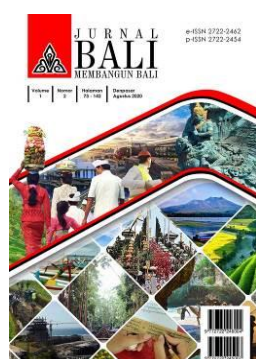
I Kadek Dwi Noorwatha<sup>1</sup>, Gede Basuyoga Prabhawita<sup>2</sup>, I Kadek Puriartha<sup>3</sup>

<sup>1</sup>Interior Design Study Program, Institut Seni Indonesia Denpasar

<sup>2,3</sup>Film and Television Production Study Program, Institut Seni Indonesia Denpasar

email: <sup>1</sup>[noorwatha@isi-dps.ac.id](mailto:noorwatha@isi-dps.ac.id), <sup>2</sup>[basuyogaprabhawita@isi-dps.ac.id](mailto:basuyogaprabhawita@isi-dps.ac.id),

<sup>3</sup>[kadekpuriartha@isi-dps.ac.id](mailto:kadekpuriartha@isi-dps.ac.id)



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### **Abstract**

**Purpose:** A film entitled *Calaccitra Undagi Mahottama* (CUM) is used as a model for documenting cultural actors, as a starting point and inspiration for the development of a culture-based creative industry, as suggestions on synergies between villages, local governments, educational institutions, and centers in cultural conservation with digital cultural heritage repositories.

**Research methods:** This descriptive research empirically examines objects with a qualitative-analytic approach. The research inductively dissects the film CUM as a case object, from concept to process, and then synthesizes a documentary film formulation as a solution to preserving Balinese culture through RDWB.

**Findings:** Synergy Scheme Map of the Village Video Movement with the Cultural Heritage Digital Repository, with CUM movie as a pilot project. The position of CUM's documentary films is to prioritize cultural preservation through biographical historical information with a historical approach. Bali needs more data collection on cultural resource assets in villages that still need to be appointed.

**Implication:** The position of the Provincial Government of Bali is to be the leading actor, apart from being the initiator and also the leading actor in the process, supported by educational institutions and related social institutions as cultural curators.

**Keywords:** *callaccitra undagi mahottama*, documentary films, *undagi*, cultural heritage digital repository, cultural preservation

### **INTRODUCTION**

Film is one of the creative economy sub-sectors launched by the Ministry of Tourism and Creative Economy (Kemenparekraf), with tremendous potential with a broader audience reach. Documentary films, as a type of film, have a vital position in narrating the cultural potential of a region to develop its creative industry (Rachmat et al., 2019). Bali, as an area in Indonesia famous for international tourism, requires intense efforts to explore the cultural potential that has yet to surface to maintain and strengthen creative industries in Bali.

Balinese residential architecture and spatial planning are elements of tourism branding and have become a tourism attraction in Bali (Prabawa & Gunawarman, 2020). At the beginning of the promotion of Bali tourism, the position of Balinese architecture became one of the Balinese icons, which had characters that represented Balinese culture (Vickers, 2013). However, amid the popularity of Balinese architecture, more needs to be discussed about the figure of the builder behind Balinese

architecture, which in Bali is known as the *undagi* (Macrae & Parker, 2002). *Undagi* is an expert in specific fields, especially in Balinese material culture, which involves creating functional objects with measurement dimensions, form aesthetics, and religious aspects at the stages of the process. The progress of *undagi* or *undagi* in Bali has been recorded on the Sukawana A1 inscription dated 804 Saka (889 AD) (Goris, 1954). In today's contemporary era, the role of the *undagi* is increasingly marginalized by the immense knowledge of Western architecture practiced by academic designers and architects (Gunawan, 2012). Therefore, a long-term strategy is needed to ensure the involvement of *undagi* in present and future traditional Balinese architectural designs (Dwijendra & Adhika, 2022). Therefore, the role of a documentary film about Balinese *undagi* is needed as content for the Bali Digital Cultural Heritage Repository, as learning material for the younger generation, preservation as an asset to Balinese cultural resources in the future.

One of the Balinese *undagi* who made an immense contribution to the development of Balinese architecture was I Gusti Made Gede or can, be called Anak Agung Made Gede (1840-1943), who came from Puri Gerenceng-Denpasar (Kaler, 2007). I Gusti Made Gede is one of the *undagi* maestros who led the restoration of Besakih Temple after the big earthquake (*gejor*) in 1917 (Stuart-Fox, 2010).

The object of this study is a documentary film entitled *Calaccitra Undagi Mahottama* (abbreviated as CUM), produced by Wariga Studio as one of the winners of the Art Research and Creation Grant (P2S) of the Indonesian Art Institute Denpasar in 2023. The film's title is a combination of terms with separate meanings. Nevertheless, woven into one unit, namely '*Calaccitra*' from Sanskrit, which means 'film, cinematography' (<https://www.shabdkosh.com/>), '*undagi*' means 'experts' (<https://kbbi.kemdikbud.go.id/entri/undagi>) and '*mahottama*' consists of two words '*maha*' and '*uttama*' in Sanskrit means 'most important' (<https://www.shabdkosh.com/>). CUM in this study means 'film about the ultimate *undagi*.' The film briefly attempts to trace, explore and document the work and work of Anak Agung Made Gede (which has the title *Undagi* Mahottama) so that Bali has documentation about one of the artists in the field of architecture.

I Gede Maha Putra from the Warmadewa Research Center, revealed in an interview that Bali needs documentation of traditional architects as adherents of the *undagi* tradition. Documentation of the *undagi* is needed as an example, starting point, and inspiration for developing modern Balinese architecture amidst the decadence of modern Balinese spatial planning and architecture (interview, 2023). The process behind making films and documenting one of the elements of Balinese culture needs to be appreciated and formulated into a strategy for promoting Balinese culture.

Documentary films can be understood as a series of visual and audible statements connected by a narrative and communicated from the author/author to the audience to be accepted as fact (Smith & Rock, 2014). Patricia Aufderheide (2007) explains that documentary films are portraits of real life, using real life as raw material, constructed by artists and technicians who make many decisions about what story to tell to whom and for what purpose (Aufderheide, 2007). The formal elements of a documentary film are these tools including sound (surrounding sound, soundtrack music, special sound effects, dialogue, narration); images (materials taken on-site, historical images captured in photos, videos, or objects); special effects in audio and video, including animation; and pacing (scene length, number of cuts, script or story structure). The filmmaker chooses how he wants to structure story-which characters to develop for the audience, whose story to focus on, and how to complete the storytelling (Aufderheide, 2007).

Documentary films have several specific subgenres: public phenomena (public affairs), government propaganda, advocacy, historical (historical), ethnography, and nature. (Aufderheide, 2007). A biographical documentary film, categorized as a type of historical documentary film, boldly reveals the choice that reveals all historical works as an interpretation. Biographies are a prevalent type of documentary; it features a close focus on a particular person, promising the viewer that the viewer will learn about someone deemed important (politician, celebrity, artist, sports champion), significant (an unknown inventor, unsung social worker, an unsung artist), trained, or a historical witness (a Holocaust survivor, Hitler's secretary). The characters define these stories, but the filmmaker must interpret the characters for the audience (Aufderheide, 2007).

Cultural heritage is the identity of a society or people inherited from previous generations, preserved for future generations. Cultural heritage is categorized into two groups, tangible and intangible. Cultural heritage objects include; mobile cultural heritage (coins, manuscripts, artifacts, paintings); immovable cultural heritage (monuments, archaeological sites, areas); and underwater cultural heritage (shipwrecks, underwater ruins). The intangible cultural heritage includes traditions, languages, and rituals (UNESCO, 2009). As a country with a wide variety of cultures, Indonesia requires data collection, preservation, and development so that this cultural heritage can flow to the next generation. So many regional cultural heritages in Indonesia are gradually disappearing or being eliminated due to cross-cultural influences supported by the massive development of information technology.

The government, through the Law on the Advancement of Culture Number 5 of 2017, especially in article 1 point 3, states that the Advancement of Culture is an effort to increase cultural resilience and Indonesia's cultural contribution to world civilization

through the Protection, Development, Utilization and Development of Culture. The statement is continued in point 4, which states that protection is an effort to maintain cultural continuity, which is carried out by way of inventory, security, maintenance, rescue, and publication, and is strengthened in point 5, which states that development is an effort to revive cultural ecosystems and enhance, enrich and disseminate culture. The government has even provided a cultural endowment fund which is used in the implementation of the Law.

UNESCO 2008 called for every country to set up Cultural Heritages Repositories as digital archives for the Conservation and Management of Culture (Addison et al., 2008). Culture has become an economic object today, where in the experience economy, cultural aspects play an essential role in international tourism business strategy. Countries compete to label and protect their country's culture in its commodification, especially in popular cultural commodities (see K-Pop where Korean products flood other countries- soju, fashion, culinary, Etc.) when Korea's popularity increases in international show business. Therefore, as an object of research, the documentary here tries to fill the gap between the spirit of conservation and the quality of the object being conserved through scientific research. Conservation through documentaries on specific cultural heritage in each region requires exceptional sensitivity and intuition based on scientific discipline to present balanced and accountable data. This phenomenon is intended to strengthen claims on culture as property rights and strengthen the identity and uniqueness of a region.

From the description above, research questions arise, namely: (1) How does the CUM Documentary Film business carry out cultural preservation; and (2) What is the role of documentary film as a digital repository of Balinese cultural heritage?

The purpose of making a documentary film is to highlight figures from the past as cultural actors, to serve as a starting point and inspiration for the development of a culture-based creative industry, as well as an effort to document and preserve cultural heritage in the past. This documentation effort is a suggestion by the author to build the cultural heritage digital repository, in which the CUM documentary film is the content.

## RESEARCH METHODS

This research is descriptive research that empirically examines objects with a qualitative-analytic approach. The research inductively dissects the CUM film as a case object, from concept to process, and then synthesizes a documentary film formulation as a solution to preserving Balinese culture through RDWB. The film is positioned as a text whose structure will be analyzed through content analysis and formulation of cultural strategies in film concerning cultural heritage conservation. The documentary is

seen as an offer on how to develop a digital repository for cultural heritage, which will later become the basis for the provincial government of Bali to develop related policies.

## RESULTS AND DISCUSSION

### 1. Concept

The CUM film lasts 15 minutes according to the P2S ISI Denpasar grant standard and is intended for youth to adult audiences. As the Balinese character is skeptical-repressive towards fellow Balinese, genealogical-centric and high subjectivity towards something primordial (origin, clan, soroh, lelintihan), the film tries to be placed as neutral as possible. This neutrality is sought through supporting historical data, which is used as a counterweight. The many documents help filmmakers in the form of photos and videos regarding the figure of I Gusti Made Gede. However, long historical records can only be obtained from biographies made by family members. Likewise, initial information was only obtained fragmentally in foreign written books, especially regarding his work on restoring Besakih Temple after the 1917 earthquake (Noorwatha, 2022) (Stuart-Fox, 2010). Based on historical records belonging to Puri Gerenceng, the progress of the maestro of I Gusti Made Gede included building the Besakih Temple (Bale Lantang) which is located to the east of Bale Pawedan in 1918, Making Tapel Rangda for Banjar Gulingan of the Mengwi Kingdom in 1891, Making Tapel Rangda for Pemogan Village, Barong Landung tours for the Gerenceng Banjar people, Construction of Bale Museum Bali, Bale Lantang, Penyengker and the statues around them in 1937, Bale Banjar Gerenceng in the form of Bale Saka Roras and Bale Pesangkepan in 1925, Bale Kulkul 1920 and Bale Lantang Kembar 1925, Saren Delod Puri Agung Pamecutan, statues at Pemecutan Pemecutan, Kori Agung and Bentar Temple and their beautification statues, statues at Tambangan Badung Temple in front of the Gedong Dalem Pelinggih and in front of Kori Agung, Barong Ket at Sesetan, Tambang Badung Temple and Kesiman Pemerajan, Statues at Dalem Kepaon Temple, Statues at Maospahit Gerenceng Temple, namely Daitya-Raksasa statues, literary remains which are still kept at Puri Gerenceng, remains of carving art: wooden masks, statues made of rock stone which are located in the area of Pemerajan Puri Gerenceng and Jeroan Puri Gerenceng (Kaler, 2007).



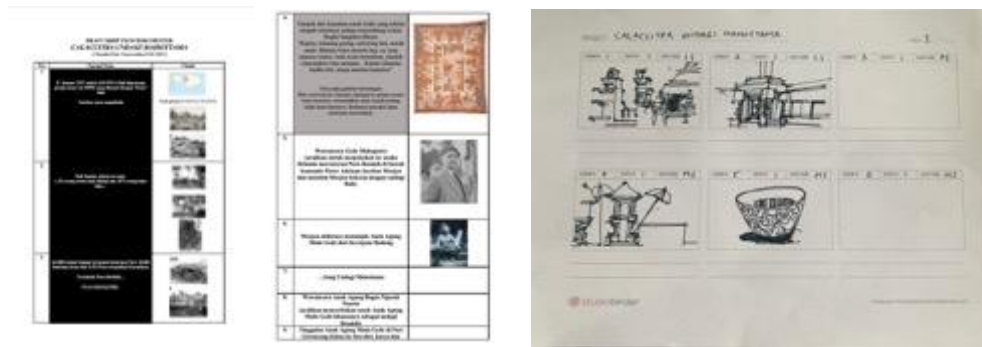
(Source: Kaler, 2007)

Figure 1. I Gusti Made Gede Self Portrait

Based on the assessment of Balinese kings at that time, especially the King of Badung in the 19th century, this artist was very prominent, so several times he had the opportunity to attend official colonial events, such as exhibitions at official colonial night market activities which were held as a series of important days of colonial rule. I Gusti Made Gede, a natural artist, also teaches about Balinese arts and crafts from Bali and Surakarta Sunanate; later, his students became prominent artists in Bali and Java. Thanks to his works, the Dutch East Indies Government awarded Anak Agung Made Gede a Service Star through the Governor General in Batavia on August 21, 1927 (Kaler, 2007). The author tries to parse proportionally so that the information can be scientifically justified. The author frames it diachronically and raises it biographically amidst the scarcity of data access encountered in the field. This condition was caused by the lack of literacy of the Balinese people at that time.

## 2. Film Production Process

- a. The pre-production process is carried out to plan or prepare production-related matters. At this stage, the research process is carried out as the primary material for the script. Employers prepare everything related to documentary film production academically (research), technically, and non-technically (conversations with family). The initial process carried out by the creators is collecting data or information and observations related to issues or events, subjects, and locations by the issues raised.



(Source: Wariga Studio 2023)

Figure 1. CUM Film and Storyboard Script

In the pre-production process, historical research methods were applied, namely the heuristic stages (collecting sources of data or information), source criticism, interpretation, and historiography/historiophoty. However, at the historiography stage, it will be developed into a historiography, where the results will be developed into film scripts, visual storyboards, and a synopsis and storyline.

- b. The production stage is an execution process prepared during pre-production. At this stage, the creator begins the shooting stage by conducting interviews with sources (heirs), historians, remains, the atmosphere of Puri Gerenceng, and exploring locations that support the narrative. In addition, the creator takes several stock shots through family archive documentation, historical archives, digital archives, or other archival sources to support the narrative that will be built.



(Source: Wariga Studio, 2023)

Figure 2. CUM Film Shooting Process

- c. The post-production stage is where the editing process begins. Editing is the process of editing and composing shots divided into two stages: offline and online. The editing process begins with the shot screening stage, which is a stage for

checking all image file material taken during production activities to be edited by the editor. In this process, the editorial team evaluates the overall results of the shooting. The process continues to select and record important shots and shots to be used before editing images. The camera director (DoP) and director assist the editor in selecting informative and aesthetic shots.

In the editing process, the entire editing team will be based on the script that has been prepared before. The script contains audio and visual content designed to be featured in the film. The following process is rough cut by editing, starting with cutting referring to the editing script. Rough cuts arrange a series of appropriate scenes from curated shots. After previewing the rough cut results at this stage, the editor fixes the rough cut results based on the preview results. We will also be looking for supporting stock shots to strengthen the narrative aspect of the film. In the rough cut stage, the editor and director determine the film's plot, rhythm, and tempo before mixing. Next, the sound editing process and voice-over is the process of editing the sound of the shooting results. In documentaries, musical illustrations (score) are minimal, focusing on the subject's audio and emphasizing the audience's focus to concentrate on visuals and historical content.

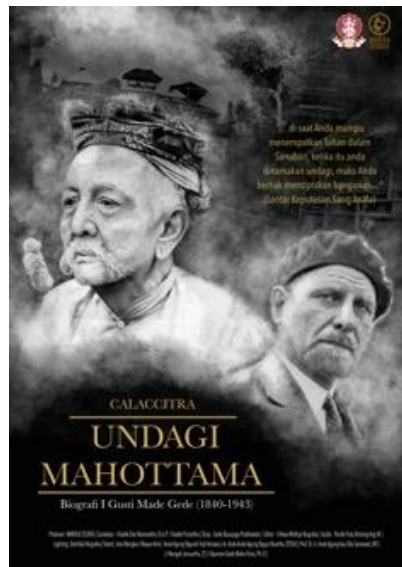
In the final stage, the dissemination process is carried out by showing the film to the public to convey what is expected from the production process. This dissemination process is an arena for public accountability, as well as a venue for obtaining feedback for the development of film quality in the future.

### 3. CUM Documentary Film, Village Video Movement, and Cultural Heritage Digital Repository

I Gusti Made Gede is an artist from Puri Gerenceng-Denpasar, one of the artists who may have been forgotten by history. This condition causes many young people and people outside Denpasar who do not know about his character. The tendency to practice cultural amnesia (cultural amnesia) in Bali, especially the denial of the figure of an arts worker at the village level as a creator of culture-based works of art, which is the backbone of the Balinese cultural tourism industry. These inclusive village leaders, who are usually self-taught with a passion for devotion and devotion, create noble works of art, which unfortunately are not widely adopted because they are considered to be only 'little artists' or 'village artists' whose work is judged to be less monumental. However, the village artists are cultural actors who are critical in preserving the culture in their villages. There are still many cultural actors and artists



scattered in villages in Bali who need documentation and filmography so that the wider community can learn from and emulate this figure.



(Source: Wariga Studio, 2023)  
Figure 3. CUM Documentary Film Poster

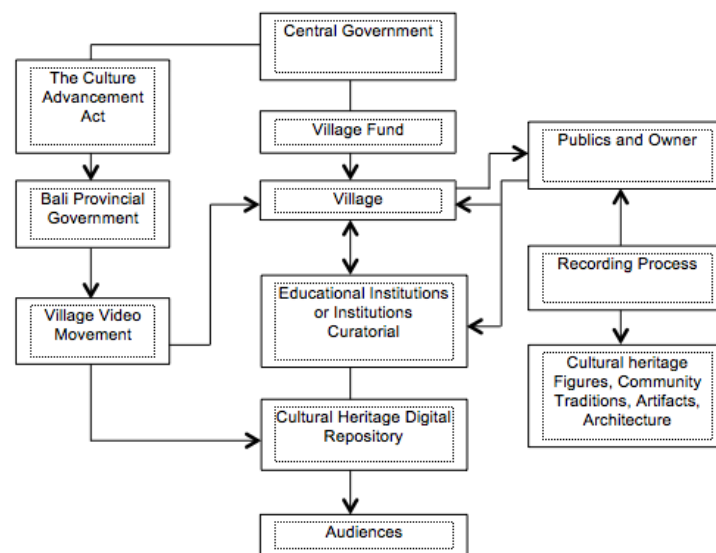
This mainstreaming is in synergy with the rapid development of information technology, marked by the widespread use of handheld devices by people with video facilities. Likewise, the government has rolled out village funds for development. Therefore it is necessary to consider the process of documenting villagers regarding cultural resource assets in their village which can then be uploaded to a portal or repository on the village's website; the Regional Government will prepare the platform. The Provincial Government of Bali can facilitate this by initiating a Cultural Conservation program through the Village Video Movement with specific incentives. The Provincial Government of Bali can compete in this matter as a stimulus for active community participation so that they are sensitive and care about the cultural resource assets in their village.

As stated by Addison, Quintero, & Severo (2008), where the massive information on cultural heritage will emerge as the impact of the Village Video Movement, there will be three main data challenges, namely (1) Fragmentation: Despite the importance of this information, much of it is scattered and overlapping. Therefore, it requires commitment and a grand narrative from the Regional Government to determine the grand design. (2) Reliability: The documentation process to be valid must be accompanied by a curatorial process and public testing to increase its validity so that the information conveyed is not in the form of hoaxes and mutual claims. The role of educational institutions and curatorial institutions is crucial to increase the validity and reliability of data. (3) Longevity: Cultural heritage information

without special care, proper storage and preservation, and development are at risk of disappearing. The development program is expected to distinguish between authentic-classical cultural heritage and contemporary development (Addison et al., 2008).

Therefore, to support the Village Video Movement program as part of strengthening the Cultural Heritage Digital Repository, synergy is needed between several parties to guarantee the recorded cultural heritage information. The Cultural Heritage Digital Repository synergy supported by Village Video Movement requires a fluid process of communication and synergy. In this case, the central government is the supreme leader and can simultaneously advance village potential and implement the Law on the Advancement of Culture. Besides mapping and documenting cultural resource assets at the village level, the Regional Government of Bali can also establish policies in related cultural fields. Previously, the Bali Cultural Documentation Center facilitated the process of documenting culture in Bali by the Provincial Government of Bali (Listibiya), the 1928 Bali Archive Project (private), the Campus Documentation Center, And so on. The platform is still exclusive and does not initiate active participation by the owner community, especially the younger generation.

The author schemes an ideal synergy from Cultural Heritage Digital Repository that is more inclusive, directed, and mutually beneficial between the government, villages, educational institutions, community owners, and a wider audience.



(Source: Research Team, 2023)

Figure 4. Village Video Movement Synergy Scheme with Cultural Heritage Digital Repository

Educational institutions can carry out community empowerment in line with the spirit of the Ministry of Education and Culture - Free Learning Independent Campus (Merdeka Belajar Kampus Merdeka). Educational institutions can also use the village as an academic laboratory and conduct filmography training and cultural data

management for the community. Villagers have cultural assets that will be developed as village tourism economic resources. As the leading institution, the village will receive multidimensional benefits, obtaining data on cultural resources, cultural preservation or conservation, village branding, prestige, and opportunities for developing a village-level creative economy. The CUM film as a 'campus' work shows how documentary films, amid limited subjective data and information, can be curated in a neutral position with a historical approach. Therefore, the synergy of various parties in educating and accommodating documentary films as Cultural Heritage Digital Repository content will guarantee the preservation of Balinese culture in the future.

## CONCLUSION

The CUM Documentary film carries out cultural preservation by mainstreaming the work and work of I Gusti Made Gede as the central figure of the Balinese *undagi* in the restoration of the Besakih Temple after the 1917 Earthquake. I Gusti Made Gede laid the foundation for modern project management and bridged the managerial aspects, modern structures, and traditional Balinese architecture. The position of the CUM documentary film is trying to mainstream these achievements while at the same time trying to preserve the *undagi* tradition through biographical historical information. The role of documentary film as a digital repository of Balinese cultural heritage is significant to document audio-visually, by the spirit of the times in the era of information technology. Bali needs more data collection on cultural resource assets in villages that still need to be appointed, which are increasingly decadent and tend to disappear. The position of the Provincial Government of Bali is to be the leading actor, apart from being the initiator and also the leading actor in the process, supported by educational institutions and related social institutions as cultural curators. These conditions ensure the preservation of Balinese culture so future generations can enjoy it.

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