

STUDY OF THE EFFECTIVENESS THE *BATUN TONOI* ARTS STUDIES IN IMPROVING THE DAYAK TUNJUNG TRADITIONAL DANCE CULTURE IN Ombau ASA VILLAGE, BARONG TONGKOK, KUTAI BARAT

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ABSTRAK

The purpose of this study was to determine the effectiveness of the Batun Tonoï art studio in improving the traditional dance culture of the Dayak Tunjung tribe, to find out the supporting factors and inhibiting factors of the Batun Tonoï art studio in improving the traditional dance culture of the Dayak Tunjung tribe, and to find out the efforts made by the studio. the art of Batun Tonoï in enhancing the traditional dance culture of the Dayak Tunjung tribe. The type of research used is descriptive qualitative research. The research location was in Ombau Asa village, Barong Tongkok sub-district, West Kutai district, the time for conducting the research was from January to February 2023. Data collection techniques used observation, interviews, and documentation. Data analysis techniques using data collection, data reduction, data presentation, and drawing conclusions. The results of the study stated that the effectiveness of the Batun Tonoï art studio in improving the traditional dance culture of the Dayak Tunjung tribe had gone well, so board meetings were always held, accepting new members, and annual events. Supporting factors for the Batun Tonoï art studio in improving the traditional dance culture of the Dayak Tunjung tribe are very important because they can create good art, namely, having musical instruments, having a training ground, and having dance trainers. The inhibiting factor of the Batun Tonoï art studio in improving the traditional dance culture of the Dayak Tunjung tribe is that it is true that there are still young people who don't like traditional dance, and lack of attention from the government. Efforts made by the Batun Tonoï art studio in improving the traditional dance culture of the Dayak Tunjung tribe have been carried out, namely, the cooperation of the management in introducing traditional dance to the younger generation, and holding regular exercises.

I. INTRODUCTION

Indonesia is a country that has a very wide and rich territory, so that Indonesia has a rich culture and diversity of customs, languages, and alluring natural beauty. The diversity of the Indonesian nation is formed because of the number of ethnic groups living in various regions in Indonesia, each ethnic group has its own characteristics or characteristics both in social and cultural aspects. Cultural diversity in Indonesia is a matter of pride because cultural heritage exists from the past until now because there is cultural inheritance from generation to generation (Budiman et al., 2019). Indonesia is a country with a diverse ethnic and cultural community (Hayati et al., 2022; Sefriyanto et al., 2022).

Cultural diversity is a privilege that exists on earth with various kinds of ethnic groups in the world, as well as cultural diversity, especially in Indonesia, which is one of the main attractions that distinguishes it from other countries. Traditions that grow and develop in the environment of Indonesian society are ancestral heritage which has been passed down from generation to generation in which there are various kinds of values of cultural diversity. The diversity of cultures that exist in Indonesia has produced so many forms of culture that are different from one another.

Indonesian national culture is the overall process and result of interaction between several regional cultures that live and develop in Indonesia. Regional culture is one of the assets of the Indonesian nation which is a source of the state budget. In article 32 paragraph (1) of the 1945 Constitution of the Republic of Indonesia, it is stated that: The state advances Indonesian national culture in the midst of world civilization by guaranteeing people's freedom to maintain and develop their cultural values. Culture itself has enormous benefits for community groups.

The Indonesian nation consists of various tribes, religions, languages, cultures and customs that stretch from Sabang to Merauke, consisting of various tribes and regions in Indonesia, almost every region has inherited its works in the form of large and alluring arts. It turns out that the results of these arts are still alive and well preserved, which actually gives hope for the continuation of traditional arts which have values and various variations and the increasing attention of the community and government in controlling this problem.

Based on this, it is very unfortunate if these arts experience extinction due to globalization, the entry of western culture into Indonesia and the involvement of the younger generation who participate in improving and developing the cultural arts that we have.

The establishment of the West Kutai district with the capital Sendawar was an expansion of the Kutai Kartanegara Regency area which had been established based on the law. Number 47 of 1999. West Kutai Regency is bordered by Mahakam Ulu in the north, Kutai Kartanegara Regency in the east, North Penajam Paser Regency in the south, and in the west it is bordered by North Barito Regency, Central Kalimantan. After the expansion, the area of West Kutai Regency was divided into 16 districts and 190 villages.

One of the tribes in East Kalimantan, especially the Dayak Tunjung tribe in West Kutai Regency, is still preserved and even continues to be developed to introduce and instill cultural heritage, especially to the younger generation. So that the younger generation can continue to be creative and explore potential, especially in the arts and culture so that in the future it will continue to be preserved and continue to actively innovate.

So it is not affected by various external cultures that are contrary to the culture, customs and harmony of people's lives in West Kutai. The Dayak Tunjung tribe inhabits several sub-districts

in West Kutai, including: Mook Manor Bulant, Muara Pahu, Sekolaq Darat, Barong Tongkok, Tering, Long Iram and Linggang Bigung.

Batun Tono art studio in Ombau Asa Village, Barong Tongkok District, West Kutai Regency as a place to train, improve and develop the talents of the younger generation, especially in the arts. There are several traditional dance arts in the *Batun Tono* art studio including: gantar dance, ngelewai dance, and belian dance. Through several existing dances, the government can develop and maintain the sustainability of dance arts recommended by the government.

However, today's younger generation has begun to leave the regional artistic traditions that should be maintained. Because the rapid development of technological progress can influence them to be more interested in and learn foreign cultural dances, for example: k-pop, hip hop, breakdance. In addition, the interest and enthusiasm of the younger generation to learn regional dances is starting to decline, there is a lack of will to practice and a lack of awareness arises in the younger generation of the importance of learning these regional dances so that they can survive and must be passed on from generation to generation.

According to Sedyawati (in Anggela, 2019:2) "Art cannot be separated from society and culture. Basically art does have a very close relationship with society. Art is also a reflection of the identity of a society, so that art is also called a cultural embodiment. As we know, the field of cultural arts in Indonesia includes various types of works of art including: dance, fine arts, music, theater, and craft.

Among them is the art of dance as one of the elements of national culture which has become an art form that must be maintained and preserved in the current era of globalization. Every society seeks to transmit basic ideas about world principles, knowledge, and values. Dance is an art form that uses the body as a medium. Dance attracts a lot of public attention, dance is likened to the language of motion which is a means of human expression as a universal medium of communication and can be enjoyed by everyone and at any time.

II. METHODS

The type of research used by the author in this study is a type of qualitative descriptive research. The research was conducted from January to February 2023. The research subjects were the chairperson, deputy chairperson, administrators, trainers, and 4 members of the community using observation, interview and documentation techniques. Data analysis techniques are data collection, data reduction, data presentation, and drawing conclusions.

III. RESULTS AND DISCUSSION

1. The effectiveness of the *Batun Tono* art studio in improving the traditional dance culture of the Dayak Tunjung tribe in Ombau Asa village, Barong Tongkok sub-district, West Kutai district

Effectiveness is the achievement of agreed goals and objectives to achieve common business goals. The level of goals and objectives shows the level of effectiveness, and the level of effectiveness of an organization is influenced by its management behavior. In other words, effectiveness is a condition that shows the success of an organization in achieving a certain goal by using existing resources with a predetermined size.

a. There is a management meeting

In an organization it is very important to hold board meetings as well as in art galleries, it is important to hold meetings between management to form unity/cohesiveness, solve problems, and convey information. There is a lot to discuss if you want to hold an annual event, fill in events at meetings/opening activities, and take part in competitions. Managers are people who

have the authority to determine policies or make decisions in carrying out an activity. Management is fully responsible for the interests of an organization so that it can achieve the expected goals.

b. There is acceptance of new members

The acceptance of new members is a method carried out by the *Batun Tono*i art studio by recruiting new members who will be educated and trained in stages through dance training. With the aim of providing opportunities for young people who have the interest and talent to dance traditional dances. The acceptance of new members is done to regenerate the younger generation and as an invitation to join the art studio, so that traditional dances will always be known and continue to be developed for the younger generation.

This is done by opening the acceptance of new members who will be trained and educated in stages through routine training which is carried out 2 times a week. So that it can give birth to new regeneration, especially to continue the baton of leadership of the Dayak Tunjung traditional dance which of course must be passed on to the next younger generation.

c. There was a birthday event for the *Batun Tono*i art studio

The *Batun Tono*i art studio is one of the art galleries that has a vision and mission and goals to educate, develop and maintain the preservation of regional traditional culture, especially for the sons and daughters of the Dayak Tunjung in Ombau Asa village so that they continue to love and preserve the local culture. One of the art galleries in West Kutai, namely the *Batun Tono*i art studio, always holds an annual event, every week this art studio trains to prepare for routine events every year by holding art performances featuring various kinds of traditional dances from ethnic groups in West Kutai such as the Tunjung, Benuaq, Kenyah, Bahau, Aoheng, and Malay ethnicities.

2. Supporting factors for the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe in Ombau Asa village, Barong Tongkok sub-district, West Kutai district

Supporting factors are things that influence something to develop, advance, add and become more than before. So it can be said that the supporting factor is a condition that can support someone to implement something, such as the role of friends, environment, family or even self-awareness in carrying out something. Supporting factors can also be said to be motivation to remain consistent in carrying out certain things.

a. There are musical instrument

Musical instruments are instruments or tools that are deliberately created with the aim of being able to produce sound, musical instruments are deliberately made even of different shapes, styles, and also use different materials. With the existence of musical instruments used such as gongs, drums, and kentangan as one of the supports in preserving and developing the traditional dance culture of the Dayak Tunjung tribe which is the main thing for traditional dance dancers to practice, take part in art performances, and dance competitions. Musical instruments as supporting tools in activities, if there is no musical instrument used, the art practice and performances cannot run.

b. There is a training ground

This cultural preservation exists because of the educational process to preserve the culture that exists in this society. The educational process is implemented to provide knowledge and skills (Azhari et al., 2022; Farahnaz et al., 2021; Nuarham et al., 2021; Setianoor et al., 2021; Setiawan et al., 2021; Suwandi et al., 2021; Warman et al., 2021; Zulfaidhah et al., 2018). In holding routine exercises, you definitely need a place to practice, with a training ground, namely as a means of supporting all forms of activities in the *Batun Tono*i art studio. The training

ground is very functional for trainers and dancers to practice dancing and playing musical instruments, not only as a place for practice but as a place for annual events at the *Batun Tono* art studio. Art studio is a container or place used by a group of people to carry out art learning activities. Every art studio needs a place as a means of supporting all forms of activities carried out at the *Batun Tono* art studio, both for dance/musical instrument practice, and a place to hold annual activities at the art gallery. All processes are mostly carried out in the studio, so it depends on whether or not there are adequate facilities in the studio.

c. There is a dance coach

The dance coach is the leader during the dance learning process by trying his best to create a happy and comfortable atmosphere so that the dancers can more easily remember some of the movements given by the trainer. Dance Coach in the implementation of education for the preservation of this culture is the teacher. Teachers as one of the important factors in educational success need to develop themselves in order to be able to play a role in the learning process (Putri et al., 2021). Teacher has the ability to teach in that type of field of study so that they are given the responsibility to teach in that field of study (Mulawarman et al., 2021). Having a dance trainer can help the younger generation channel their interests and talents through the arts and culture, especially the traditional dance of the Dayak Tunjung tribe. Every art studio definitely needs a dance coach because success in the studio depends on the dance coach. So in the *Batun Tono* art studio it is very important to have dance trainers involved, namely to control the dancers in practicing. Therefore the role of the trainer is very important as a leader, planner, and controller of the exercise.

3. Inhibiting factors of the *Batun Tono* art studio in improving traditional dance culture of the Dayak Tunjung tribe in Ombau Asa village, Barong Tongkok sub-district, West Kutai district

Restricting factors are things that have little effect or can even stop something from getting bigger than it was before. So it can be said that the inhibiting factor is something that can influence someone in implementing something, such as the influence caused from within oneself, namely feeling lazy and being carried away by the flow of teenage association, other than that are environmental factors, friends and even family who are less supportive will have a less impact Good.

a. There are still young people who don't like traditional dance

The younger generation is an element of society that is prepared to assume and carry out the responsibilities of the nation's future. Therefore, the younger generation who are in the midst of society have a role as the next generation of the nation who will also determine the fate of the nation and state in the future. The younger generation is the next generation of the nation, a good generation will produce a good nation too. In the development of an increasingly advanced era, it can affect the younger generation.

Based on the results of interviews conducted by researchers, the inhibiting factor in improving the traditional dance culture of the Dayak Tunjung tribe is that there are still young people who do not like traditional dance, the current younger generation has begun to abandon regional artistic traditions which should be maintained, due to the rapid development of technological advances. which makes them not like traditional dance so that it influences them to be more interested in and study foreign cultures such as k-pop and dance. According to them foreign dances are cooler than learning traditional dances, the lack of awareness that arises in

the younger generation how important it is to learn traditional dances of the Dayak Tunjung tribe in order to survive and must be passed on to the next generation.

b. Lack of attention from the government

The government's attention to art galleries really needs to be increased, in order to maintain and preserve the original Indonesian culture. Art studios are a place to introduce and preserve indigenous culture in the community. So it really needs the involvement of the government in helping facilitate the facilities and infrastructure of art galleries. In the *Batun Tono*i art studio, the attention of the local government is still lacking, due to the lack of clothing/costume equipment for the dance participants in participating in various art performance activities and competitions, and the completeness of the sound system as loudspeakers in the art studio is also lacking. It seems that the government has not budgeted to help art galleries in West Kutai. With limited investment from the government, it will prevent traditional arts from developing and can only run in place.

4. The efforts made by the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe in Ombau Asa village, Barong Tongkok sub-district, West Kutai district

The *Batun Tono*i art studio is one of the art galleries that has a vision and mission and goals to educate, develop and maintain the preservation of regional traditional culture, especially for the sons and daughters of the Dayak Tunjung in Ombau Asa village so that they continue to love and preserve the local culture. An art studio is a place or a place for artists to manage art for a performance. In an art studio, there are very important activities, namely exploring, processing, and fostering the development of art for artists. Art studios exist for a specific purpose in accordance with the vision and mission of the art gallery that was formed.

Based on what was stated above, the efforts made by the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe are the cooperation of the management in introducing traditional dance to the younger generation and regular training :

a. Management cooperation in introducing traditional dance to the younger generation

Cooperation is an activity in groups to work on or complete a task together. Cooperation can remove all forms of obstacles, act independently and responsibly, trust others, and make decisions. With the cooperation carried out by the management through regular training, of course, it can introduce traditional dances of the Dayak Tunjung tribe to the younger generation, the *Batun Tono*i art studio as a place to help channel the interests and talents of the younger generation both in the fields of dance, traditional music and embroidery/spending.

b. There is regular exercise

Routine training is an activity carried out by every organization or institution to train each of its members in various ways, the establishment of the *Batun Tono*i art studio as a forum for helping local governments to develop and preserve the art and culture of traditional Dayak Tunjung dance. The effort to make routine exercises scheduled by the management of the *Batun Tono*i art studio is indeed very important for dancers, to train the flexibility of the body so that they can dance gracefully and so that they always look beautiful when dancing.

Routine exercises are always carried out to help the dancers not to forget the movements that have been taught by the previous coach. This practice is made 2 times a week for routine practice, by training and guiding the younger generation as an effort made by the management of the *Batun Tono*i art studio to develop and preserve the art and culture of traditional dance culture of the Dayak Tunjung tribe so that the dances of the Dayak Tunjung tribe do not just disappear under the influence of foreign culture.

IV. CONCLUSION

Based on the results of the research and discussion regarding the study of the effectiveness of the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe in Ombau Asa village, Barong Tongkok sub-district, West Kutai district, the authors conclude as follows :

1. The effectiveness of the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe has gone well, namely educating the younger generation about the importance of Dayak Tunjung art and culture, so board meetings are always held, accepting new members, and annual events as a form of good participation actively assisting local governments in developing the arts and culture of the Dayak Tunjung region.
2. Factors supporting the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe are very important because they can create good art, namely, the existence of musical instruments that can accompany the dancers, the existence of a training ground as a means of supporting all forms of activities carried out in the art studio *Batun Tono*i, and the existence of a dance trainer to help develop the potential of the sons and daughters of the Dayak Tunjung tribe in dancing according to the movements taught by the trainer. Meanwhile, the inhibiting factors of the *Batun Tono*i art studio in improving traditional dance culture of the Dayak Tunjung tribe are true that there are still young people who do not like traditional dance because of the influence of technological developments that make the younger generation more interested in and learn about foreign cultures, and the lack of attention from the government such as lack of clothing/costume equipment and completeness of the sound system as a loudspeaker.
3. The efforts made by the *Batun Tono*i art studio in improving the traditional dance culture of the Dayak Tunjung tribe have been carried out, namely, the cooperation of the management in introducing traditional dance to the younger generation so that it exists and survives, and holding routine exercises which are carried out twice a week can help the dancers so as not to forget the movements that have been taught.

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