

BANJAR TRADITION A CULTURAL CAPITAL THROUGH CREATIVE RECONSTRUCTION IN BANJARMASIN SOUTH KALIMANTAN

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Abstract: The main study of this research focuses on Banjar traditional art, which is one of the cultural assets to build the character of the nation, especially the next generation through creative reconstruction in Banjarmasin. Where creative reconstruction is often carried out by the community, especially the millennial youth today. The focus of the problem being studied is the Banjar traditional art forms that have been creatively reconstructed by the people of Banjarmasin today. The research strategy used descriptive qualitative research methods. Reminiscent of cross-sectoral problems, namely regarding cultural facts, the perspective of the approach used is interpretive phenomenology. Sources of data in research include: information / resource persons, written sources in the form of references relevant to research studies, archives and documentation. Data collection techniques in this study using observation, interviews, documentation and literature study. Based on the research, it can be concluded that the development of the Banjar traditional art tenology can be enjoyed and known by the community, namely by holding a creative reconstruction by the people of Banjarmasin, especially among the young / millennial generation. In the art of music, by accessing digital traditional arts, learning dance by looking at movements online without the need for a coach, all of those things that are becoming known through today's modern technology, are packaged practically. Learning techniques and insights into Banjar traditional art are known from the aspects of tourism, technology, and nature. Thus, there are more advanced steps nowadays, the preservation of Banjar Tradition art is easier to access both locally, nationally and internationally.

Keywords: Banjar traditional art form, creative reconstruction, modern technology.

INTRODUCTION

Banjar traditional art which is one of the cultural assets to build nation's character, especially Banjarmasin people, needs to be known about all the elements that influence it. So far no one has examined more specifically about Banjar traditional art that has gone through current creative reconstruction and all its elements. In addition, this research will also reveal the cultural results, especially various kinds of Banjar traditional arts that are owned by Banjar people in particular. The uniqueness of Banjar traditional art form which is the cultural capital of Banjarmasin people in particular that can shape the nation character , especially next generation motivates the research interest to understand further about Banjar traditional art through creative reconstruction in Banjarmasin. The research was carried out on all performances and events related to Banjar traditional arts during the pandemic period in Banjarmasin, South Kalimantan. This research is to clarify the problems in it so it is necessary to have problem boundaries. The Problem is related to Banjar traditional art as Cultural Capital in building the nation's character through creative reconstruction in Banjarmasin, which is studied in problem formulation, namely How is Banjar Traditional Art as one of the Cultural Capitals in Building National Character through creative reconstruction during the pandemic in Banjarmasin South Kalimantan?

METHOD

The research method used is Research and Development (R&D). The research will be conducted for one semester and 6 months. The flow of research on Banjar traditional art as one of the steps to preserve it through creative reconstruction in Banjarmasin will be initiated with a preliminary study and continued with a performance and exhibition of one of the Banjar traditional arts through several online streamings such as WhatsApp, YouTube, and so on, outside as the final result of research activities. In detail, it can be seen in the following sections:

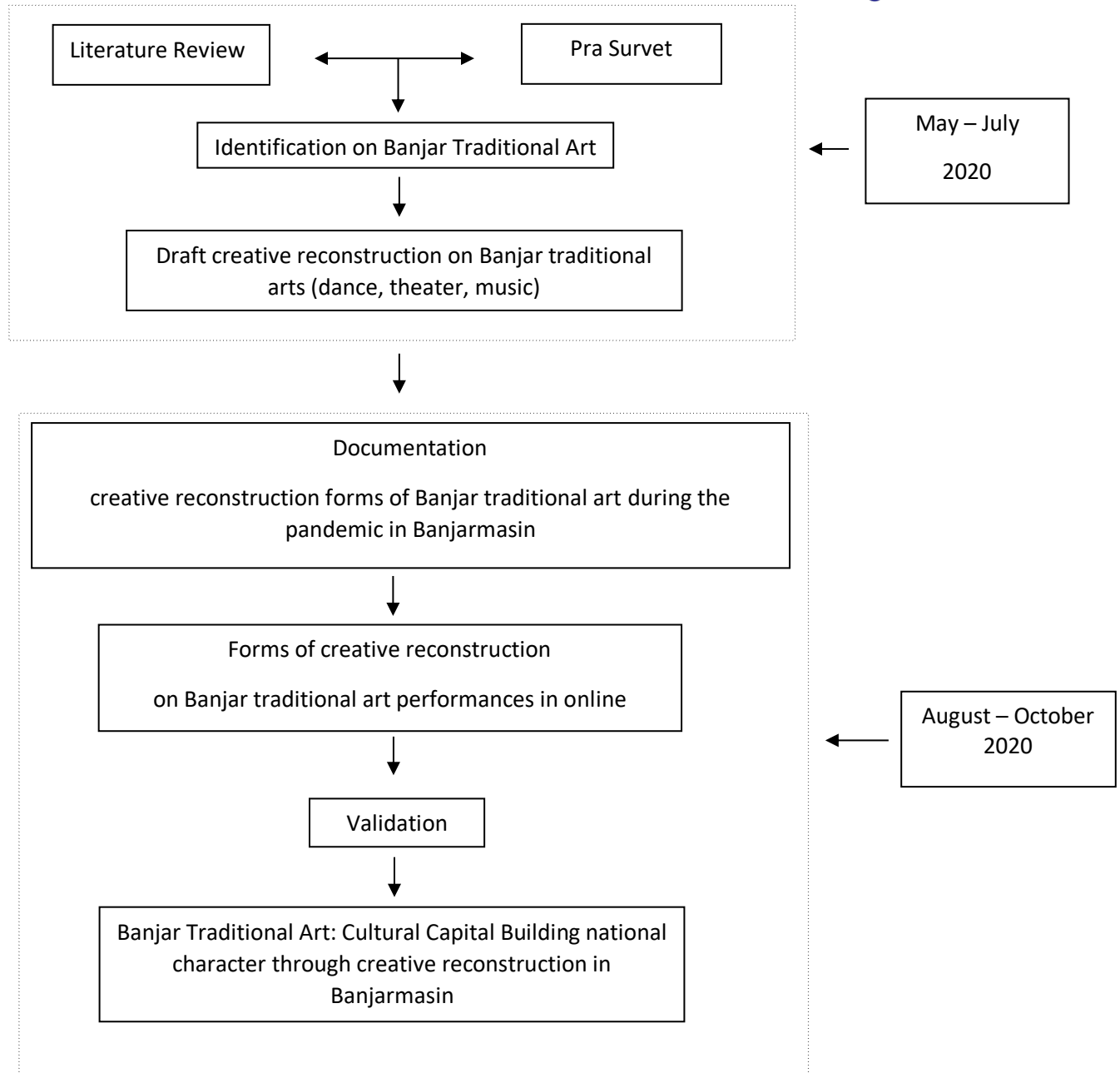


Figure 1. Traditional Arts Research Flow

Qualitative research is used in researching this problem, according to Bogdan and Taylor, a qualitative research actor who produces descriptive data in the form of structured and systematic written words or obtained orally from people, as well as behaviors that are can be observed. This study used a phenomenological approach whereby the researcher tries to understand the form of reconstruction that is happening today, from various events and human interactions in his particular situation. Researchers are also required to connect scientific knowledge with everyday experiences and from the rooted activities of the Banjar people. This researcher tries to understand the Banjar

traditional art form as cultural capital through reconstruction in Banjarmasin as a result of a value of preservation, development and insight rather than traditional art.

Research sites

The research was conducted in Banjarmasin, especially in Taman Budaya, Youtube, and online streaming. With a focus on Youtube, Cultural Park activities, exhibitions and events of Banjar traditional art activities.

Data source

The data collected is in the form of qualitative data which is extracted from several sources, including:

- a. Informants or resource persons consisting of the executors of Banjar traditional art performances / exhibitions and the audience or audience
- b. Place or event is a very important source of data in qualitative research as a physical environment be the setting of a situation or event. Regarding the location, it can be obtained an overview of the forms of creative reconstruction and the creative economy that exist in Banjar traditional arts, including the forms of cultural capital that can build the character of the nation, especially the younger generation in Banjarmasin. Apart from that, we also observe cultural events regarding what, who, when, where and how they develop.
- c. The existence of traditional art forms that do not exist or that have occurred in creative construction.
- d. Photographs or images of existing Banjar traditional art forms (traditional drama (mamanda), Madihin (speech culture), and shadow puppets) although some have been replaced by technology in recognizing them.

¹Bogdan, Robert dan Steven J. Taylor, "Dasar-Dasar Penelitian Kualitatif", Usaha Nasional, Surabaya, 1996, 3.

RESULT AND DISCUSSION

South Kalimantan, which has made the center of the arts, is the Cultural Park of South Kalimantan Province, where the Cultural Park is currently in a state or government condition that makes it impossible to organize art directly and involve many people, so Cultural Park tries to reconstruct culture to be enjoyed and bring back art that has long disappeared or rarely performs online and can be enjoyed by the general public and anyone can access it. The Cultural Park of South Kalimantan Province has an agenda or activities planned for 2020, as follows:



Cultural Park Agenda

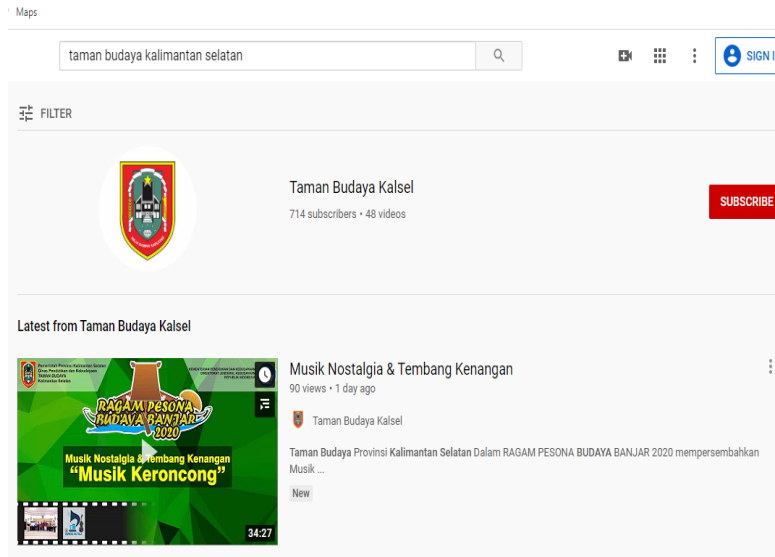
The activity is planned for February 2020, for the activities carried out are the Art and Culture Workshop. The workshop that was given was the Japin Anak Delapan Dance from Kotabaru Regency.

On February 11, 2020, Wayang Kulit was performed, Purwa Banjar Wayang Kulit performance was appointed, the BIMA CILI Tatah Barikin Art group, Hulu Sungai Tengah Regency, carrying the story "PERMATA TITIAN BERDURI". and Taufik Rahmat Hidayat. A Logo Competition of South Kalimantan Anniversary is also held this month, where this logo competition is a series in order to celebrate the 20th Anniversary of South Kalimantan Province in 2020. Where the results of the Logo and Theme will be used as an icon on the Anniversary of South Kalimantan Province in August, the participants are residents of South Kalimantan in particular.

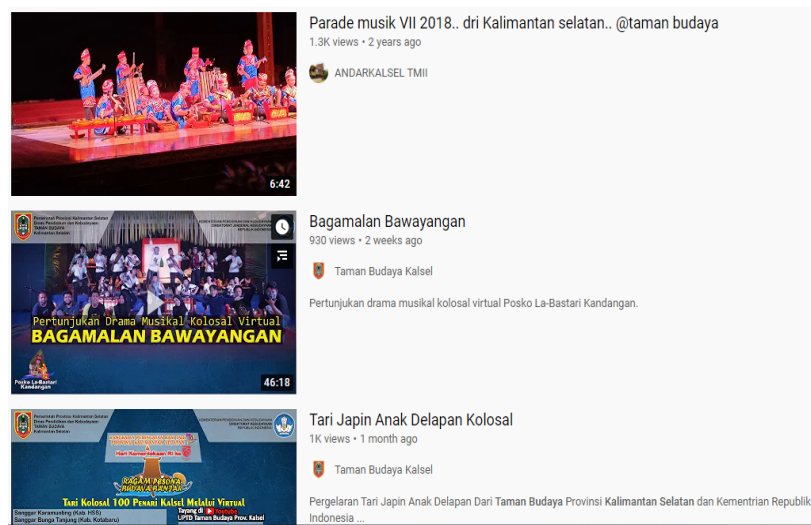
In March 2020 should be traditional Mamanda theater. Because of corona break or covid 19 began, the government prohibits performing arts that involve large numbers of people. So starting March, Cultural Park does not hold any art performances.

It was the month that the reconstruction of cultural arts began due to technology and circumstances that made it impossible to hold a show by bringing in many people. The Cultural Park made an activity streaming or recording to be presented and enjoyed directly by audiences by opening YouTube channel of Taman Budaya Kalimantan Selatan. And the show can be reopened over and over again and become an activity document from Taman Budaya that can be more effective and efficient.

The South Kalimantan Cultural Park presents various Banjar traditional arts to be more virtual and online. The channels are as follows:



Performances virtually during the pandemic or covid19 period did not diminish the traditional Banjar art to be performed for the general public in particular. Recording and implementation are still carried out in the Cultural Park of South Kalimantan Province, in the Balirung Sari room or building as usual and involve several art groups or studios which from previous planning have been appointed to fill. Like some of the activities below;



Banjar Traditional Art which has a value of togetherness and beauty and uniqueness that is different from other traditional arts, such as Madihin art, which is a speech art that contains words of advice or praise and so on, and Lamut or balamut art is a speech art which is the art of telling stories accompanied by With the flying being hit,

the story here uses the original Banjar language so that it is very limited today for the lamut artists, and the stories that are told are ancient folk tales and royal stories.

The Banjar Traditional Art which is now very easy to enjoy in person via cellphone or online like on YouTube has made it easier. In the present era, it is very important to explore traditional arts to be recognized and continue to be sustainable because a togetherness in art is one of the images of our society that always works together and loves peace in social life. The description of a tradition that cannot be separated from local religious elements in the form of traditional arts such as Baayun anak, Japen Rantau dance, Batapung Tawar for childbirth and pregnancy and so on cannot be separated from the reading of the sholawat they chant, so that the sense of religion in the implementation of ceremonial activities is still ongoing. carried out by the Banjar community to make a sense of religion in the Banjar community, especially in Banjarmasin.

Cultural capital in Banjar traditional art is to create a culture that cannot be separated from its roots by attaching togetherness, openness, trust, and peace in life. This cultural capital is what makes the Banjar people more open to accepting culture from outside but cannot be separated from their own culture so that they can be preserved and introduced so that they can also be enjoyed by the next young generation.

Priority Creative Economy of Banjarmasin City In the creative economy in Banjarmasin City, most of the members and participants are young millennials who cannot be separated from today's digital technology. As for the types and forms of some creative economies that grow and develop in South Kalimantan Province apart from traditional arts that can increase the economy and regional income where the creative economy actors become a unit and a forum. Below are some sectors of the creative economy in the city of Banjarmasin in particular, as follows:

1. Application Sector + Game Developers (Priority)
(EFDE INDONESIAN APPLICATION, BASANTAN IT, Etc.)
2. Visual Communication Design Sector (Priority)
(BANJARMASIN DIGITAL ART, JAGAT KHAYAL CRATIVE STUDIO etc.)
3. Film, Animation, Video (Priority) Sector
(SINIEAS BANUA, ALEMO FILMS, PUTRI RINJANI, ETC)
- 4 .. Photography Sector (Priority)
(CREATION IMAGI PHOTOGRAPHY, RAHMADIE EGOY PHOTOGRAPHY etc.)
5. Media TV & Radio Sector (Priority and Featured Support) (TVRI BANJARMASIN, DUTA TV, BANJAR TV, Iradio, etc.)
(CREATION IMAGI PHOTOGRAPHY, RAHMADIE EGOY PHOTOGRAPHY etc.)
6. Media TV & Radio Sector (Priority and Featured Support) (TVRI BANJARMASIN, DUTA TV, BANJAR TV, Iradio, etc.)

Strategy and Policy Direction for the Development of Creative Economy in Banjarmasin City Development in the creative economy which has a mission and vision in the world of digital technology that cannot be separated from the lives of young people and observers in the world of technology. Strategies in development where especially in the direction of policy from the city of Banjarmasin regarding an economy in it, there are several strategies that have clear objectives in the future and here for the next 5 years, below are the strategies carried out by the creative economy association or group in Banjarmasin City, South Kalimantan ; Strategy Phase II (2020-2025) According to the Rindekraf that can be integrated:

1. Empowerment of Creative Economy Players.
 - a. (Increasing the role of Creative Economy actors in various development sectors)
 - b. Development of a Creative City to Explore, Utilize, Grow the Potential of Banjarmasin City.
 - c. (Availability of raw materials from natural resources that are characteristic of local, sustainable and environmentally friendly)
 - d. (Increasing the quality of sustainable cultural resource management)
2. Increase the growth and competitiveness of the creative industry in Banjarmasin City
 - a. (Increased competitiveness of entrepreneurs and creative endeavors at the national and global levels)
 - b. (Creation of Indonesian Creative Products and Services to Become Competitive Local Icons at the National level)
3. Policies to Increase Financing for Creative Economy Enterprises
 - a. (Availability of access and a suitable financing model for entrepreneurs / creative businesses in Kota Banjarmasin)
4. Increasing the diversity of market segments and market share of the creative economy
 - a. (Increased segment diversity and penetration of products and creative works in local, national and global markets)
 - b. (Creation of Indonesian Creative Products and Services to Become Competitive Local Icons at the National level)
3. Policies to Increase Financing for Creative Economy Enterprises
 - a. (Availability of access and a suitable financing model for entrepreneurs / creative businesses in Kota Banjarmasin)
4. Increasing the diversity of market segments and market share of the creative economy
 - a. (Increased segment diversity and penetration of products and creative works in local, national and global markets)
5. Provision of appropriate and competitive infrastructure and technology for the creative industry in the city of Banjarmasin.
 - a. (Increased availability of infrastructure that encourages smooth production, distribution and promotion of creative products)
6. Improving the quality of the business climate for creative industries and appreciating

creative works and local resources. a. (The creation of regulations that support the creation of a climate conducive to the development of the creative economy in Banjarmasin City) - (Increased synergy, coordination, and collaboration between actors (intellectuals, business, community, media and government) and creative people in the development of the creative economy).

CONCLUSIONS AND RECOMMENDATIONS

Conclusion Banjar traditional art which has a variety of arts and works of art both before independence and after independence. Art during the Hindu-Buddhist era as well as during the Islamic era, all of them are still Banjar Culture which has always been part of the Banjar community, although some arts are no longer used according to their function, which has reasons of violating Islamic religious norms in Banjarmasin. Of the various arts that exist in Banjarmasin, it is very rich to have a culture that is especially in Banjarmasin. From here Art in Banjarmasin is one of the Cultural Capital that has shaped the character of the nation, especially the people of Banjarmasin, after the creative reconstruction of the younger generation and the critical deconstruction of new and old works.

Various activities and events in the development of art, especially traditional arts, including performance arts, exhibitions, culinary arts and natural tourism arts, are very widely owned in Banjarmasin. Cultural formation in the Banjar community makes and helps build a nation's character that is better known by the wider community with the support of increasingly sophisticated technology, and makes the character of the next generation more preserving and learning and maintaining it to become a nation's asset for the future. This is very important to be known and known by some of the general public and academics both locally, nationally and internationally

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