

Preserving Local Cultural Heritage in the Era of Globalisation: Reflections of the Barkcloth Tradition

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Abstract

In the era of globalisation supported by the development of modern technology, local cultural heritage is increasingly forgotten. Therefore, this study aims to analyse the history, rituals, and meanings behind making bark cloth by the Kaili community in Pandere Village. The qualitative research methods used were in-depth interviews, participatory observation, and document analysis of the Kaili community in Pandere Village, Sigi Regency, Central Sulawesi Province, Indonesia. The data collected was then analysed using interactive analysis, which includes data condensation, presentation, and conclusion drawing. From the results of the research, it is known that the tradition of making bark cloth has been passed down from generation to generation. This is evidenced by relics or artefacts in bark cloth-making equipment found at sites on Sulawesi Island. However, with the development of the modern fabric industry, the use of barkcloth as an everyday clothing material is increasingly forgotten. However, it is still used in traditional ceremonies like the Balia and Mokeso Ceremony. The meaning and symbols of the barkcloth are divided into 3 (three) parts: shape, colour, and decoration. Efforts to preserve this local tradition continue by adjusting the presentation and packaging without losing the local tradition's essence, meaning, and original value. Preserving local traditions also involves various agents, including the government, the economic market, and the community.

Keywords: Barkcloth, Cultural Heritage, Cultural Preservation, Globalisation Era, Local History.

Introduction

Today, around the world, there are approximately 5,000 to 6,000 diverse cultures. More than 80-90% of these belong to indigenous peoples (1). This is reflected in Indonesia, an archipelago with abundant cultural richness. Each of its 34 provinces has a unique cultural identity, distinct patterns of human activity, and symbolic structures that show how important human behaviour is (2, 3). Large cultures often have subcultures, which social groups characterise through shared practices and interests. The concept of subculture has three key elements: capital, style, and authenticity (4).

Some local cultures, such as cultural rituals, religions, and traditions, have been exploited by entrepreneurs seeking to profit through the culture-based tourism sector (1, 5). Some local cultural rituals now require an entry fee or attributes requiring visitors to pay to engage (3). Furthermore, neighbouring residents often engage in economic pursuits, such as supplying food, parking, and other fee-based amenities. While the commodification of local traditions and cultures

can yield benefits, including augmented earnings for adjacent communities, hastened economic development, and augmented foreign investment, it also has the potential to eradicate local identities and values that are inherent in their traditions and cultures (6).

For example, through commercial repackaging for international consumption, such values may be eroded by globalisation, and local communities may lose the right to control and maintain their unique cultural heritage (6). Globalisation pertains to the fusion of societies and economies from various nations, producing social change by erasing cultural and geographical barriers among countries and continents (7). While opinions about the era of globalisation differ, its influence has stimulated the elimination of cultural borders between nations and incentivised investors to exploit cultural opportunities (8, 9). The impact of this is that forms of tradition and local wisdom are adapted to a more profane culture and treated as tourism commodities to meet the community's economic needs.

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The study of local traditions (local culture) directs attention to objects such as the social practices of making bark clothes and rituals performed in Pandere Village. Studying customs, spatial positions, and social practices has attracted interest in this research area (10). Structural theory, one of the initial concepts in cultural studies, defines "structure" as regulations and assets that play a role in social reproduction in a recursive manner. Institutionalised social systems have structural attributes where patterns of interaction and relationships are developed over time and distance. The abstract conceptualisation of "structure" can be decomposed into normative elements and codes of significance (11). This structural theory provides a basis for researchers to understand how social practices carried out in Pandere Village are related to the wider social system and how these practices continue to be reproduced and continue in the community.

In his structural theory, Giddens positions humans as "agents" who can reproduce actions and understand the purpose and meaning of these actions. Using various principles of structuration, Giddens identifies three major groups of interrelated structures: (I) structures of signification, which include the symbols, meanings, language, and discourse used to represent actions; (II) structures of domination, which include political and economic control over people and goods; and (III) structures of justification or legitimation, such as the regulative norms embodied in the legal system. Throughout his theory, Giddens recognises the important role of humans in shaping and maintaining social structures and considers the interaction between agents and structures in influencing human action and social change (11).

Artefacts and public displays demonstrate cultural variations and can be impacted by social structures like symbol systems, the interpretation of meaning, and discourse creation (11). Views on cultural industries are mixed, with some seeing them as a powerful catalyst in reproducing local culture. Still, others see them as a threat to aspects of culture protected from commodification (12). The cultural heritage industry in the United States is often called "cultural sharing," where indigenous cultural identities become products consumed by foreign tourists. While some cultural industries have helped strengthen local cultural heritage by

creating jobs and increasing public recognition, some people are concerned that they may undermine more sensitive aspects of culture, such as local knowledge and indigenous traditions (10). Therefore, it is important to recognise and carefully monitor the cultural industries to ensure that cultural production and reproduction continue to strengthen and protect cultural aspects important to local communities.

Maccarrone-Eaglen (13) argues that cultural reproduction can occur through conscious efforts to remodel identities distinct from tradition, which ultimately serves as the social and political formations necessary to legitimise the status and authority of a community. Therefore, the issue of cultural preservation is often raised when there are concerns about the possible "loss" of the culture (14). However, cultural preservation becomes more complex, especially when discussing intangible cultural heritage (ICH). 82 ICH conventions focus on "oral traditions and expressions, performing arts, knowledge, and practices about nature and the universe, social practices, rituals and celebrations, and traditional skills" (10).

The preservation of traditional culture necessitates the maintenance of its genuine and organic form. However, this raises the issue of economically utilising the culture without compromising its authenticity (15). It can face a dilemma between maintaining the authenticity of traditional cultural traditions or accommodating them in a tourism industry that necessitates commercialization. Signs and meanings also influence changes in the orientation and function of traditions. The term "sign" denotes an entity that stands for something beyond itself, and significance is constructed based on the connection between the sign and the concept or object it denotes. Meaning consists of three aspects: denotative meaning, connotative meaning, and meaning from a mythical perspective. They are integrated from individual and general conceptions shared with others (16).

Many types of research have demonstrated that significant cultural traditions and subcultures in diverse regions across the globe are evolving due to globalisation. Indonesia is no exception as research on the cultural heritage value of modified traditional foods (9, 17), hip-hop music that is increasingly hybrid and involved in adjusting the

recreational market system (5, 18), historical buildings that adjust to modern architecture (2, 4, 19), or local traditions that have begun to shift from their originality (3, 10, 20, 21). In the context of clothing made from bark, research has been conducted on archaeological decorations from Agakaitai Island, Gambier archipelago, French Polynesia (22). Still, no research has been conducted on bark cloth in Central Sulawesi, Indonesia. In Indonesia, many focus on the characteristics of clothes or fabrics with the majority culture, such as Javanese culture regarding *batik lurik* clothes (23). Therefore, the researcher took a position as a form of novelty to fill the gap of previous research.

Bark cloth is a cultural heritage product that has been developed using simple technology in the manufacturing process. Barkcloth as an ancestral heritage must be preserved because it has a cultural function and social glue and has become a collective living memory. This is proven because the Government of the Republic of Indonesia designated the barkcloth culture as a National Intangible Cultural Heritage in 2014 in Traditional Craft Skills and Proficiency. Therefore, this study aims to analyse the history, rituals, and meanings behind making bark cloth by the Kaili community in Pandere Village. Efforts to preserve this local tradition continue by adjusting the presentation and packaging without losing the local tradition's essence, meaning, and original value. Preserving local traditions also involves various agents, including the government, the economic market, and the community. Therefore, the research objectives focus on the history, rituals, and meanings of making bark cloth in the Kaili community in Pandere Village, aiming to provide a comprehensive understanding of this cultural heritage and its current status amidst globalisation.

Methodology

The research employed a qualitative analytical descriptive approach appropriate for gathering data through verbal and written communication from individuals that can be comprehended (24). This type of research is a major tradition in the social sciences and is related to the richness of language, territory, and terms used by individuals (25). A descriptive case strategy involves recording or grouping elements (26) and, in the context of this research, is also supported by

Littlejohn & Foss' (16) semiotic technique, which consists of three aspects: denotative meaning, connotative meaning, and meaning from a mythical perspective.

Research Informants

This research was conducted in the Kaili community in Pandere Village, Gumbasa District, Sigi Regency, Central Sulawesi Province, Indonesia. The choice of the Kaili community in Pandere Village for this research is due to several key factors. The Kaili community's rich cultural heritage and preservation of traditional practices make it ideal for studying indigenous customs and social dynamics. Pandere Village's concentrated environment allows for focused investigation, and its representativeness of the broader Kaili community enables extrapolation of insights. The unique socio-economic and environmental contexts of Gumbasa District offer valuable perspectives, and established relationships with knowledgeable informants ensure the collection of detailed and reliable data. These factors contribute to a comprehensive and insightful exploration of the research topic.

The focus of this research is qualitative data consisting of information obtained from key informants, namely actors who are directly involved in the lives of the people of Pandere Village. Therefore, the indigenous people of Pandere Village, who preserve the tradition, served as the main participants, and the Pandere Village government and other figures in Pandere Village served as supporting informants. The participants in this study covered a diverse age range, including young adults and elderly community members, to ensure a comprehensive understanding of generational perspectives on traditional practices. Male and female participants were included to provide a balanced view of community life and cultural traditions. In addition, the study also represented individuals from different socio-economic backgrounds in the village, reflecting the diversity of economic activities and living standards in the community. This demographic diversity allows for a holistic exploration of the cultural and social dynamics in Pandere Village. The sample in this study was selected using a purposive sampling method based on selection criteria set based on the research objectives (26).

Data Collection

In this research, the data collection procedure consists of three primary methods: in-depth interviews, participatory observation, and document analysis (25). These methods were carefully selected to comprehensively understand the cultural and social dynamics within the Kaili community in Pandere Village. In-depth interviews were conducted with key informants, including indigenous people who actively preserve traditional practices, government officials, and other notable figures within Pandere Village. The interview guidelines were designed to elicit detailed and nuanced information about the participants' experiences, beliefs, and practices. These semi-structured interviews allowed for flexibility, enabling the researchers to explore topics in greater depth based on the responses provided by the participants. Participatory observation involved the researchers immersing themselves in the daily lives and activities of the community members. This method allowed the researchers to observe firsthand the traditional practices, social interactions, and cultural events in Pandere Village. Observation structures were used to systematically record observations, ensuring that all relevant aspects of community life were documented. This method provided valuable contextual information and a deeper understanding of the cultural nuances that might not be captured through interviews alone. Document analysis involved reviewing and analysing various archival materials, such as government documents and other written sources relevant to the Kaili community and Pandere Village. Coding sheets were utilised to systematically categorise and interpret the information obtained from these documents. This method helped to triangulate the data collected through interviews and observations, providing a historical and contextual background that enriched the overall analysis.

Data Analysis

In this research, the author employed an inductive data analysis approach using the interactive analysis method, which includes data condensation, presentation, and conclusion drawing. These activities are linked in an iterative cycle, complementing each other and ensuring a dynamic, flexible process that continuously refines insights. Data condensation involves simplifying

and transforming data from field notes or transcriptions, while data presentation organises information into formats like matrices and charts for actionable conclusions. Conclusion drawing interprets patterns and themes that emerge from the data (27). To facilitate this process, the author used NVivo software to organise and code the data, aid in efficient data condensation, and identify key themes. NVivo's ability to manage large volumes of qualitative data ensured a meticulous, systematic approach, maintaining high rigour and accuracy. The interactive analysis method and NVivo software provided a structured data analysis process, resulting in dependable, accurate findings and enhancing the credibility and reliability of the study's conclusions.

Results

Bark Cloth Making: Historical and Community Perspectives

Bark cloth making is a result of the potential of the Indonesian region. It is very important in the history of human distribution, especially related to the culture of Austronesian peoples. As many as 80% of all ethnic groups that use Austronesian languages worldwide live in the Indonesian archipelago. The spread of their culture has left many cultural relics, both in the form of objects and intangible things, as happened on the island of Sulawesi, one of the earliest human settlement areas (28). Much evidence of cultural heritage can be found, such as human settlement caves from the Neolithic era, various megalithic sites, traditional architecture, and traditions that are still alive today. Making bark cloth is one of the Austronesian cultural heritages still practiced on Sulawesi Island. This is evidenced by various relics or artefacts used in its manufacture found in prehistoric sites in Sulawesi. Bark cloth-making equipment found, such as Batu *Ike*, is scattered in North Sulawesi Province (Tondano), Central Sulawesi Province, West Sulawesi Province (Kalumpang, Mamasa), and South Sulawesi Province (Toraja, Rampi). However, only communities in Central Sulawesi, South Sulawesi, and West Sulawesi still preserve the tradition of making barkcloth.

According to Mr. Rim, a museum official in Central Sulawesi, since hundreds or even thousands of years ago, the people of Sulawesi have developed bark cloth as a basic material for daily clothing.

This tradition developed among people living in the mountains, especially in Bada Valley (South Lore District), Behoa Valley (Central Lore District), Napu Valley (North Lore District), Kulawi Valley (Kulawi District), and in Pandere Village, Gumbasa District. They manage and develop the manufacture of bark cloth called *Vuya* or *Kumpe*. This long-standing cultural practice has made Central Sulawesi one of Indonesia's main producers of barkcloth crafts, along with Papua and Kalimantan. *Vuya*, made in Pandere Village, Gumbasa District, means sarong. The quality and texture of the *Vuya* produced varies from place to place.

The Kaili people living in Pandere Village are one of the groups that still preserve the tradition of making bark cloth. At first, bark cloth was made as a basic human need to protect the body, but then humans began to realise the potential of bark as a fabric material that could be utilised. Making bark cloth developed from simple to more advanced, resulting in better, stronger, and more flexible. According to Ms Julaeha, this tradition has been carried out by the Kaili community in Pandere Village from generation to generation. However, there are currently very few active bark cloth craftsmen, as most have switched professions to become farmers. Therefore, making the barkcloth is only done when there is an order. The process of making barkcloth is done by women while looking for materials is done by men.

According to Ms Julaeha, two types of trees are used as raw materials for making bark cloth: *Ivo* and *Malo*. Making bark cloth begins with skinning the tree to separate the bark from the tree trunk, then washing the bark until it is clean. After that, the bark is soaked for approximately two nights, squeezed, washed with clean water, and soaked again using noni leaves. Then, the bark is shaped using *Pompe* and wrapped in noni leaves or banana

leaves. After that, the bark is stored for three days and then beaten using an *Ike* stone until it reaches the desired size. The next stage is drying the tree bark inside the house so it is not exposed to direct sunlight. The last stage of the bark cloth-making process is ironing using *Pompao*. Women carry out the process of making bark cloth, while men carry out the stage of finding materials.

The bark cloth consists of *Ivo* or *Vuya*, which is white and rectangular without decoration and commonly used as a *blanket* or *sarong*. Bark cloth can also be made into various forms, such as curtains (*Kumpe*), shorts (*Vevo*), negligees (*Siga*), blouses (*Halili*), skirts (*Topi Nunu*), bags, and shawls. However, the craftsmen usually only make *Vuya* or sarongs. Still, they also accept orders to make other models, such as women's and men's clothes made of bark cloth combined with other motifs. In addition to daily clothing, bark cloth making is used for traditional ceremonies. Some special motifs for traditional ceremonies are the symbol of buffalo horns, flowers, mountains, and diagonal and vertical lines.

On the other hand, Ms. Farida, also a bark cloth artisan, continues to promote the tradition of making bark cloths for the national market. She made several efforts, including attending meetings at the Central Sulawesi Museum. In early 2020, Ms. Farida represented the Central Sulawesi Museum as a bark cloth artisan to visit the Textile Museum in Jakarta and conduct promotion. In addition, Ms. Farida and several other residents have successfully cultivated *Ivo* and *Malo* trees, the main raw materials used to make bark cloth. Furthermore, Ms Farida explained that cutting down *Ivo* and *Malo* trees should not be careless because only young bark with a maximum length of 25 cm can produce good bark cloth. The process of making bark cloth into clothes is also shown in Figure 1.

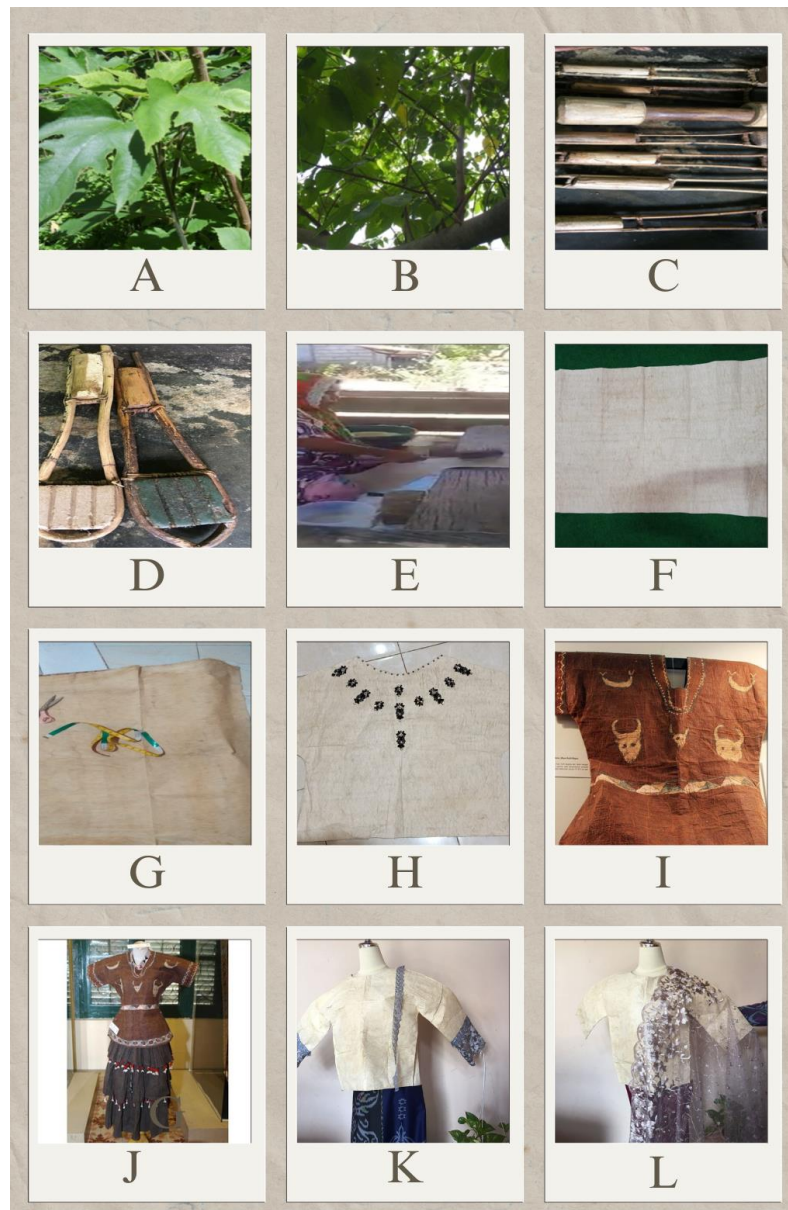


Figure 1: Barkcloth-making Process; (A and B) Malo and Ivo Tree, For Raw Materials; (C, D E) Beating Wood with the Main Source of Ike Stone; (F) Finished Barkcloth; and (G, H, I) Sample Shirt in Barkcloth; (J, K, L) Ready-to-use Barkcloth

Based on the interviews, it can be concluded that the making of bark cloth is a tradition still practised by the Kaili community in Pandere Village. This tradition has existed since prehistoric times, and although the use of barkcloth as daily clothing has decreased due to the development of the modern fabric industry, barkcloth is still used in traditional ceremonies, and there are still orders for the fabric. The Kaili community hopes that the government will continue to be active in helping to promote bark cloth products and encourage the massive planting of *Ivo* and *Malo* tree seedlings as raw materials for making bark cloth.

Rituals, Meanings, and Teachings in the Era of Globalization

According to an interview with Mrs Jaelia, barkcloth is not only used as daily clothing but also as part of traditional ceremonies. Barkcloth is required in several traditional ceremonies, such as the Balia Ceremony (disease treatment ceremony) and the Mokeso Ceremony (tooth cutting). In the Balia ceremony, the bark cloth is used to cover the head as part of a treatment ceremony closely related to the Kaili people's belief in the recovery of diseases. The use of bark clothing in this ceremony shows that the *Syaman* or the leader has the power to cure diseases. In addition, the bark

dress is also used in the Mokeso ceremony as a protective medium. Therefore, the bark cloth plays an important role in traditional Kaili ceremonies. Mr. Rim revealed that bark cloth has three symbols and meanings: sacred, semi-sacred, and ordinary. Triangular geometric motifs, human motifs, and buffalo head motifs are considered sacred and are usually placed at the top. While floral or floral motifs are considered semi-sacred, and leaf motifs are considered ordinary and placed at the bottom. Each motif and colour on the barkcloth also has meaning in the community. For example, the rhombus motif means fertility, and the buffalo head motif means heroism and high social status. The colours often used in bark cloth are red, green, and yellow. Red symbolises courage and heroism, green symbolises fertility, and yellow symbolises social status and nobility. However, not everyone can wear clothes with yellow motifs and colours; only certain people who are brave and come from noble families are entitled to wear them.

Vuya/Kumpe is an undecorated white rectangular piece of cloth used as equipment in traditional

ceremonies for healing diseases. The curtain (*Kumpe*) is a rectangular bark cloth with white and brown base colours and patterns used as a room divider at family events and other traditional ceremonies. Men wear red shorts (*Vevo*) with *tumpal* and rhombus ornaments at marriage and healing ceremonies. However, they wear white shorts (*Vevo*) with red and triangular ornaments at the bottom for daily activities. Clothing at traditional ceremonies consists of brown shirts with decorative motifs of human heads, *tumpal*, rhombus, spearheads, inverted S letters, circles, triangles, and others. In addition, Siga (*Destar*), with various shapes and decorations, are used as head coverings at traditional ceremonies. Various traditional ceremonies also use blouses (*Halili*) with various colours and motifs. Lastly, the three-tiered skirt (*Topi Nunu*), commonly called *Tilu Palu*, is brown, decorated with tassels, and used as a complement at traditional ceremonies or Thanksgiving parties.



Figure 2 (A, B): The Use of Bark Cloth in Cultural Carnivals, **Source:** Internet, antaranews.com (29)

Bark cloth has meanings, teachings, and symbols consisting of three parts: shape, colour, and decoration. For example, the form of a skirt consisting of three arrangements has a meaning about lineage or social status. The colour of the barkcloth clothing has a meaning that becomes a clear symbol in society, such as white, which symbolises purity. Meanwhile, the decoration on barkcloth clothing has various meanings, such as buffalo head decoration, heroism, fertility, and

Tumpal decoration, patience. The important meaning of bark cloth can be seen from various sides. It means a high social status when viewed from its shape consisting of three arrays. Meanwhile, when viewed from the colour, white and wet wood colours have a meaning of purity. The decorative variety on the bark cloth also has an important meaning, such as the buffalo head decoration, which means heroism and fertility, and the *tumpal* variety, which means patience. The

importance of patience in making bark cloth can be interpreted as the importance of patience in various aspects of life.

As the governing authority, the Central Sulawesi Provincial Government has political influence in the community and is actively promoting clothes made from bark cloth. In addition, the Central Sulawesi provincial government sees local traditions and cultural uniqueness as a tourist attraction for local and foreign tourists. Therefore, the government routinely organises a "cultural carnival" every year to provide promotional space and, at the same time, introduce it to the younger generation (Figure 2). The cultural carnival is accompanied by various community entertainments, such as night markets, culinary delights, musical performances, children's playgrounds, and traditional handicrafts. One of them showcases the potential of bark cloth clothing as one of the economic drivers for small businesses, home industries, and traditional craftsmen.

Discussion

The results showed that the ancestral heritage of making barkcloth had experienced a shift in social values and teachings from a historical perspective. The inhabitants of Pandere Village claim that the significance of utilising barkcloth has shifted from a cultural occasion to a more secular one (14). This is a typical social phenomenon where culture influences individuals' lifestyles via values, customs, convictions, and tangible objects, such as barkcloths (12). This process has long occurred in society and is adapted through social interaction and routine communication (16). One of the factors influencing the shift is the life of globalisation that eliminates cultural boundaries, one of which is through mass media, especially television broadcasts, and modern media that promote foreign clothes, cultures, and products rather than traditional local cultures.

The alteration in the perspective and purpose of the barkcloth can be discerned from a historical perspective. This should lead to a fair interpretation for some government stakeholders and interested community groups, and it could trigger a movement for re-branding local cultural traditions and preservation of local values in the community. However, some community groups who believe in modern clothing styles consider some of the practices in rituals using bark cloth as

outdated; even for most Muslims, this practice is considered undesirable syncretism (19). On the other hand, people who support preserving local culture argue that local cultural rituals are ceremonies that must be maintained, especially to preserve the great ancestral heritage (15). There are additional justifications for preserving ancestral cultural heritage, including the fact that the messages conveyed in local cultural rituals are presented in a distinct format, allowing them to serve as a source of education and entertainment for the community (20).

The shift in local cultural values in Pandere Village began when the influence of globalisation entered the Indonesian territory in the 2000s, especially after political reform in Indonesia, which changed the political direction to become more "liberal" (30). This presents that indigenous peoples are losing the power to adjust to the rapid changes of the times, ultimately leading to generations increasingly losing the teachings of their local traditions (3). With this condition, the Indonesian government has tried to maintain the culture and value of the locality of a very diverse region. Increased awareness of the importance of local culture and improved education among local communities have also influenced their interpretation of the sustainability of bark cloth production and rituals from Pandere Village. Today, many people view this barkcloth heritage as an ancestral legacy, and its meaning as a symbol of identity seems important. The heritage of the barkcloth and its use in rituals through a cultural approach is considered preserved. Although its ability to attract people is used for profit, it can boost the surrounding community's economy.

One example that can attract visitors is the local culture in Indonesia, such as in Bali. Similar phenomena exist in Thailand, India, and many African countries rich in local traditions (31, 32). This phenomenon is influenced by the government's tourism policy, which is set out in the 2019-2024 National Medium-Term Development Plan. This policy includes preserving and developing cultural assets to support tourism and the creative economy. For example, the Central Sulawesi Provincial Government uses local community traditions to drive the local economy and increase community income through tourism, a "cultural carnival." However, this policy positions traditional arts and local culture as commodities to

meet the needs of tourist consumers, especially foreigners, who benefit from market tastes. This circumstance is deemed an inevitable result of globalisation, where local cultures are frequently utilised to promote tourism via cultural tourism and reduced to "cultural arts" like dance, music, clothing, crafts, and architecture that can be commercialised.

National policies that support tourism have triggered the practice of commercialisation of tradition, which has led to a split between indigenous and modern boundaries (22, 32, 33). Agents of change involved in modifying traditions include organisers, tourism organisations, and the private sector. In performing arts, aesthetic elements are emphasised, and arrangements, instruments, makeup, and art performances are modified to be marketed to a wider audience, especially foreign tourists (3). The effort to sustain barkcloth production and traditional rituals in Pandere Village is part of a broader initiative to promote cultural tourism in Central Sulawesi Province. The rationale behind this effort is the belief that cultural tourism plays a crucial role in increasing global tourism, and this perception has been endorsed by policymakers (17, 21, 34). In this trend, foreign ones are gradually replacing local cultures, and preserving them requires adjusting their presentation and packaging without losing their original essence, meaning, and value (4, 10, 35). Preserving local culture is a socially constructed phenomenon involving multiple actors, including the government, the market, and civil society.

The scope of this research is restricted to studying a single tradition in a specific location; thus, the findings are restricted in terms of their applicability. Consequently, forthcoming investigations should encompass a more comprehensive range of cultural customs by examining events occurring in different areas to comprehend their commonalities and disparities better. In addition, the qualitative approach used in this study only described tradition as a substructure in the social structure, so using a quantitative approach is recommended to study some interrelated variables.

Conclusion

The tradition of bark cloth making and rituals in Pandare Village has experienced shifts in meaning and values throughout its history. This tradition

can be interpreted openly according to the times and has survived for centuries with dynamic meanings. Initially, this custom represented the way of fulfilling fundamental everyday requirements and practising ceremonies for forefathers; however, in the contemporary era of worldwide integration, its interpretation has transformed, and there is a push to emphasise its distinctiveness. Despite this, the tradition of making bark cloth and rituals in Pandare Village is still less popular among the community, although it is still carried out with government support. In the era of globalisation, the Central Sulawesi Government interprets this local tradition as a cultural heritage that must be preserved. At the same time, the Pandare Village community views it as a cultural asset for the next generation. Meanwhile, various circles of the surrounding community interpret the tradition of making bark cloth and rituals as entertainment, cultural tourism destinations, and also as a form of syncretism. This study recommends that interested parties maintain and preserve local culture as a diverse Indonesian identity.

Abbreviations

Nil.

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Author Contributions

This research was conducted through the collective efforts of the all the authors. Responsibilities include: conceptualising and designing the research; collecting, analysing and interpreting data; and drafting and revising the manuscript.

Conflict of Interest

The authors declare that there is no conflict of interest.

Ethics Approval

Not applicable.

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