

THE DEVELOPMENT OF THE BATIWAKKAL MUSEUM IN THE PRESERVATION OF COMMUNITY HISTORY AND CULTURE IN BERAU REGENCY (1992-2020)

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Abstract. This research aims to examine the development of the Batiwakkal Museum in an effort to preserve the history and culture of the community in Berau Regency during the period 1992-2020. The background of this research is based on the importance of museums as institutions that play a role in preserving local cultural and historical heritage. The purpose of this research is to explain the process of physical development, management, and social function of the Batiwakkal Museum since its inauguration until today, as well as to examine its role in strengthening the cultural identity of the Berau people. This research uses historical methods, through four stages, namely heuristic, verification, interpretation, and historiography. The results of the study show that the Batiwakkal Museum has developed from a repository of artifacts to an educational and cultural tourism center that plays a role in introducing the history of the Gunung Tabur Sultanate to the younger generation. In addition, this museum is also a symbol of local pride and a means of strengthening the traditional values of the Berau people. Increased collections, community involvement, and government support have also strengthened the museum's function as a means of learning history and preserving local culture. Overall, the Batiwakkal Museum has succeeded in carrying out its role as an institution for the preservation of the history and cultural identity of the Berau people and as an educational forum for the younger generation in getting to know the values of their ancestral heritage.

Keywords: *Batiwakkal Museum; Cultural Preservation; Local History*

I. INTRODUCTION

Indonesia is known as a country that has a very rich cultural diversity and history. Each region in Indonesia has a unique cultural identity that is reflected in its traditions, customs, and historical heritage. This diversity is the strength of the nation in strengthening national identity as well as a challenge to preserve it in the midst of an increasingly strong globalization current. In the context of national development, the preservation of history and culture is an important part of efforts to preserve ancestral heritage so that it is not lost by the development of the times. These preservation efforts require a forum that is able to manage and document traces of the past on an orderly basis, one of which is through the existence of museums.

Museums are institutions that have the function of collecting, maintaining, researching, and exhibiting the cultural heritage of the community for educational, research, and entertainment purposes. According to the Law of the Republic of Indonesia Number 11 of 2010 concerning cultural heritage, museums play an important role in preserving heritage and providing education to the public about history and identity. The museum is also a space to revive cultural values that have begun to be eroded by modernization. Koentjaraningrat (2009) stated that museums are an important

medium in educating the younger generation about the culture and history of their ancestors.

East Kalimantan Province as one of the regions in Indonesia has a distinctive historical and cultural heritage. This area was once the center of major kingdoms, such as the Kutai Kartanegara Sultanate, the Sambaliung Sultanate, and the Gunung Tabur Sultanate. The three sultanates have made a great contribution in shaping the cultural identity of the East Kalimantan people, especially the Berau tribe. Along with the development of the times and social changes, the historical relics of these kingdoms have largely been transformed into cultural sites and museums, one of which is the Batiwakkal Museum located in Gunung Tabur District, Berau Regency.

The Batiwakkal Museum, located in Berau Regency, East Kalimantan, is a real example of an institution that plays an important role in preserving local cultural heritage. This building used to be the Gunung Tabur Sultanate Palace, the official palace of the Gunung Tabur Sultanate which was established in the 19th century, which was later converted into a museum in the early 1992s. Since then, this museum has become a symbol of pride for the Berau people as well as a center for regional history and cultural education. Edi Sedyawati (2006) emphasized that the preservation of regional cultural heritage is part of efforts to strengthen national cultural roots through the revitalization of cultural institutions

at the local level. Thus, the development of the Batiwakkal Museum can be seen as a manifestation of the collective consciousness of the Berau people in defending their ancestral heritage.

In addition to being a forum for the preservation of historical objects, museums also function as a medium for socializing traditional values and knowledge to the younger generation. Koentjaraningrat (2009) refers to culture as a whole system of ideas, actions, and human works that become the guidelines for people's lives. In this perspective, museums not only store artifacts, but also channel the knowledge and value contained in them. The Batiwakkal Museum, for example, not only displays the collection of relics of the Gunung Tabur Sultanate, but also introduces the social system, customs, and cultural values that shape the identity of the Berau people.

Historical value is an important element contained in events, figures, places, or objects that have a connection with the historical journey of a society or nation. According to Kuntowijoyo (2003), historical value can be understood as the ability of an object or past story to represent human experience that affects the formation of social life in the present. This value is the basis for assessing the importance of preserving and protecting historical heritage, because through history people can recognize their identity, understand the process of ancestor struggles, and social changes that have occurred.

With the times, museums face increasingly complex challenges. Globalization and technological advancements have changed the way people interact with cultural heritage. If in the past museums were enough to be a place for physical visits, now they are required to transform into institutions that are adaptive to the needs of digital information and interactive learning. According to Cameron and Kelly (2010), the success of a museum in the modern era is not only determined by the richness of its collections, but also by its ability to present educational experiences that are relevant to the development of society. In this context, the Batiwakkal Museum is faced with the challenge of how to preserve traditional culture without losing relevance to the younger generation.

With this background, this study aims to analyze the development of the Batiwakkal Museum in the preservation of the history and culture of the Berau people during the period 1990–2020. This study seeks to explain the changes that have occurred both from the physical, management, and social aspects of the museum in relation to the local community. This research is expected to make a scientific contribution to the study of local history and cultural preservation policies in the region, while emphasizing the role of museums as important agents in maintaining the continuity of the cultural identity of the Indonesian nation.

II. RESEARCH METHODS

This study uses a qualitative descriptive approach historical method. According to Kuntowijoyo (2003), the historical method is a scientific process to reconstruct the past through systematic stages, namely heuristic, criticism, sources, interpretation, and historiography. Kuntowijoyo emphasized that historical research does not only function to find the facts of the past, but also to interpret the meaning of these events so

that they have relevance to the current social and cultural situation. Thus, the historical method is considered appropriate to be used in this study because it is able to explain the development of the Batiwakkal Museum chronologically and analyze its role in preserving the history and culture of the Berau people during the period 1990 to 2020.

The first stage in the historical method is heuristic, which is the collection of various sources relevant to the research topic. Data sources include official local government archives, museum documents, reports on cultural activities, scientific literature, as well as the results of interviews with museum management, community leaders, and the Berau Regency Culture and Tourism Office. After that, the source criticism stage is carried out, which is the process of verifying the authenticity, legitimacy, and credibility of the data to ensure the correctness of the information used.

The next stage is interpretation, which is the activity of interpreting and analyzing the relationship between events, data and the socio-cultural context of the Berau community. In this stage, the researcher seeks to understand how the development of museums not only reflects institutional changes, but also the dynamics of historical awareness of local communities. The last stage is historiography, which is the process of compiling research results in the form of historical, logical, and chronological writing so that it is able to provide a comprehensive picture of the journey of the Batiwakkal Museum as a cultural preservation institution.

In addition to using historical methods, this study also utilizes qualitative descriptive thinking to interpret non-numerical data such as cultural meaning, institutional practices, and public perception. This approach allows research to delve deeper into social phenomena and provide contextual explanations of the changing functions and roles of museums. By combining historical and qualitative analysis, this research is expected to provide a comprehensive understanding of the development of the Batiwakkal Museum in its efforts to maintain the continuity of history and culture of the Berau community in the midst of changing times.

III. RESEARCH RESULTS

The results of the research show that in the early days, before the establishment of the kingdom, the life of the people was led by traditional chiefs who played a central role in regulating local government and teaching religion. The history of the first king of Berau also appears in the form of oral stories that are very strongly attached to the identity of the community. The legend states that the first king was found by a grandfather commonly called Inni Baritu, who found a baby in the pettung bamboo hemisphere while hunting. The baby was named Baddit Dipattung, which in Berau means "born from a split pettung bamboo".

From the first king, the royal lineage was passed on to several subsequent rulers, namely Aji Surya Nata Kesuma, then Aji Nikullam, Aji Nikutak, Aji Nigindang, Aji Panjang Ruma, Aji Tumanggung Barani, and Aji Sura Raja. Until the seventh king, the people still adhered to Hindu beliefs, entering the reign of the eighth king, namely Aji Surya Balindung, Islam began to enter Berau through a scholar named Syarif Ahmad, who is believed to have come from the land of Arabia.

It was during this time that there was a great change in the religious system and government. The kingdom was then continued by the ninth king, Aji Dilayak (Aji Dilayas). During the reign of Aji Dilayas, the territory of the Kingdom of Berau was very large, stretching to the areas of Batangan, Baluh, and Bulungan.

The period of Aji Dilayas' leadership was also the starting point for the division of Berau. The conflict occurred after Aji Dilayas died, when his two sons Prince Tua and Prince Adipati Saparuddin fought for the royal throne. This dispute was exacerbated by the Dutch colonial sheepfighting politics, so the conflict developed into a civil war. Based on the agreement of the three leaderships, namely Sultan Hasanuddin, Sultan Maulana and Sultan Mu'minin, the kingdom was then divided into two, namely the Gayam Kingdom in Tanjung Redep led by the Old Prince, and the Gunung Tabur Kingdom led by the Prince Adipati.

After that, the leadership of the Gayam Kingdom was continued by King Alam (Sultan Alimuddin) who was known as a figure who opposed the Dutch. As a result of his rejection of Dutch colonial intervention, he was arrested and exiled to Makassar. In exile, King Alam married the princess of the local noble and continued to resist the local Kingdom. In 1837, he returned to Berau at the request of the Prince Duke. After his return, King Alam established the Kingdom of Sambaliung, so that the Berau region was politically divided into two great powers:

1. Mount Tabur is on the right side of the river to the coast of Tanjung Batu.
2. Sambaliung on the left side of the Kelay sungai to the coast of Tanjung Mangkaliat.

The historical structure of the Berau Sultanate has a strong influence on the development of regional cultural identity, including the establishment of the Batiwakkal Museum as an institution for the preservation of historical heritage. Sultan Ahmad Maulana, one of the important figures in the Gunung Tabur lineage, had seven wives, with four from Berau and three from outside the region. Which includes the descendants of Kutai Kartanegara (Descendants of Sultan Sulaiman), Egyptian descendants, and solo or Surakarta descendants. From this blood relationship emerged three noble titles known to this day, namely Adji (of Bornean descent), Raden (Javanese descent) and Syarif (Arabic descent).

The Batiwakkal Museum is firmly rooted in the history of the Gunung Tabur Sultanate, one of the great kingdoms that stood in the Berau Regency area, East Kalimantan. Before becoming a museum, this building was the Kingdom of Mount Tabur, which was the center of government and residence of the sultans. Based on the results of interviews and archival searches, the history of the establishment of the Berau kingdom since the 13th century in the Berau area has been 7 settlements, which are in the term "Banua". Each is led by a traditional head who holds power at the same time, namely as a government manager and as a religious figure. The seven regions include: Banua Pantai led by Rangka Batara; Banua Kuran led by Temanggung Macan Negara; Banua Designing led by Rangka Sari Buana; Banua Lati led by Inni Baritu (Grandfather Baritu); Banua Bullalung led by Angka Juda; Banua Sewakung led by Kahar Janggi; and the last Banua Bunyut led by Jaya Pati.



Figure 1. History of the establishment of the Kingdom of Berau

Source : Batiwakkal Museum

Since its inception, this museum has functioned as a forum for the preservation of the history and culture of the Berau people which reflects the values of mutual cooperation, solidarity, and the spirit of togetherness. The museum manager said that community support is the main factor in maintaining the sustainability of the museum's function. The community not only plays the role of visitors, but also participates in various traditional activities and ceremonies held in the museum area. This shows that the existence of museums not only serves as a storage place for historical objects, but also as a social forum that strengthens public relations through cultural preservation. Koentjaraningrat (2009) who emphasized that the preservation of culture is the active involvement of the community, because cultural values will only live if they are inherited and practiced together in daily life. The Batiwakkal Museum has become a center of cultural activities, a place where the values of mutual cooperation, solidarity, and local identity are maintained.

Historically, the background of the establishment of the Batiwakkal Museum cannot be separated from the Sultanate of Gunung Tabur, which is an important part of Berau's history. The initial building of the museum was the former Gunung Tabur Palace which was founded by Sultan Aji Muhammad Koenig in 1830. However, during World War II, precisely in 1945, the palace building was destroyed due to bomb attacks by allied forces. Based on the results of the interview, it was recorded that there were twelve who bombarded the Mount Tabur area, causing major destruction of the historic building. To commemorate the history and preserve the heritage of the ancestors, the building was then rebuilt in the 1980s by Adji Karuddin, a community leader and local engineer, with the aim of preserving historical evidence of the existence of the Berau kingdom. This redevelopment is intended as a form of respect for the history and a symbol of pride of the Berau people. After the reconstruction process was completed, the building was inaugurated as the Batiwakkal Museum in 1992 by the Governor of East Kalimantan, H. M. Arsans, S.H., on September 16, 1992, as stated on the inauguration inscription on the main wall of the museum.



Figure 2. Inscription of the inauguration of the Batiwakkal Museum. Source : Batiwakkal Museum

It is known that the Batiwakkal Museum is a silent witness to the historical journey of the Gunung Tabur Sultanate which has an important role in shaping the identity of the Berau people. Based on data in the museum, the genealogy of the Sultanate of Gunung Tabur is as follows:

1. Sultan Zainal Abidin II (1800-1833)
2. Sultan Aji Kuning Gazi Mahyuddin (1830-1840)
3. Sultan Muhammad Amiruddin (1840-1876)
4. Sultan Muhammad Hasanuddin (1876-1882)
5. Sultan Aji Kuning (1882-1885)
6. Sultan Haji Aji Kuning (1885-1892)
7. Sultan Muhammad Siranuddin (1892-1921)
8. Sultan Achmad Maulana Muhammad Khalifatullah Jalaluddin (1921-1951)
9. Sultan Aji Raden Muhammad Ayoeb (1952-1960)



Figure 3. Genealogy of the Kings of Berau
Source : Batiwakkal Museum

Meanwhile, from the data written on the history board in the museum, it is known that the Kingdom of Berau has been established since the 15th century with seven settlement centers called Banua. Each Banua is led by a traditional chief who also functions as a religious leader. The figure who succeeded in uniting the seven Banua was Baddit Dipattung, who later became the first King of Berau with the title Aji Surya Nata Kesuma. After that time, the kingdom of Berau developed into two large sultanates: the Sultanate of Gunung Tabur and the Sultanate of Sambaliung, both of which played an important role in spreading Islamic values, customs, and local culture.

Institutionally, this museum is under the auspices of the Berau Regency Tourism Office. The local government provides support in the form of annual renovation funds, repairs to facilities such as roofs and wall painting, provision of cleaning tools and floor maintenance so that the building is maintained and comfortable for visitors. This government support is in accordance with the view of Irianto (2012) who

states that the success of museum management is highly dependent on synergy and government and community institutions in preserving cultural heritage. In general, there are no major obstacles in museum management, because the community and the local government support each other in maintaining the preservation of the museum.

In addition, the museum actively organizes educational and cultural activities such as reception, history learning for visitors, and traditional arts training. One of the routine activities that continues to be carried out is the traditional Jeppen dance practice, which is given to children from an early age. This activity aims to foster a love for local art as well as introduce Berau culture to the younger generation. According to Sedyawati (2007), cultural preservation will be more effective if it is associated with education, because the learning process makes cultural values easier to accept and practice by the next generation.

In an effort to increase public awareness of the importance of preserving local culture, museum managers also hold various activities such as Berau Language Competitions, folklore, and traditional art competitions. This activity is held every year and involves participants from elementary, junior high, and high school levels. The goal is to foster pride in local identity and encourage the younger generation to participate in preserving regional culture. This is in accordance with the thinking of Widodo (2018) who emphasized that museums play an important role in fostering historical and cultural awareness through programs that involve the community.

The preservation activities carried out show that the existence of the Batiwakkal Museum has a positive influence on the cultural identity of the Berau people. The museum is the center of traditional activities such as the Baturunan ceremony and a place where people gather to preserve traditions. This condition illustrates what Hooper-Greenhill (2000) suggests that modern museums are social and cultural spaces that connect the memories of the past with the experiences of the present. In this context, the Batiwakkal Museum not only maintains the physical collection, but also revives the historical and cultural values that shape the identity of the Berau people.

Based on the observation that one of the ancient money collections is one of the important parts in the exhibition structure of the Batiwakkal Museum. This collection is not only evidence of economic travel in the archipelago, but also shows the historical relationship between the Gunung Tabur kingdom and the development of the national currency from the colonial period to the modern Indonesian era. Field findings show that the museum presents various forms of banknotes from different periods, ranging from the Dutch Hindu period, the Japanese occupation period, to Bank Indonesia's output from the early years of independence to the most recent one. The diversity of the collection provides a historical overview of changes in exchange rates, money designs, and national symbols that developed along with political and government changes in Indonesia.

In addition, the museum organizes this collection of ancient money in a large display box arranged chronologically. This arrangement makes it easier for visitors to understand the course of monetary history. Some of the ancient banknotes are marked with the year of publication labels, making it easier to identify and further research. The collection includes a wide

range of nominals, ranging from small fractions to large fractions, showing how the dynamics of the national economy changed in each period. The physical condition of the collection is relatively well maintained despite the presence of signs of natural aging, thus reinforcing its authentic value as a historical artifact.

This shows the close relationship between the museum and the local community in an effort to preserve historical heritage. The manager said that this ancient money collection is one of the most popular collections by visitors because it is able to visually show the changes in the Indonesian economy from time to time. The collection is also often used as an educational medium for school students who visit museums, especially in learning national economic history.

The collection of ancient money at the Batiwakkal Museum not only functions as an exhibition object, but also as a means to strengthen public understanding of the journey of national identity. Through this collection, visitors can see how state symbols, heroes, and historical narratives are poured into the design of the currency. Thus, the Batiwakkal Museum's collection of ancient money has high historical and educational value and contributes to local and national cultural heritage preservation efforts.

III. CONCLUSION

The results of the study show that the Batiwakkal Museum has developed from a repository of artifacts to an educational and cultural tourism center that plays a role in introducing the history of the Gunung Tabur Sultanate to the younger generation. In addition, this museum is also a symbol of local pride and a means of strengthening the traditional values of the Berau people. Increased collections, community involvement, and government support have also strengthened the museum's function as a means of learning history and preserving local culture. Overall, the Batiwakkal Museum has succeeded in carrying out its role as an institution for the preservation of the history and cultural identity of the Berau people and as an educational forum for the younger generation in getting to know the values of their ancestral heritage.

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