

Contextualizing the Kacapi Instrument in Karungut Tradition: A Reflection of Indonesian Art Education Paradigm through Ki Hadjar Dewantara's Philosophy

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Abstract

This study aims to analyze the pedagogical and philosophical meanings contained in the kacapi instrument in the Karungut oral tradition of the Dayak Ngaju people in Central Kalimantan and its relevance to Ki Hadjar Dewantara's philosophy of education. Using descriptive-ethnographic qualitative methods, this study explores the symbolic and moral dimensions of the kacapi instrument and Karungut as a form of cultural pedagogy. The results show that the kacapi functions not only as a musical accompaniment, but also as a symbol of balance, spirituality, and wisdom, which is embodied through symbolic ornaments such as Batang Garing and Burung Enggang. This representation is in line with Ki Hadjar Dewantara's three principles of education, namely Ing Ngarso SungTulodo, Ing Madyo Mangun Karso, and Tut Wuri Handayani, which emphasize character building through exemplary behavior, guidance, and freedom of expression. Thus, the recontextualization of the kacapi in the Karungut tradition becomes a form of culture-based arts education that fosters moral character, ecological awareness, and cultural identity.

Keywords: Kacapi Dayak Ngaju; Karungut; Local Wisdom; Ki Hadjar Dewantara; Character Education.



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Introduction

Arts education in Indonesia continues to strive to balance modern pedagogical frameworks and the preservation of local cultural identity. In the era of globalization and digitalization of education, art no longer functions only as a vehicle for aesthetic expression, but also as a means to shape character, strengthen identity awareness, and instill national values (Dewantara & Adha, 2023). However, challenges arise when art education practices tend to be trapped in technical approaches that imitate Western models, so that the meaning of education based on local values and culture is often marginalized (Emmertson & Giselsson, 2024; Rosselli et al., 2025). Contemporary art education studies demand a paradigm shift towards an approach based on local wisdom, cultural sustainability, and rooted in national identity. This approach emphasizes the importance of art education that is not only oriented towards the final product, but also towards the process of internalizing moral, spiritual, and social values through artistic practices that originate from one's own culture (Sabila et al., 2025). In this context, local wisdom is seen as an epistemological and pedagogical source capable of shaping critical, empathetic, and civilized thinking. Art education that is contextual to local culture can be a path to "liberating" education as idealized by Ki Hadjar Dewantara because it guides students to recognize themselves, their environment, and their responsibilities towards social and national life (Nugroho, 2021).

Karungut is a concrete example of traditional pedagogy. This oral tradition of the Dayak Ngaju community in Central Kalimantan is a form of song accompanied by the kacapi as the main instrument. This art form not only showcases musical aspects but also serves as a means of internalizing cultural values and character education for the younger generation. Philosophically, Karungut is related to the Huma Betang philosophy which teaches harmonious living, tolerance, honesty, togetherness, and obedience to customary and national laws. These values are reflected in the lyrics of Karungut, which contain moral advice and encouragement to work hard, avoid bad behavior, respect parents, and emphasize the importance of seeking knowledge. Thus, Karungut is not merely a performing art, but also an educational medium that instills noble character in accordance with the cultural context of the Dayak Ngaju. The uniqueness of Karungut is also evident in its accompanying instrument, the Kacapi. The kacapi is not only musically valuable, but also carries symbolic meaning through the ornaments attached to it. The presence of these symbols shows that the kacapi functions as a musical instrument and a means of preserving the philosophy of life of the Dayak people.

The study titled "(Sihombing & Evalina, 2024) Organology of Dayak Kecapi Musical Instruments in Palangka Raya discusses the unique characteristics of Dayak kecapi musical instruments in Palangka Raya in terms of materials, wood types, colors, and distinctive motifs. Musically, the frequency of the kecapi is not more dominant than the timbre, indicating that both are equally important in shaping the sound character. The visualization of the kecapi's form, which displays distinctive patterns such as flowers or stars, also serves as a marker of the cultural identity of the Dayak people of Central Kalimantan. Furthermore, the research Jhonatan & Sihombing (2023) entitled Traditional Kecapi Musical Instrument Playing in Central Kalimantan discusses the kecapi's important role as a symbol of the cultural identity of the Dayak people in Central Kalimantan. Playing techniques such as hammer-on and pull-off are distinctive features that produce unique and deep melodies. However, this tradition is threatened by a lack of interest among the younger generation, making preservation through education and training necessary to ensure the continuity of this cultural heritage. The study Suswandari et al., (2022) entitled Local Wisdom of Dayak Ethnic Groups in Central Kalimantan, Indonesia discusses how the Dayak people in Central Kalimantan still maintain and preserve their culture and local wisdom, despite being influenced by modernization. Values such as religious systems, kinship, respect for nature, and various traditional arts are still maintained as a strong cultural identity. The diversity of sub-ethnic groups and these values help strengthen national identity. However, modernization has the potential to threaten the preservation of this culture, so joint efforts between the government and related institutions are needed to preserve and instill local cultural values in the younger generation. From these three studies, it can be understood that there is a close relationship between organology, musical practices, and local wisdom values in forming a cultural ecology of the Dayak community. The kecapi not only functions as a musical instrument but also as a symbol of identity and a medium of cultural expression that reflects the community's worldview. Through its form, motifs, and playing techniques, the kecapi represents the harmony between humans, nature, and the spiritual values upheld by the Dayak community.

Although various studies on the kacapi have been conducted from the perspectives of organology, musicality, and its social function in Dayak society, this study presents a new perspective, namely that traditional instruments such as the kacapi not only function as cultural artifacts that represent the identity and aesthetics of the Dayak Ngaju community, but also have a strategic role as a medium for character and moral education. This study aims to describe the role and function of the kacapi instrument in the Karungut tradition of the Dayak Ngaju community in Central Kalimantan, analyzing the philosophical, moral, and educational values contained therein. In addition, this study also aims to reveal the relevance of Karungut, especially the kacapi instrument, to the concept of national education according to Ki Hadjar Dewantara so that it can show the relationship between Dayak local wisdom and the paradigm of culture-based education.

Methods

This study uses a qualitative method with a descriptive ethnographic approach that aims to understand the symbolic meaning and educational function of the kacapi instrument in Karungut performances in Central Kalimantan and its relevance to Ki Hadjar Dewantara's educational perspective. Ethnography is a branch of anthropology used to describe, explain, and analyze the cultural elements of a community or ethnic group (Sari et al., 2023). The ethnographic approach was chosen because it allows researchers to explore the cultural dimensions, values, and philosophies contained in traditional art practices as part of the community's education system.

The research data was obtained from three main sources: (1) the researcher's direct experience of watching Karungut performances featuring the kacapi instrument, (2) literature and documentation studies on Karungut art, the philosophy of the kacapi, and the thoughts of Ki Hadjar Dewantara, and (3) textual and symbolic analysis of the musical structure, lyrics, and educational values contained therein. This approach allows the researcher to associate the role of the kacapi not only as a musical accompaniment instrument, but also as a symbol of harmony between feeling, creativity, and intention in education according to Ki Hadjar Dewantara's views. Thus, this study attempts to interpret Karungut and the kacapi instrument as a medium for character education that is rooted in local culture but relevant to Indonesian national education.

Results and Discussions

1. Results

a. The Philosophy of Karungut and Dayak Local Wisdom

The Dayak Ngaju community's worldview is based on the philosophy of *Huma Betang*. The philosophy of huma betang is the structure of the Dayak community's daily life. The daily life of the Dayak tribe refers to the values of honesty in life embraced by the Dayak people, the power of togetherness in all aspects of life when overcoming the problems they face, the attitude of sitting equally low and standing equally high in respecting someone's life, and respect for others regardless of who owns more. The practice of peaceful and harmonious living makes Huma Betang a philosophical way of life for the people of Central Kalimantan (Apandie & Ar, 2019). Huma Betang is a traditional house of the Kalimantan people which has strategic, sacred, and historical value (Dakir, 2017). By inhabiting the huma betang and carrying out all aspects of life in that place, the Dayak people demonstrate that they also have an instinct to always live together and coexist with other residents.

Its core values include:

1) Hapahari (brotherhood and solidarity)

Hapahari refers to brotherhood and togetherness in Dayak society. This means that siblings must be protected and helped when in difficulty. The term "*sama keme, sama mangat, sama susah*" (same joy, same sorrow, same hardship) is a principle that siblings must bear each other's burdens in both good times and bad.

2) Handep (mutual cooperation and helping each other)

Handep is mutual assistance, *pandohop* (help), and *saling mandohop* (mutual assistance).

3) Belom Bahadat (civilized and ethical living).

Belom bahadat is living civilized and ethical lives. Where life has rules or manners to respect the prevailing customs.

These values are not only moral guidelines, but also a social education system that is passed down from generation to generation through oral arts such as Karungut.

b. Educational Values in Karungut

Karungut is a form of traditional art of the Dayak Ngaju people in Central Kalimantan, whose main functions are entertainment, education, and the conveyance of moral and religious messages. Karungut comes from the word *karunya* in the Sangiang or Sangan language (ancient

Ngaju language), which means song (Permatasari, 2023) . Karungut is known as one of the traditional poetic forms recited or sung orally during festive or traditional events.

Karungut originated in Kendayu. Kendayu is praise or hymns in the Kaharingan Hindu religion (Asi & Poewardi, 2024) . Karungut is used by mothers to lull their children to sleep by singing and humming. Karungut can also be used to accompany dances (Wafa et al., 2025) . The theme and lyrics of karungut must be adapted to the dance being performed. Karungut singers can come from all walks of life, meaning that anyone who can sing karungut is allowed to do so and is referred to as a pengarungut. This art form is performed orally using the Dayak Ngaju language, accompanied by the main instrument, the kecapi, and complemented by distinctive melodies and rhythms. Karungut not only showcases musical beauty but also preserves cultural values that strengthen the identity of the Dayak community.

Karungut serves as a medium for moral and social education (Basori, 2022) . The poems contain teachings about hard work, honesty, and responsibility. One example is the Karungut "Peteh Akan Anak Sakula," which contains an important message about the importance of studying diligently, being disciplined, and avoiding despicable deeds. The main message conveyed is that children should study diligently to achieve their dreams and desired educational qualifications. In addition, in the process of pursuing education, they are reminded not to engage in actions that could embarrass themselves, their families, or the community. These values are in line with Ki Hadjar Dewantara's educational principles, which guide students through moral awareness, not coercion.

Karungut "*Peteh Akan Anak Sakula*"

Composed by Mampung

Tabel 1.

Lyrics of Karungut Peteh Akan Anak Sakula

Dayak Ngaju Language	Indonesian Language
<i>Hajaman karungut tuh aku masanan</i>	Melalui karungut ini saya hendak menyampaikan
<i>Tuh nah akan nah itah je tundah jalahan</i>	Ini untuk kita semua
<i>Balaku nah maaf kare tundah jalahan</i>	Sebelumnya saya meminta maaf untuk kita semua
<i>Aku handak mengarang isut tujuan</i>	Saya ingin mengarang dengan beberapa tujuan
<i>Imeteh ku akan je anak aken pai lenge ela bakaraen</i>	Pesan saya untuk anak dan keponakan kaki tangan, jangan suka mengusik milik orang lain
<i>Dungil ku kadajal ela ngalabiyen bele nah utus itus itah mahamen</i>	Kenakalan jangan melebihi batas agar tidak membuat malu
<i>Limbah sakula ela malayau ela napalus mananjung kejau</i>	Selesai dari sekolah jangan pergi berkeliaran atau kesana kemari
<i>Maraku ela mihup babusau ela busik tuntang manakau</i>	Jangan suka minum mabuk, berjudi dan mencuri
<i>Tanjung malayau patut inikas tundah pahari je itah uras</i>	Jalan tanpa arah dan tujuan harus dibatasi untuk kita semua
<i>Giat bagawi ela ela bakulas umba mandohop uluh bakas</i>	Bekerja yang rajin, jangan malas, ikut menolong orang tua
<i>Sakula pahari ela langena sampai mandinun tittle sarjana</i>	Sekolah saudara jangan lengah sampai mendapatkan gelar sarjana
<i>Belum sanang je kilau raja mangat mandohop je tundak kula</i>	Hidup bahagia sama seperti raja agar dapat membantu sesama
<i>Sakula pahari je bujur-bujur belajar pahari ela daur</i>	Sekolah yang benar, belajar saudara, jangan menyerah

2. Discussions

a. Kacapi as Medium and Symbol of Education

The kacapi is a traditional musical instrument of the Dayak Ngaju people that plays an important role in Karungut performances (Haryanto, 2015). Its function is not only as a means of entertainment or accompaniment to Karungut performances, but also as a medium for learning the cultural and moral values that exist in society. The kacapi is a two- to three-stringed plucked musical instrument, generally made from Hanjalutung or Nyolitung wood, which is strong, light, and produces a clear resonance. The process of selecting these materials demonstrates a deep philosophical value that every element of nature has meaning, and humans are required to appreciate and use it wisely. In the context of education, this principle can be interpreted as a form of teaching about ecological ethics, namely respecting nature as part of life and a source of knowledge.

Musically, the kacapi uses a pentatonic scale (la–do–re–mi–sol–la) that produces soft and harmonious sounds in accordance with the function of Karungut as a medium for conveying moral messages, life advice, and local wisdom values. In arts education, the musical structure of the kacapi can be used as a means to instill aesthetic values, patience, discipline, and collaboration, especially when played in pairs. Playing the kacapi not only trains musical skills, but also fosters a sense of togetherness, responsibility, and empathy among the players. Thus, the kacapi serves as an educational medium that unites aesthetic and social values in a single cultural practice.



Figure 1. Kacapi Dayak Ngaju

In addition to its musical function, the kacapi also has rich symbolic meaning through the carvings and ornaments that adorn it. Two main symbols often found on the Dayak Ngaju kacapi are Batang Garing (Tree of Life) and Burung Enggang (Enggang Bird). These two symbols represent the Dayak people's view of life regarding balance, spirituality, and wise leadership.



Figure 2. Batang Garing

1) Batang Garing (Tree of Life)

The ornament used on the kacapi is a symbol of Batang Garing. The Tree of Life is a symbol of balance between humans and other humans, humans and nature, humans and God. This symbol

depicts the origin of the creation of humans and the universe. The part of the Batang Garing tree that is shaped like a spear and points upwards represents Ranying Mahatala Langit as the source of life. The image of a jar containing water and a curved branch at the bottom of the tree represents Jata or the underworld. The leaves on the Batang Garing tree represent the tail of the Hornbill. Each branch has three fruits facing up and down, representing the three major groups of humans as descendants of Maharaja Sangiang, Maharaja Sangen, and Maharaja Bunu or Buno (Penyang et al., 2024) . The fruit serves as a reminder to always respect one another. The Batang Garing is understood by the Dayak Ngaju tribe as a classification of the natural world: the upper world, the earth, and the lower world.

The Batang Garing symbol aims to introduce and preserve the local culture of the Dayak Ngaju tribe of Central Kalimantan, particularly in character education focused on environmental awareness for students. Character education based on the local wisdom of Batang Garing is expected to help students understand and implement environmental care values and grow to love their local wisdom (Wurdianto et al., 2022) . This is because local wisdom consists of local ideas characterized by distinctiveness, wisdom, and goodness, which are embedded and practiced by community members.

The Batang Garing symbol has five colors, known as "Lime Ba," namely *bahenda* (yellow), *bahandang* (red), *bahijau* (green), *baputi* (white), and *babilem* (black).

1. *Bahenda* (yellow) symbolizes wealth, nobility, majesty, and the existence of God Ranying Hatalla Langit.
2. *Bahandang* (red) depicts something eternal, unfading, courage, and solidarity in defending the truth.
3. *Bahijau* (green) symbolizes fertility, abundant sustenance, harmonious life, peace, and development.
4. *Baputi* (white) represents purity, innocence, and the simplicity of life in the community.
5. *Babilem* (black) signifies strength, sincerity, protection from danger, misfortune, and evil spirits.



Figure 3. Enggang bird

2) Enggang Bird

Enggang bird is believed to be an ancestral animal, sacred, and a unifier among the Dayak tribes in Kalimantan. Despite its large size and strong beak, the hornbill has a humble, loyal, and courageous character (Sabaniyah & Yuanditasari, 2024) . Through the symbol of the hornbill on the corners of the lamin, it is hoped that the Dayak people will behave like the hornbill, which is humble, loyal, and brave. The enggang bird, which is considered to have the ability to protect and control life well, is a symbol of ideal leadership qualities that should be emulated by a leader.

The enggang bird is considered by the Dayak tribe to be a symbol of the upper world and is masculine in nature. The upper world is often associated with the sun, the sky, and light. The Dayak tribe believes that the hornbill is a sacred animal because it is a bird that is loyal to its mate until the end of its life, where the birds protect each other in their lives and are also considered to be the incarnation of the Dayak tribe's war commander (Sabaniyah & Yuanditasari, 2024) . Sacred attributes such as the mandau, shield, and hornbill feathers are used as symbols of courage and spirituality (Markus, 2025) . The uniqueness of this bird can be seen from its physical characteristics,

namely its large, sturdy beak. The enggang bird's physical characteristics, namely the horn-like growth on its head and large beak, give it a very charismatic appearance. Its presence can also serve as a good indicator of the condition of a forest ecosystem.

By combining its musical, aesthetic, and symbolic functions, the kacapi can be positioned as an educational medium. It teaches a balance between rational knowledge and emotion, between creativity and morality. In the context of arts education, the kacapi is not only an object of musical learning but also a vehicle for instilling cultural values, local wisdom, and character (Nurfalah et al., 2025). Through kacapi-based learning, the younger generation can understand that traditional art is a source of knowledge that shapes identity, sensitivity, and wisdom.

b. Relevance with Ki Hadjar Dewantara's Philosophy of Education

First, the principle of "*Ing Ngarso Sung Tulodo*" is reflected in the role of the pengarangut (Karungut singer) as a role model. He conveys moral messages and life advice through Karungut poems, setting an example of noble values such as hard work, honesty, respect for parents, and the spirit of seeking knowledge for young people.

Second, "*Ing Madyo Mangun Karso*" is manifested in the interaction between the singer and the community. Through communicative Karungut performances, moral and cultural values are transmitted in a way that raises collective awareness. Like educators who foster a spirit of learning in their students, Karungut motivates the community to maintain the values of togetherness and mutual cooperation.

Third, "*Tut Wuri Handayani*" is realized in Karungut's function as a medium for moral and social guidance. Noble values are conveyed gently without coercion in accordance with the principle of among education, which guides rather than commands. Messages in lyrics such as "*the right school is to study without giving up, until you become a scholar and help others*" show the spirit of liberating people through education rooted in local culture.

In addition, the symbolic philosophy of kacapi instruments, such as the Batang Garing and Burung Enggang ornaments, contains the values of balance, loyalty, and wise leadership. These values are in line with Ki Hadjar Dewantara's ideals in developing Indonesians with character, culture, and morals. Thus, Karungut becomes a tangible form of culture-based education, where local traditions are used as a means to foster independence of thought, character, and social wisdom.

c. Contextualization of Kacapi in Arts Education

The integration of Karungut and kacapi into arts education is a strategic step in developing a transformative and culture-based learning model. Through Karungut, an oral tradition of the Dayak Ngaju people that is rich in moral messages and life wisdom, and kacapi, a symbolic instrument that represents harmony between humans and nature, arts education can be directed towards character building, identity awareness, and cultural meaning as a source of knowledge. In the context of learning, the kacapi can function as a medium of cultural literacy that connects students with their local identity roots. Through the process of listening, understanding, and interpreting musical symbols in Karungut, students learn to recognize values such as *handep* (mutual cooperation), *belom bahadat* (civilized living), and Huma Betang (togetherness). In addition, the kacapi serves as an instrument of moral and ecological education that fosters empathy, balance in life, and ecological awareness, in line with the principles of cipta, rasa, karsa in Ki Hadjar Dewantara's educational philosophy. Thus, artistic activities are not only a means of aesthetics, but also a vehicle for shaping social and spiritual sensitivity that is integral to community life.

Karungut and kacapi reflect the model of creative freedom as idealized by Dewantara through the concept of liberating education. This traditional art gives students space to explore, imagine, and interpret culture contextually, not merely imitating existing forms, but reviving the meaning behind local symbols and narratives. This approach is in line with the Merdeka Belajar (Freedom of Learning) policy, which places local wisdom as a source of pedagogical innovation and national character building (Suparlan, 2025). Thus, arts education rooted in Karungut and kacapi

can become a model of arts education that is culturally sustainable, socially relevant, and intellectually transformative.

Conclusion

This study confirms that the Karungut tradition and kacapi instrument of the Dayak Ngaju community in Central Kalimantan function not only as cultural artifacts but also as media for moral, social, and spiritual education. Through the symbolism contained in the Batang Garing and Burung Enggang ornaments, the kacapi represents the values of balance, loyalty, and leadership rooted in the *Huma Betang* philosophy. These values are in line with Ki Hadjar Dewantara's three principles of education, *Ing Ngarso Sung Tulodo*, *Ing Madyo Mangun Karso*, and *Tut Wuri Handayani*, which emphasize the importance of role models, a spirit of togetherness, and moral guidance in the learning process. Thus, Karungut and Kacapi can be seen as a form of cultural pedagogy that fosters character, ethics, and ecological awareness through traditional art.

The recontextualization of kacapi in arts education offers a learning model based on local wisdom and cultural transformation. This traditional art of the Dayak Ngaju provides an alternative framework for arts education in Indonesia to move away from the formalistic paradigm of " " towards a more humanistic and reflective approach. Through the integration of local values in pedagogical practices, arts education not only teaches aesthetic skills but also internalizes moral values, spirituality, and social awareness. This strengthens the relevance of arts education as a means of shaping cultured, civilized individuals who are able to reinterpret their identity amid the tide of global modernization. Based on the philosophy of Ki Hadjar Dewantara, this research confirms that the preservation of local traditions such as Karungut and kacapi has strategic potential in enriching the national arts education paradigm. The recontextualization of kacapi serves as a model of liberating education, where traditional arts are used as a medium to foster freedom of thought, empathy, and social responsibility among students. Therefore, educational institutions need to continuously develop a culture-based arts curriculum so that the noble values of the nation are not only preserved but also revived in contextual, creative, and character-building educational practices.

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