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## Cap Go Meh Cultural Tourism as an Effort to Maintain Socio-Cultural Resistance in the Singkawang City

Lio Kurniawan<sup>1,\*</sup>, Arthur Josias Simon Runturambi<sup>2</sup>, Thomas Sunaryo<sup>3</sup>, Nova Wijaya<sup>4</sup>  
Universitas Indonesia, Jakarta, Indonesia<sup>1,2,3</sup>, STIE Mulia Singkawang, Singkawang, Indonesia<sup>4</sup>  
liothress@gmail.com<sup>1</sup>, simonrbi@yahoo.com<sup>2</sup>, thomas.sunaryo@gmail.com<sup>3</sup>,  
novawijaya73@gmail.com<sup>4</sup>

*\*)Corresponding author*

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### **ABSTRACT**

*The purpose of this research was to find out how the Singkawang Cap Go Meh Festival can survive for a long time and what is the role of socio-cultural actors in maintaining Cap Go Meh as a strategy for maintaining social resilience. To achieve this goal, it was determined that the object of research was the Cap Go Meh Cultural Festival while the subject of the research was the figures who play a role in the success of the Cap Go Meh festival and how their respective roles create social and cultural resilience such as the Government and Legislative Parliament of the Singkawang-City, the Head of the Education Office and Culture, Head of Tourism, Youth and Sports Service, Head of the Malay Cultural Customary Council (MABM), Head of the Chinese Cultural Customary Council (MABT), Head of the Dayak Traditional Council (DAD), Head of the Javanese Association, and Cap Go Meh Committee. This study used data collection techniques through observation, interviews, and documentation and data analysis techniques were inductive. The results of this study could be concluded that the Singkawang Cap Go Meh Festival was unique because the Singkawang Cap Goh Mes Cultural Festival involved all ethnicities in Singkawang City, the Chinese ethnic community really defended its culture, the Singkawang Cap Go Meh Festival was proven to be leading tourism because it brings in many foreign tourists, the Singkawang Cap Go Meh Festival was a driving factor for creating socio-cultural resilience. This could be proven by Singkawang City being one of the number one tolerant Cities in Indonesia.*

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## INTRODUCTION

The tourism sector plays a very important role in supporting the economy of a region. This is because the tourism sector has a very broad multi-player effect. For example, if an area has superior tourism potential which is always an attraction for visiting tourists, other sectors will also be boosted, the hotel sector, transportation services, tour service business, culinary, souvenirs and so on. The tourism sector

can increase local revenue, create jobs, and encourage the MSME sector. Therefore, it is the obligation of the government, society, and the business world to maintain a conditional environment so that the tourism sector continues to progress.

Based on Law Number 10 of 2009 concerning tourism, it is stated that Tourism is various form of tourism and is supported by various facilities and services provided by the Community, Entrepreneurs, Local Government and Government. Meanwhile, Suwena (2017) stated tourism is a travel activity carried out temporarily from the original place of residence to the destination area with the reason not to settle down or make a living but only to have fun, satisfy curiosity, spend free time or holidays and other purposes.

Among all the tourist objects in Singkawang City, the most famous is the Cap Go Meh cultural tour. Almost everyone is looking forward to the celebration of the Cap go meh Cultural Festival in Singkawang City. Not only the Chinese community is involved with the Cap Go Meh Festival, but people from other tribes are also looking forward to this Cap Go Meh festival. With the Cap Go Meh Festival, many tourists will come to Singkawang City both tourists from abroad and within the country. What is very proud of is the involvement of ethnic groups other than the Chinese in the success of the Cap Go Meh Cultural Festival is very high. This can be seen in one of the performances, the colossal dance of 17 ethnic groups in Singkawang City in enlivening the Cap Go Meh Cultural Festival and this will further strengthen cultural resilience in Singkawang City and encourage an increase in the tourism sector. According to Makmur (2014), cultural resilience is a process of the embodiment of collective awareness structured in society to strengthen, absorb, and adapt various other cultural influences through a cultural learning process.

Cultural Tourism is identified as a form of 'good' tourism that will stimulate the economy and help preserve the culture of local people (Pitanatri, 2021: 73). The growth of cultural tourism is also marked by the diversification of different niche markets, such as heritage tourism, gastronomic tourism, art tourism, film tourism, and creative tourism. This cultural dynamism according to Syamyanti (2022), cultural tourism is a type of tourist attraction object based on human creations, both in the form of cultural heritage and cultural values that are still alive today.

As the largest ethnic group in Singkawang City, the Tiong Hoa ethnicity in carrying out activities and policies of the Chinese ethnic community does not necessarily always get support from other ethnic groups in Singkawang City. For example, the Singkawang City Government policy in 2008 which will build a dragon statue as a symbol of ethnic community Tiong Hoa received strong rejection from mass organizations in Singkawang City. Friction also occurred when the mayor of Singkawang, Hasan Karman delivered a paper on the origins of the Malay people which offended the feelings of the Malay community and led to the mayor Hasan Karman's apology to the Sambas King.

Cap Go Meh Festival activities in Singkawang City are said to be unique and different from Cap Go Meh Festival activities in other regions, even in the country of origin of the Cap Go Meh Festival, namely China. The uniqueness of the Cap Go Meh Festival in Singkawang City is that the Cap Go Meh activities in Singkawang City involve all ethnic groups in Singkawang City who are members of 17 associations. The form of involvement of the 17 ethnic groups is the cultural performance of each ethnic group which is carried out for 15 days, then one of the ethnic groups, namely the Dayak ethnic group becomes involved as Tatung. According to Pramita (2017), cross-cultural understanding is an interaction between cultures that is felt by cultural differences and the various cultures that accompany it have an impact on the relationships that occur.

With the collaboration and involvement of all ethnic groups in Singkawang City in the Cap Go Meh Festival, the expected results are not only to increase tourist visits to Singkawang City, to maintain the culture, but even to make the Cap Go Meh Festival to maintain socio-cultural resilience in Singkawang City. According to Utari (2020), social resilience is the ability to survive at the local

system level from globalization and decentralization. The purpose of this research was to (1) explain and analyze how Cap Go Meh cultural tourism can survive for a long time in Singkawang City and (2) analyze the role of socio-cultural actors involved in maintaining Cap Go Meh as a strategy for maintaining social resilience.

## METHOD

The research method used was qualitative research. Qualitative research is a type of research that aims to understand and explain the meaning, experiences and perceptions of the subjects studied through the analysis of immeasurable or subjective data. Qualitative research methods are often used to study complex phenomena such as one's perceptions, social interactions, and one's experiences. Qualitative research relies more on text and image data. According to Sugiyono (2013), qualitative research methods can be interpreted as research methods based on post-positivism/interpretive philosophy, used to research in natural conditions where the researcher is the key instrument, data collection techniques are triangulated (combined), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization.

In the qualitative method, data collection techniques were used two ways, namely conducting observation activities and conducting in-depth interviews. Direct observation activities were carried out by observing road infrastructure from Pontianak to Singkawang. The results of observations of road infrastructure from Pontianak City to Singkawang City were quite good, there were no roads that were badly damaged. Observations were also made by observing the conditions of lodging in Singkawang City, both hotels, guest houses, and homestays.

In addition to observing or observing activities, researchers also conduct direct interviews with figures to obtain accurate information about the Cap Go Meh Festival and how the Cap Go Meh Festival can be a strategy for maintaining social and cultural resilience. In the interview activities, several important figures were used as sources of information, namely Tjhai Chui Mie, S.E., M.H. as the Mayor of Singkawang, Dr. H. Edy R Yacoub, M.Si. as Chairman of Commission V DPRD West Kalimantan Province, Tasman, S.Pd. as Chairman of Commission III DPRD Singkawang City, Drs. Heri Apriyadi, M.Si. as Head of the Youth and Sports Tourism Office, Asmadi, S.Pd., M.Si. as the Head of the Singkawang City Education and Culture Office, Mr. Bong Ki Tho as the Chairman of the Singkawang City on MABT, Dr. Arnadhi Arkhan, M.Pd. as the Chairman of MABM Singkawang City, Drs. Stepanus as the Chairman of DAD Singkawang City, Drs. Suwaji as the Chairman of the Javanese Association in Singkawang City, Mr. Bong Wui Khong as a Chinese Ethnic Figure, Mr. Tjhai Leonardi as the former chairman of the Singkawang Cap Go Meh Festival Committee.

The list of questions in the interview was not structured, meaning that in the interview process, each question submitted was different according to the capacity to be interviewed. In the interview, the information needed is how the government's policy on Cap Go Meh Festival activities including in terms of funding for activities, how can the Cap Go Meh Festival survive until now? how can the Cap Go Meh Festival be a factor in global change, and encourage tolerance? how can it be a factor in social and cultural resilience that leads to national resilience? Then how are the actors in maintaining the Cap Go Meh Festival as a strategy to maintain social and cultural resilience in Singkawang City?

## RESULTS AND DISCUSSION

### A. How can Cap Go Meh cultural tourism survive for a long time in Singkawang City?

#### 1. History of the entry of Chinese citizens into Singkawang City

At first, the Chinese entered West Kalimantan in large numbers in 1750 when the Sultan of Sambas permitted them to mine gold in Menterado. Most of the Chinese in West Kalimantan come from rural areas in the Guangdong province in southern China. The Chinese speak the Hakka language which lives around the Han River which is spread in the northeastern area of Guangdong. The city of

Singkawang, which was part of the Sambas Kingdom, became the Entreport or entrance to the interior of West Kalimantan, which at that time contained a lot of gold, namely the Menterado area. At the invitation of the Sultan of Sambas, gold miners from China arrived in large numbers in the Menterado Region (Blasius, Arif, & Nizam, 2019).

Population growth and gold mining prospects led them to form partnerships. Kongsu is a democratic community organization that aims to exploit profits through gold and diamond mining. At that time there were at least three Chinese communities, especially the Tiong Hoa tribe who came, namely the first, the mining community who lived in the mining area of Meterado Village; the second, the Chinese community who lived around the mining who worked as farmers and small traders; and the third is the working community of traders, builders and labourers who live in urban areas. It is this group that mostly inhabits Singkawang and is side by side with ethnic Malays and ethnic Dayaks.

Originally, the ethnic Chinese paid taxes to the Malay Sultan in Sambas. However, at the end of the 18th century, the position of ethnic Chinese was getting stronger so the ethnic Chinese formed a kind of independent government, they formed partnerships like the Lanfang partnership, which was founded in 1777. It was these partnerships that independently brought in workers from China, even though at that time The Dutch government has banned partnerships, their kinship ties are still strong. The existence of ethnic Chinese in the south made them prepare for all the needs of ethnic Chinese, including the growth of ethnic Chinese schools.

In 1839, Singkawang City underwent five government changes. In the mid-19th century, the Dutch kingdom controlled three Afdeeling in Kalimantan, namely Afdeeling Sambas, Afdeeling Pontianak, and Zuid en oostafdeeling van Borneo in Banjarmasin. Singkawang City at that time became part of Afdeeling Sambas. In 1880 Singkawang City was designated by the Dutch kingdom to be onder Afdeeling from Afdeeling Menterado, then underwent another change at the beginning of the 20th century AD Singkawang City became onder Afdeeling from Afdeeling Sambas (Blasius, Arif, & Nizam, 2019). The city of Singkawang was once the lifeblood of the economy in the Sambas area and its surroundings, this can be seen from the position of the business area buildings which are docked on the river bank. The Singkawang River was once the main route for large ships to pass through. One of them is the house of the Tjhia family, a wealthy merchant family in the past. Now the Tjhia family's house has become a tourist spot for tourists visiting Singkawang City. The story of the Tjhai family is an example of native Chinese people in Singkawang City who can maintain family traditions from generation to generation. They have proven to be able to survive after being hit by various pressures in the form of political tragedies, ranging from expulsion, threats of imprisonment to murder to various forms of discrimination after Indonesia's independence (Oscar, 2020).

## 2. Loss of Citizenship

In 1920 the spirit of nationalism arose among young people in China which was pioneered by Liang Qichao, a reform figure from the Qing dynasty. Liang Qichao fosters a spirit of solidarity among young people in China. The young group in China is ready to become a communist power. The position of young people in China became very important under the communist party led by Moa Tse Tung. As the leader of the communist party, Moa Tse Tung made the youth group a vital force. The propaganda became a big wave so that it was felt in Singkawang City and its surroundings where the Chinese ethnicity still feels part of the Chinese state. The younger generation in Singkawang and its surroundings are burning with nationalism and want to choose to become Chinese citizens.

Many ethnic Chinese citizens in Singkawang choose to become Chinese citizens. In the memoirs of the people of Singkawang, it is recorded that in the last group, the Chinese ethnic Singkawang left for China as many as 300 people. But the propaganda conveyed by the Chinese state is not as beautiful as it is portrayed. The Singkawang Chinese ethnicity is considered immigrants, they live in remote places in the form of agricultural land and plantations so many of the Singkawang Chinese ethnic groups want to return to Singkawang City. Not all ethnic Chinese have suffered in China, but many Chinese

have succeeded in continuing their education even at university (Oscar, 2020).

### 3. Surviving the New Order Period

After the crushing of the G-30S PKI in 1965, Chinese nationals were put under various pressures by the Central Government. The form of pressure that was obtained was that ethnic Chinese citizens were stamped as communists, then expulsions also occurred and most of the ethnic Chinese fled to Singkawang City. Chinese ethnic residents who fled to Singkawang headed for the Lirang area, a village on the outskirts of Singkawang city and a salt storage warehouse in the centre of Singkawang city. In 1966 the Ampera Cabinet led by Suharto (1966-1967) enacted various discriminatory policies against the Chinese ethnicity including name change regulations for Indonesian citizens using Chinese names, closing foreign schools, and strictly regulating the use of Chinese culture and characters. In 1967, dated June 28, 1967, a circular letter was issued by the Ampera Cabinet Praesidium number SE-06/Preskab/6/1967 in which the terminology was used to replace the term *Tiong Hoa*. With the issuance of this letter, Indonesian citizens of Chinese ethnic descent are no longer referred to as citizens but are referred to as foreign citizens. Therefore, citizens of ethnic Chinese descent are required to have an SBKRI (proof of Indonesian citizenship). With the publication of this circular letter, the activities of citizens of Chinese descent such as participation in the world of politics, law, security, and culture are shackled. Then on December 6, 1967, presidential instruction number 14 of 1967 concerning Religion, Beliefs and Chinese customs was issued as an affirmation of restrictions on Chinese cultural activities in the life of the *Tiong Hoa* community. The issuance of the presidential instruction has curbed the cultural activities of the Chinese ethnic community, one of which is the *Cap Go Meh* cultural activity. The existence of restrictions on cultural activities is also felt by the *Tiong Hoa* ethnic community in Singkawang City who are so thick with *Cap Goh Meh* cultural activities. Therefore, the *Cap Go Meh* Cultural activities in Singkawang City are still being carried out, but only in their respective temples (Oscar, 2020).

### 4. Maintain Singkawang Chinese Ethnic Culture

Cholidatul (2022) said that Singkawang City has earned the nickname the city of a thousand temples, meaning that in Singkawang City there are very many temples, even in small alleys there are many temples. It is estimated that there are 700 temples. The temple is a place of worship for those who adhere to beliefs. With so many temples showing a large number of people from the Chinese ethnic group the existence of the Chinese ethnic community is very strong in Singkawang City, one that stands out is the celebration of the *Cap Go Meh* festival. However, historically the Chinese ethnic group in their social life was not as free as now, people of Chinese ethnic descent have experienced discrimination by the Government and people of other ethnicities. This discriminatory act by the authorities at that time did not make the Chinese ethnic surrender and even made the Chinese ethnicity stronger while maintaining their culture.

### **B. What is the role of socio-cultural actors involved in maintaining *Cap Go Meh* as a strategy for maintaining social resilience?**

The survival of the *Cap Go Meh* Festival from the past until now cannot be separated from the role of the actors who always provide support and cooperate and interact for the success of the *Cap Go Meh* Festival. Every personnel and group always cooperate to build an understanding and openness in the success of the *Cap Go Meh* Festival. According to Syamsudi (2010), cooperation is the original character of humans as social beings, without cooperation, they will not be able to live normally. According to Amalia (2013), social interaction is a dynamic relationship involving the relationship between individuals and human groups.

These actors come from elements of the Regional Government, the Singkawang City DPRD, Cultural Figures, Community Leaders, Entrepreneurs, and others. The role collaboration between these actors has made the *Cap Go Meh* cultural festival always survive and even grow and become global. The collaboration of the roles of actors or figures that encourage the creation of a conditional and safe atmosphere in Singkawang City, if problems occur can be resolved quickly through the Inter-Religious

Harmony Forum. Likewise, the activities of the Cap Go Meh Festival cannot be separated from social vulnerability, but all of that can be solved with good communication between the Government, the Cap Go Meh Committee, religious leaders, traditional leaders, and the general public so the Cap Go Meh Festival can be used as a strategy in maintaining social resilience.

As an example of a case, there was an impact of the regional government's program to erect a Dragon statue in the middle of Singkawang City, even though there was resistance from certain groups but it was resolved properly through deliberations so that conflicts could be prevented. According to Kusworo (2019), conflict is all forms of clashes, collisions, discrepancies, incompatibilities, contradictions, fights, oppositions and antagonistic interactions. Meanwhile, according to Simon, Jawed, and Steve (2000), conflict is a relationship between two or more parties (individuals or groups) who have or feel they have, goals that are not in line.

According to Keck and Sakdapolrak (2013), social resilience includes three dimensions, namely (1) coping capacity in which social actors can overcome all types of adversity; (2) Adaptive Capacity in which social actors can learn from past experiences and adapt to new challenges and risks in their daily lives; (3) transformative capacity in which social actors can construct institutions that foster individual welfare and social resilience in the event of a crisis, now and in the future. To analyze the role of socio-cultural actors in Singkawang City in maintaining Cap Go Meh as a strategy for maintaining social resilience using a theoretical approach according to Keck and Sakdapolrak (2013) as follows:

#### 1. The role of the Mayor of Singkawang

As the number one person in Singkawang City, the role of the Singkawang mayor is very important even as a key role in maintaining social security in Singkawang City. The following are excerpts from an interview with Tjhai Chui Mie, S.E., M.H. as the mayor of Singkawang regarding the role of the Regional Government in maintaining social resilience in Singkawang City *"Cultural programs that have been carried out by the Singkawang City Government such as the Ramadhan Fair, Naek Dango, the Cap Goh Meh Festival which will be contained in the draft Regional Regulation on Regional Cultural Arts. Why do we do this maybe Singkawang City is the most complete in Indonesia, we have 17 communities in Singkawang City and every time we carry out the Cap Goh Me festival from 1 to 15 days we allow the community to showcase their respective culture and we have done it, from our point of view we are maintaining the existing culture so that many people will come to Singkawang City as a miniature."*

#### 2. The Role of Commission V DPRD Province of West Kalimantan

As chairman of Commission V DPRD Province of West Kalimantan Dr. H. Edy R Yacoub, M.Si. expressed his views on how the community can overcome problems and overcome direct threats to increase social resilience through inter-ethnic collaboration in the Cap Go Meh Cultural Festival activities. Following are excerpts from the interview with Dr. H. Edy R Yacoub, M.Si. as follows: *"In the study of national resilience, the potential for cap go meh is indeed a superior potential, but this means that other ethnic groups must also carry out events during cap go meh. For example, the Malay ethnicity at the time of Cap Go Meh will display what kind of event they are looking for, it can really maintain its activities in the following years, so the Dayak ethnicity must also display it. Thus it will create a balance in the approach to national security so that there is no misunderstanding between each of us, thus in the context of national security associated with tourism, there is no social friction, no conflict, no suspicion, what we want is a peaceful Singkawang. If I look at the history of Singkawang, there has never been a serious conflict, even though there were small ripples, that's normal. The point is that we also have to communicate frequently, MABM in the province has conducted forums attended by various ethnicities once a month, which are held at MABM, later each ethnicity will become a speaker in turn and the consumption will be brought by each ethnicity so that all ethnicities can taste the specialities of their respective regions. and very familiar"*.

3. The role of Commission III DPRD Kota Singkawang in terms of budgeting support for the Cap Go Meh Festival

As part of the Regional Government, the Singkawang City DPRD plays a very important role in supporting the Regional Government programs. The form of support from the Singkawang City DPRD was also given in the form of policies that strengthen the mayor's policies. As stated by Tasman, S.Pd. chairman of Commission III DPRD Singkawang City that the DPRD provides support for the policy of providing a budget for the Cap Go Meh Cultural Festival activities. The following are excerpts from the interview as follows: *"The role and function of the Singkawang City DPRD, especially us in commission III in charge of people's welfare, have synergized with the Singkawang City Government, basically we have never hampered the budgeting issues of the programs that have been prepared by the Singkawang City Government because we are also part of the administration of the Regional Government"*.

4. The role of the Head of Education and Culture Office

As the person trusted by the Mayor of Singkawang to lead the Department of Education and Culture Asmadi, S.Pd., M.Si. is very concerned about maintaining harmonious inter-ethnic relations in Singkawang City, such as excerpts from an interview with the head of the Education and Culture Office regarding the government's role in maintaining inter-ethnic harmony in Singkawang City. *"The efforts made by the local government are to carry out cultural preservation in the form of carrying out events, then coaching to traditional institutions, studios, communities, then other efforts to regenerate schools through the program that we have launched, namely 1 school, one local wisdom where every good school from kindergarten to junior high school level to be able to preserve 10 cultural objects"*.

5. The role of the Department of Tourism, Youth and Sports

As the Head of the Youth and Sports Tourism Office, Drs. Heri Apriyadi, M.Si. expressed his opinion that cultural activities related to increasing tourist visits to Singkawang City were not only the Cap Goh Meh Festival, but other cultures also had their events, for example, Malay culture and Dayak culture had their events. The following are the results of interview excerpts with Drs. Heri Apriyadi, M.Si. as follows: *"Actually, the Singkawang city government does not prioritize only certain ethnicities, all major ethnicities in Singkawang City are of particular concern to the Singkawang city government, so that the Singkawang city government contributes to three large ethnicities in portions packaged in cultural festivals, for example, the Tiong Hoa ethnicity, there's Chinese New Year and Cap Go Meh festivals, for Malay there's a name called Ramadhan Fair, Ramadhan Eid Mubaraq, for the Dayak ethnic group there's the name Naik Dango, there's Nabayot, for Christians, in general, it's called Christmas Day. The implementation of this activity is back again with the available budget, as long as the budget provided by the city government gives freedom in its implementation, so in my opinion, there is no difference, especially if the committee formed by each ethnicity or each religion has a higher level of independence, the stronger the committee is in carrying out activities"*.

6. The role of MABM Singkawang City regarding Cap Go Meh

As a former chairman of MABM Singkawang City, Dr. Arnadhi Arkhan, M.Pd. how the community maintains and overcomes and overcomes direct threats, especially in the implementation of the Cap Go Meh Cultural Festival is to increase multi-cultural socialization of all cultures through formal education so that regeneration is formed which will continue and maintain the existing culture in the city of Singkawang. Following are excerpts from an interview with Dr. Arnadhi Arkhan, M.Pd.: *"I've always had an idea but it hasn't been accomplished, I think it needs to be facilitated by the local government through the education office to enter the multi-cultural education route, meaning that all cultures in the city of Singkawang must be socialized, must be conveyed, must be taught to all students in the city of Singkawang so that the next generation it's hard to reshape old people but the younger generation that has been formed so that in the future the existence of the cap go meh festival or other festivals will not be a problem, indeed someone has to move for example a team from the education office, I think Singkawang city is designated as a tolerant city it must be supported by real activity"*.

#### 7. The Role of the Chinese Traditional Cultural Council

As chairman of Singkawang City MABT, Mr. Bong Khi To, how to overcome and deal with direct threats, namely by increasing communication through meeting activities between associations in Singkawang City. Besides that MABT really supports the involvement of other ethnic groups to participate in the Cap Go Meh Festival. The following are excerpts from the interview with Mr. Bong Khi To as follows: *"We from MABT strictly prohibit the use of certain religious symbols in the tatung parade, and this is also obeyed by the Tatung in the tatung attribute of not using religious symbols, including the use of animals in tatung attractions which have also been banned"*.

#### 8. The Role of the Cap Go Meh Committee in preventing conflict

Mr. Tjhai Leonardi, who was once the chairman of the Cap Go Meh Festival committee, is very open to input and facilities from other parties. For example, when the ritual of going down the street did not use religious symbols, Mr. Tjhai Leonardi quickly as chairman of the committee adopted a policy to prohibit tatung from taking to the streets using religious symbols, the following is an excerpt from an interview with Mr. Tjhai Leonardi: *"Our committee avoids the use of religious symbols, writings, we prohibit tatung from using them, and Tatung comply with the prohibitions set by the committee, what is even more unique in 2018, this is an era where social media is so strong, so we follow instructions from central too, don't let the cap go meh celebration involve violence against animals, for example killing a dog or chicken and then sucking the animal's blood. And all prohibitions or rules in cap go meh obeyed by the Tatungs"*.

#### 9. The role of the Singkawang City Dayak Customary Council (DAD) in the success of the Cap Go Meh Festival

Support from the Dayak tribe in the implementation of the Cap Go Meh festival in the form of involvement in 17 ethnic cultural festivals in Singkawang City. According to the interview conducted with Drs. Stepanus as chairman of the Singkawang City Dayak Traditional Council as follows: *"The cap go meh event has been referred to by the government as a national event, meaning that the cap go meh event is an event that belongs to all of us, in cap go meh there is a field of performing arts, now in the field of arts there are 17 associations that will fill the arts stag. Therefore, it is an art event input there, so that cultural arts can unite the nation. The form of the contribution of the Dayak tribe is the cultural art performance that is displayed during the Cap Go Meh Festival, namely Dayak Sapek music and sound music such as drums, gongs and other, dances."*

## CONCLUSIONS

The Cap Go Meh Festival can last for a long time because both the old and the young are very enthusiastic about participating in the Cap Go Meh Festival. Then the activities of other traditional traditions are also strictly adhered to by the Singkawang Chinese ethnic community, for example, the activity of praying graves, the tradition of installing lanterns, the tradition of eating together, playing lion dance and others. The Cap Go Meh Festival activities require huge funds, and the assistance of the local government has not been able to meet all the financial needs in carrying out the Cap Go Meh Festival, but the Cap Go Meh Festival activities are always lively and successful every year and are witnessed by tens of thousands of tourists. This cannot be separated from the high participation of the Chinese ethnic community to become donors. The success of the Cap Go Meh Festival cannot be separated from the support of all parties, from the Central Government, Provincial Government, City Government, Religious Leaders, Traditional Leaders, and Community Leaders who collaboratively support each other, respect each other, especially the 17 associations in Singkawang City who contributed to displaying their culture for 15 days in celebration of the Cap Go Meh Festival.

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