

Profile and History of the *Petu Dondo Dance* as an Intangible Cultural Heritage in Tolitoli

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ABSTRACT

The results of this study aim to examine the history of dance, identify the profiles of creators and dancers, and analyze the process of submitting the petu dondo dance as an intangible cultural heritage. The method used is descriptive qualitative. The results of this study indicate that: the history of the petu dondo dance was created by two local artists, namely H. Simon Ismail Tonggolipu and Siti Rahmatia A, Md. Kep in 1992 to be performed at the cultural week in the framework of the anniversary of the Tolitoli Regency. The petu dondo dance as a local cultural heritage that has important historical and cultural values for the Dondo community but has not been widely documented academically or administratively and has not been registered as an Intangible Cultural Heritage (WBTB). In conclusion, the petu dondo dance is a traditional art work originating from Tinabogan Village, Dondo District, Tolitoli Regency, which was created in 1992. The petu dondo dance was created to be performed at the cultural week in the framework of the anniversary of the region and has not been designated as an Intangible Cultural Heritage (WBTB).

Keywords: Profile, Petu Dondo Dance, Cultural Heritage

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INTRODUCTION

Tolitoli is a regency in Central Sulawesi Province. This area is known for its diverse culture and traditions, reflecting the diverse ethnicities and tribes that live side by side. Tinabogan Village, located in Dondo District, is known as an area with Intangible Cultural Heritage. One form of cultural heritage possessed by the Dondo people is the traditional dance, the Petu Dondo dance.

Petudondo dance is a traditional dance art containing cultural values that are identical to the Dondo tribe. The song lyrics used are in Dondo, the typical language of the Dondo people of Central Sulawesi. The petu dondo dance originates from Dondo District. This dance is a form of traditional culture that is often performed in various certain performance events such as traditional celebrations, welcoming important guests, large gatherings, and competition celebrations such as on August 17th. This dance involves participants of various ages ranging from children to adults who are certainly able to memorize the movements and understand the meaning and lyrics of the petu dondo song. The petu dondo dance has been known since 1992, created by local artists from Central Sulawesi, namely H. Ismail Tonggolipu and Siti Rahmatia, A.Md.Kep. The petu dondo dance depicts the boundaries of the territory and

the habits of the Dondo people in managing agricultural products. The number of petu dondo dancers consists of 7 to 9 dancers. (Results of the interview with Juleha, May 19, 2024). The Petu Tondo dance has its own unique appeal, evoking a sense of joy among audiences, especially among the Dondo people. The lyrics of the Petu Tondo dance are as follows:

<i>Petu dondo petu ami</i>	Dondo land our land
<i>Petu uwa sayangi</i>	Our beloved land
<i>Petu taje u..welipati</i>	The land I never forget
<i>Dute ika te asi ami</i>	Until we die

The lyrics of the Petu Dondo dance song convey a sense of love and pride for their homeland, which boasts abundant natural resources such as rice, damar coconuts, rattan, and gold. The lyrics depict the lives of the people working diligently in the fields and also recount the history and boundaries of the Dondo region.

The Petu Dondo dance is a form of cultural expression with high historical and cultural value for the Dondo people of Tolitoli Regency. As an Intangible Cultural Heritage, this dance plays a crucial role in preserving local traditions and the cultural identity of the community. Culture is part of social life. Culture, as a result of human creativity, is made the property of humans and then becomes a pattern of behavior in social life. Moh Yakin (2016:1)

Traditional dance is a form of culture that is a cultural heritage of a region. The state has an obligation to protect regional and national culture. Nikomang Nataliaya (2022:3). Ridwan et al. (2019:2) cultural heritage is a source of information that carries messages from the past to present and future generations. One of the concrete steps taken by the government in maintaining and protecting regional and national culture is by forming a set of laws and regulations. Law No. 5 of 2017 concerning the advancement of culture, the meaning of the mandate of Article 32 paragraph (1) of the 1945 Constitution of the Republic of Indonesia states that the State advances Indonesian national culture amidst world civilization by guaranteeing the freedom of society to maintain and develop its cultural values. This law explains the importance of advancing culture as one of the pillars of sustainable national development, so that it can increase the role of society in preserving and developing cultural heritage that is rich in cultural values.

This article aims to describe the history of the creation of the Petu Dondo dance, the profile of the creator and dancers of the Petu Dondo dance and the process of submitting the Petu Dondo dance as an intangible cultural heritage in Tolitoli.

METHOD

The research method in this article is descriptive qualitative. Ibrahim (2018:52) defines a qualitative approach as a research method that emphasizes data in-depth analysis to obtain quality research results. In other words, a qualitative approach is a research mechanism that relies on descriptive words or sentences, carefully and systematically compiled from data collection to interpretation and reporting of research results. Data collection is carried out through literature studies, observation, interviews, and documentation.

RESULTS AND DISCUSSION

History of the Petu Dondo Dance

The petudondo dance is a form of cultural expression that has grown and developed in the lives of the Dondo ethnic community, originating from Tinabogan Village, Dondo District, Tolitoli Regency. The petudondo dance was historically created specifically as a performing art to present local cultural identity at cultural week events. This is in line with the theory expressed by Rahmida Setiawati (2008:153) who states that dance is a form of performing art, a form of human expression that not only prioritizes aesthetic value but is also designed to be presented to the audience. The petudondo dance as a performing art in this case becomes an important medium of expression in introducing and preserving the cultural heritage of the Dondo people's ancestors to the wider public.

Historically, the petu dondo dance has a deep meaning that functions as a visual story regarding the history of Dondo land boundaries. The movement structure in this dance does not only emphasize choreography alone, but also has symbols of agricultural activities that utilize natural commodities that support the lives of the Dondo people. Several representations of agricultural products are manifested in various movements of this dance such as rice which symbolizes prosperity, food security, rattan and resin which depict the closeness of the Dondo people to the richness of the forest ecosystem, and gold which represents the wealth of valuable minerals as well as the glory of the history of the Dondo land area in the past. Through these symbolic movements, the Petudondo dance acts as a "living archive" that records the traces of the life of the Dondo people.

Based on an interview with Mrs. Siti Rahmatia, A.md.Kep, the creator of the petu dondo dance, the beginning of the creation of this petu dondo dance was in 1992 in Tinabogan Village, Dondo District, at that time there was a cultural week in the context of the regional anniversary. then Mr. Haji Simon took the initiative to create the petu dondo song, he is actually from Gorontalo, and I myself at that time was a nurse in Tinabogan Village who I myself came from Ampana who created the dance movements. At that time Mr. H. Simon asked me to create the dance movements, then I tried to make them according to the lyrics of the song he created. The lyrics of the song were born from the customs and activities of the Dondo people, especially those related to agricultural products. "Actually, the meaning of the dance movement itself is an inviting dance. The Petudondo dance movement depicts the farming process starting from planting rice in the fields, to the main harvest process, as well as other activities such as sorting rattan. The lyrics of the song that accompanies this dance also introduce other agricultural products such as resin." (interview, September 7, 2025).

From the research results, it can be concluded that the Petu Dondo dance is a traditional dance that was first created in 1992 in Tinabogan Village, Dondo District, Tolitoli Regency, pioneered by H. Simon Ismail Tonggolipu, a figure of Gorontalo and Dondo descent, who initiated the idea of creating the dance and also created the song Petu Dondo as an accompaniment. Meanwhile, Siti Rahmatia, a nurse from Ampana,

played a role in composing and designing the dance movements that adjusted to the rhythm of the song. Both are figures who have great concern for the preservation of the local culture of the Dondo community. This work was created to enliven the Cultural Week in commemoration of the Anniversary of the Tolitoli Regency area which was performed at the Regent's building. This dance was born from the customs and activities of the Dondo community, especially those related to agriculture, with the number of dancers being 7 to 9 dancers.

Petu Dondo Dance Movement Form

The Petu Dondo dance can be grouped into several movement sections, such as: introductory movements, movements for planting and cutting/harvesting rice, movements for inviting, movements for showing agricultural products, movements for finding a livelihood and sorting rattan, movements for inviting people to go home.

Accompanying music

The accompanying music for the Petu Dondo dance is a guitar, followed by the dancers singing along while dancing. However, over time, the accompanying music for the Petu Dondo dance has changed. The music that was previously sung by the dancers is now recorded, so the dancers no longer sing live. (Interview with Halidja, August 15, 2025).

Costumes and Makeup

"The costume worn during the cultural week at that time was the Dondo traditional dress which was entirely red, from trousers, shirt and sarong but now the Petu Dondo dance costume has experienced several variations in terms of material, color, and shape. Even so, the costume that is often used is the red Dondo traditional dress. In addition to wearing the Dondo traditional dress, some dancers also usually wear kebaya as a variation of clothing. such as kebaya shirt, trousers, and long cloth and the dancer's makeup is adjusted to the costume used." (interview with Masda August 20, 2025).

Dance equipment

Equipment is an inseparable part of a dance. Its existence functions as a complement that supports the presentation of a dance, both in terms of visuals and the meaning it wants to convey. Interview (August 20, 2025) Masda " The equipment used in the petu dondo dance as a complement to the dance is a wooden stick, capil, and basket."

Profile of the Creator and Dancer of the Petu Dondo Dance

H. S imon Ismail Tonggolipu is the originator of the petu dondo dance and song. Born in Tinabogan Village on October 3, 1937 to Tonggolipu, a Gorontalo native, and Nimah, a Kuala Besar native. H. Simon Ismail Tonggolipu studied at Tinaboga Elementary School (SR) then migrated to Manado to pursue a police career until he succeeded in becoming a member of Brimob. His police career continued in his homeland when he returned to Dondo and was elected Head of Tinabogan Village in 1979 at the age of 42. In addition, he also served as Advisor to the Village Unit Cooperative (KUD). Simon Ismail Tonggolipu died at the age of 68. " Mahfud, younger brother of the late H. Simon Ismail Tonggolipu (interview September 13, 2025).

Siti Rahmatia A.Md.Kep, was born in Ampana on December 16, 1966 to Baharudin Lahayi and Muzha Alhapsya. Educational background SDN 1 Ampana continued at SMP 1 Ampana Kota then continued SPK (nursing school) Poso then continued D3 nursing college Tolioli local government. Started working at the Dondo District health center for 2 years from 1988 to 1989 and was appointed as a civil servant in 2003 placed at the Labonu Health Center. In 2006 I moved to the Kayolompa Health Center in 2007 until retirement in December 2024. Currently, I live in Kayulompa Village, Basidondo District, Tolitoli Regency. (interview September 7, 2025)

Halidja was born in Tinabogan on February 14, 1972, of the Dondo tribe, Muslim. The second of eight children, his father's name is Amir S Bitar and his mother's name is Siti Oling. His educational background was at SDN 2 Tinabogan, graduating in 1982. He then continued his education at SMP 1 Tinabogan, after graduating, he continued his education at SMAN 1 Tolitoli and graduated in 1994. He works as a PPPK staff at the Central Sulawesi Museum. (Interview, September 11, 2025).

Gammar As Bitar was born in Tinabogan on August 27, 1974. My mother's name is Siti Oling. My father's name is Amir S. Bitar. I am the third of eight children. My educational background began at SDN 2 Tinabogan, continued at SMP 1 Dondo, and continued at SMEA Tolitoli. In 1997, I became an honorary teacher at a preschool. While teaching, I continued my studies at the Open University. I graduated in 2023. Now I live in Pantai Hamlet, Tinabogan Village. I became a dancer in the Petu Dondo dance at the age of 17." (Interview, September 11, 2025).

Narsum Husain. SB, born on January 1, 1974 in Tinabogan. The first child of Husein SB and Hapipa. She is a Muslim from the Dondo tribe. She attended Tinabogan 2 Elementary School and graduated in 1985. She then continued her education at Tinabogan 1 Middle School. She became a dancer at the age of 17 and married Lamuma on October 13, 1990, and has two children. (Interview, September 14).

Rosmini Yusuf was born in Tinabogan on October 15, 1977, to Yusuf Hombi and Ibu Omino. Rosmini Yusuf is the second of three children. She attended Tinabogan 2 Elementary School, then continued her education at Tinabogan 1 Middle School, and graduated from Tolitoli 1 Vocational High School. She is married to Supratman Pakayya and has two children. Currently, Rosmini Yusuf is a housewife. She currently lives in Binaltung RT 14, Tarakan City, North Kalimantan Province. (Interview, September 16, 2025).

Masda was born in Tinabogan on December 11, 1976, the fourth of eight children to Buhin and Kundo. She is a member of the Dondo ethnic group and is Muslim. She received her primary education at Tinabogan 2 Elementary School. Her involvement in local arts began at a young age, becoming a

Petudondo dancer at the age of 16. She then married a Muslim woman and had four children. She currently lives as a housewife in Situmpang Hamlet, Tinabogan Village, Dondo District. (Interview, August 20, 2025)

Nuraida, born in Tolitoli on March 27, 1975, is the fifth of seven children of Saipil Masyhur and Siti Aminah. Her primary education was completed by changing schools several times, starting from SDN 1 Sandana, SDN 2 Kalangkangan, and then her primary education at SDN Malomba. She then continued her primary education at SMP 1 PGRI Malomba before finally moving to and graduating from SMP 1 Tinabogan. She completed her senior high school education at SMEA Tolitoli. She is a housewife and also runs an independent sewing business. She lives in Besusu Village, East Palu District. (Interview, September 17, 2025).

Nuragustina, S.Pd, was born in Tinabogan on August 14, 1972. The fifth of seven children of Saipil Mahsyur and Siti Aminah. Her educational background began at SDN 1 Kalangkangan, SMPN Lalos (graduated in 1988), SMAN 1 Tolitoli, and completed her higher education at the Open University in 2021. She joined the Petudondo Dance group at the age of 19. She married Rustam W in 1998 and has four children. Currently, she is actively working as an Elementary School Teacher. (Interview September 25, 2025)

Marselin Seppa, born in Tolitoli on May 30, 1974. The first of five children of Adam Seppa and Marhoca Maleta. The informant's educational history was taken at SD 18 Tuwelei, then continued to SMP 1 Tinabogan, and completed high school at SMAN 1 Tolitoli. At the age of 18, she joined as a Petudondo dancer. And married in 1995 and was blessed with two children. Currently domiciled in Silondou Village, Basidondo District, Tolitoli Regency. (Interview September 27, 2025).

The Process of Submitting Tri Petu Dondo as an Intangible Cultural Heritage in Tolitoli Regency

The Head of the Cultural Division of Tolitoli Regency, Mr. Hardiansyah Moh. Bantilan, stated that "the process of submitting a culture as an Intangible Cultural Heritage (WBTB) goes through several stages, starting with the proposal of the indigenous community as the owner of the culture, then submitted by the village government to the cultural office. After receiving the proposal, the cultural office then carries out identification and documentation as part of the administrative submission requirements process." (August 19, 2025). Based on the results of the document analysis, it contains a comprehensive description of the stages of submitting an Intangible Cultural Heritage (WBTB) which requires complete data that is a requirement in the process of proposing a cultural work. Among them are the basic identity of the cultural work such as the registration code, cultural name, cultural domain, the current condition of the cultural work and its location and distribution in the community, identification and definition of the cultural work. This description is the most important

part because it explains the cultural values contained in the cultural work. Furthermore, the form also explains how preservation efforts have been carried out by the community and individuals who play a role in maintaining the sustainability of the cultural work and also includes the maestro who has the knowledge and skills of the work. Furthermore, supporting documentation for the form requires photographs, documentary films, and academic studies by relevant research institutions. Furthermore, the references used in compiling the document must be fully listed. The final section includes approval from the provincial government as the proposer, and the administrative section is filled in by the ministry as the recipient of the form.

DISCUSSION

History of the Petu Dondo Dance

The petu dondo dance is a form of cultural expression of the Dondo people in the form of a traditional dance. The petu dondo dance comes from the Dondo language, *petu*, which means "land" and dondo, which refers to the name of a "tribe," so Petu dondo can be interpreted as the land of the Dondo. The existence of the petu dondo dance cannot be separated from the cultural acculturation initiated by the local community. H. Simon Ismail Tonggolipu, a son of Gorontalo and Dondo blood who initially pursued a career as a member of the Mobile Brigade Corps and later served as Head of Tinabogan Village in 1979, acted as the originator of the idea and creator of the petu dondo dance song. The idea was then poured into a movement structure by Siti Rahmaia, A.Md, Kep, a nurse of Bugis and Arab blood who came from Ampana, Central Sulawesi.

As a form of effort to preserve regional culture, this dance began to be created and developed into a performing art in 1992. According to Setiawati (2008:166). Traditional dance has undergone a long process of culturalization or cultural inheritance. This type of dance is based on traditional patterns or customs that have existed from ancestors, the dance work is a cultural inheritance that is passed down from generation to generation. The Petu Dondo dance was first performed at the cultural week event in the framework of the anniversary of the Tolitoli Regency in 1992 which became one of the cultural performances involving young women from Tinabogan Village.

In its presentation, the petu dondo dance is performed in groups with an odd number of dancers, namely between 7 and 9 female dancers. This dance has seven meaningful movements that are aesthetic and symbolic. At the beginning of the appearance of the petudondo dance, it was performed with simple musical accompaniment, namely using a guitar, and accompanied by songs sung directly by the dancers. This shows that at that time, the dance emphasized simplicity and closeness between the dancers and the accompanying musical elements. However, along with the development of the times and the influence of modernization, the petudondo dance has undergone various changes not only from the music used, but also from the costumes worn by the dancers. If previously the music used was simple and live singing by the dancers to build emotional closeness. However, now the dance accompaniment has become more varied and practical with the addition of other music that supports the performance to make it more interesting. Currently, the accompanying music generally uses audio recordings, so it is no longer played live. In addition, the dancers' costumes

have also undergone development, from initially using costumes dominated by red which not only gave a visually attractive impression, but also had certain symbolic meanings according to local cultural values to become more diverse. Despite various changes, the petu dondo dance has been able to adapt to the times without completely abandoning its traditional identity, thus becoming a symbol of identity and pride of the Dondo people, as well as a tangible manifestation of the preservation of local cultural values passed down to the present day.

Profile of the Creator and Dancer of the Petu Dondo Dance

H. Simon Ismail Tonggolipu was born in Tinabogan on October 3, 1937. In addition to his career in the police force, he also served as the Head of Tinabogan Village from 1979 to 1980, and as the Chairman of the Village Unit Cooperative (KUD) in his area. The first of three siblings, the son of Mr. Tonggolipu and Mrs. Nimah. His basic education was taken at the People's School, which he completed in three years. After that, in 1957, he was accepted and appointed as a member of the Police in Manado. In addition to his service as a state official and community leader, Simon Ismail Tonggolipu is also known as a traditional artist. One of his widely known cultural works is as the creator of the song and dance "Petu Dondo", H. Simon Ismail Tonggolipu married Maryam Silibintan, and had one adopted child. After Maryam passed away, he then married Juleha, a cultural figure and traditional administrator in Dondo District, and from their second marriage they were blessed with three biological children. Simon Ismail Tonggolipu died at the age of 68.

Siti Rahmatia A.Md,.Kep was born December 16, 1966 in Ampana, Central Sulawesi. Her father is Muslim, her name is Baharudin Lanahyi and her mother is Musna Alhapsyah, the second child of 8 siblings. Her first education was at SDN 1 Ampana Kota, SMP 1 Ampana Kota, then continued at the Poso Health Education School (SPK). Her nursing education continued to the level of Diploma 3 (D3) Nursing of the Tolitoli Regional Government. Her career as a health worker began in 1988 as an honorary worker at the Dondo Health Center. In 2003, she was appointed as a Civil Servant (PNS) who served at the Labonu Health Center, after some time, then transferred to the Kayulompa Health Center, Basidondo District, and ended her term of service by retiring in December 2024. And domiciled in Kayulompa Village, Basidondo District, Tolitoli Regency.

Halidja was born in Tinabogan on February 14, 1972, the Dondo Tribe is Muslim. The second of 8 children, his father was Amir S Bitar, his mother was Siti Oling. He started school at SDN 2 Tinabogan and graduated in 1982, then continued his education at SMP 1 Tinabogan, then continued his education at SMA N 1 Tolitoli and graduated in 1994. He used to work as an Honorary Teacher at SD 1 Bambapun as a sports teacher, then switched to staff at SMA N 1 Dondo from 2008 to 2024, and was appointed as PPPK at the Central Sulawesi Museum. He married in 1994, his husband was Jafar Tangau and had 3 children.

Gammar As Bitar was born in Tinabogan on August 27, 1974. He is the third of eight children of his father, Amir S Bitar, and his mother, Siti Oling. He started school at SDN 2 Tinabogan, then graduated in 1984. He then continued his education at SMP 1 Dondo, then continued his education at SMEA Tolitoli, then continued his studies at

Universitas Terbuka (UT), where he worked as a preschool teacher. He married in 1999 and has two children. He lives in Tinabogan Village, Pantai Hamlet.

Masda was born in Tinabogan on December 11, 1976, a Muslim and of Dondo descent. She is the fourth of eight children, her father is Buhin and her mother is Kundo. She attended SDN 2 Tinabogan. Masda joined the Petudondo dance troupe at the age of 16. After getting married, she became a housewife and has four children with her husband, Muslimin. Her residential address is in Tinabogan Village, Dondo District.

Nuraida was born in Tolitoli on March 27, 1975, the 5th of 7 children, her father was Saipil Masyhur and her mother was Siti Aminah. She started her education at SDN 1 Sandana then moved to SDN 2 Kalangkangan then moved to SDN Malomba after graduating she continued her education at SMP 1 PGRI Malomba and then moved to SMP 1 Tinabogan after graduating she continued at SMEA Tolitoli. She joined the Petudondo Dance dancer at the age of 17 then married in 2008. She is a housewife and also pursues a sewing business. Address Besusu East Palu.

Rosmini Yusuf, born in Tinabogan on October 15, 1977, is the second of three children of Mr. Yusuf Hombi and Mrs. Omino. Her educational background began at SDN 2 Tinabogan, then continued to SMP 1 Tinabogan, and graduated from high school at SMK 1 Tolitoli. Her interest in traditional arts was realized by joining as a dancer in the Petu Dondo Dance group since the age of 15. In her personal life, Rosmini Yusuf is married to Mr. Supratan Pakayya and has two children. Currently, she works as a housewife and lives in Tarakan, precisely in Bonaltung RT 14, North Kalimantan.

Narsum Husain. SB was born in Tinabogan on January 1, 1974. The first child of Mr. Husein SB and Mrs. Hapipa. Her educational history began at SDN 2 Tinabogan, then continued to SMP 1 Tinabogan. Her interest in traditional arts began at a young age, where she actively joined as a petu dondo dancer at the age of 18. In her personal life, Hapipa married Mr. Lamuma on October 13, 1990 and has two children.

Nuragustina S.Pd was born in Tinabogan on August 14, 1972. The 5th of 7 children, her father was Saipil Mahsyur and her mother was Siti Aminah. Her education began at SDN 1 Kalangkangan, then continued to SMPN Lalos after graduating from high school at SMAN 1 Tolitoli. In 2021, she completed college at the Open University. Joined as a petudondo dancer at the age of 19. In her personal life, Agustina married in 1998 to Mr. Rustam W and was blessed with 4 children. She is an Elementary School Teacher.

Marselin Seppa, born in Tolitoli May 30, 1974. Christian, the first of 5 siblings, his father's name is Adam Seppa and his mother's name is Marhoca Maleta. His education began at SD 18 Tuwelei after graduating he continued his education at SMP 1 Tinabogan and then continued at SMA 1 Tolitoli. Marselin Seppa joined the petu dondo dance group at the age of 18. has 2 children. lives in Silondou Village, Basidondo District, Tolitoli Regency.

The Process of Submitting the Petu Dondo Dance as an Intangible Cultural Heritage

Cultural heritage is part of the identity of a community or nation. Muhammad Fadil Ramadhan (2023:127). Petu Dondo dance as an intangible cultural heritage in Tolitoli district shows that its existence is still alive and continues to be practiced in the community. Petu Dondo dance is still used in social and cultural activities and is still passed down from generation to generation, but until the time of the research, the

process of submitting the Petu Dondo dance as an Intangible Cultural Heritage (WBTH) has not been officially carried out by either the community or the village government. This study also found that the aspects of documentation and formal legality are still the main obstacles, the absence of written archives, systematic historical recording, and the lack of efforts to propose to related institutions are factors causing the Petu Dondo dance not to be officially registered as an Intangible Cultural Heritage (WBTH). This condition shows that the preservation of the dance is still at the stage of community practice, without any reinforcement in the form of formal recognition from the government. Nevertheless, the existence of the Petu Dondo dance shows that the dance still has a function and meaning in the social life of the community. Cultural preservation is a collaborative effort between the community, government, and educational institutions. They need to play an active role in preserving ancestral culture. (Smith 2006 in Riswan 2024:3). Cultural preservation cannot be done alone but requires the involvement of various parties. The community plays the main role in maintaining the continuity of dance, and the community also maintains and revitalizes the existence of dance from generation to generation. On the other hand, the village government has an important role as a facilitator in the process of cultural preservation, especially in terms of encouraging formal recognition as an Intangible Cultural Heritage. In addition, educational institutions also have a strategic role in cultural preservation through the learning process for the younger generation. Education is an important means for the culture of the Petu Dondo dance to remain known amidst the changing times.

CONCLUSION

The petu dondo dance is a tradition of the Dondo tribe in Tolitoli Regency, Central Sulawesi, which was created in 1992 by H. Simon Ismail Tonggolipu as a pioneer and songwriter and Siti Rahmatia A.Md.Kep as a choreographer to be performed for the first time in the cultural week of the regional anniversary. Danced in groups by 7 to 9 young women, this dance functions as a forum to tell the history of social life, as well as the natural wealth of the Dondo land. Each movement symbolizes the agrarian activities and utilization of the Dondo people's agricultural products, starting from the process of planting and harvesting rice, sorting rattan to depicting the wealth of agricultural products. The profile of the supporting artists of the Petu Dondo dance, this artwork is a form of collaboration between the creator, dancer and musical accompaniment, this dance began with a song composed by Hj. Simon Ismail Tonggolipu then Siti Rahmatia Hmd.Kep composed beautiful dance movements that contain cultural aesthetic values. The movement was then performed in a compact, full of expression and agile by 9 dancers including Siti Rahmatia A.Md.Kep, Halidja, Gammar AS.Bitara, S.Pd, Masda, Nuraida, Rosmini Yusuf, Narsum Husein SB, Nur Agustina, S,Pd, Marselin Seppa. The collaboration between the creators and dancers shows a very compact collaboration between all parties so that it produces works rich in cultural values. The Petu Dondo dance still exists in the socio-cultural life of the Dondo community and is still passed down from generation to generation. However, the Petu Dondo dance has not been officially registered as an Intangible Cultural Heritage (WBTH) due to obstacles in the documentation and formal legality aspects, such as the lack of written archives and the absence of official proposal efforts. In this case, cooperation is needed between the

community and the government in the study and proposal efforts in order to obtain official recognition as an Intangible Cultural Heritage.

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