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## Optimization Pillars of Potential Culture and Creative Industry in Banyuwangi, East Java, Indonesia

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### ABSTRACT

This paper aims to explain the contribution of the pillars of the optimization of the potential of Using culture, especially the tradition and rituals, namely state, artist / ritual, supporting community, industry, and ulama. The optimization of cultural potential is a shared responsibility in realizing the hopes of a prosperous and self-sustaining culture. It demands the optimization of culture as well as developing economic value. By using ethnographic method interpretation, data analysis is done in cultural studies by placing various phenomena as a comprehensive cultural relation. The results of the analysis indicate that the state represented by the Government of Banyuwangi Regency supports the potential optimization through legal products, programs, and program realizations that strengthen the position of traditional arts and rituals. Traditional performers optimize the potential through creation and innovation by paying attention to standard rules, while ritual actors are limited to implementing and fulfilling customary obligations. Ritual optimization takes place on the use of the audience as a space for introducing, promoting, and marketing the creative industries of local communities. Contribution of supporting community to the optimization of traditional art potency is done by considering and watching the show. The expression spaces of response become the arena to show the quality of their game. It will have an impact on the popularity, audience militancy, and the additional revenue of artists gained from the audience. From the industry side, in addition to recording, currently developing are the tourist industry (cultural tourism package) and culinary (*warung* / restaurant) that gives space for the expression of artists tradition, such as *gandrung*, *jaranan*, *kuntulan*, and *barong*. The participation of the ulama is actively positively carried out with verbal statements and acts present in the performance space, while passively by not verbally abusing and rejecting. Therefore, a policy is required that becomes the legal umbrella and formulation of the Using culture development model comprehensively.

### Keywords

culture, optimization, potential, ritual, traditional art

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## Introduction

The term pillar is commonly used in the construction field which means a reinforcing pole that fused with walls. The strength of the pillars is supported by the iron frame that is inside each pillar and is connected between the pillars with each other. In relation to the optimization of culture, pillars are the supporting factors that enable the development of cultural potential optimally. The pillars are firmly based on the cultural dynamics of the community. Optimization as a process will be realized when there is dynamics or cultural movement (Saddhono, 2015).

The potential of Using culture that became the focus in this research is the art of *gandrung* and *seblang* ritual. Both have received attention from the government as a tourism supporter in Banyuwangi. *Gandrung* Art gets juridical strengthening through legal products. First, the Decree of Banyuwangi Regent No. 173 of 2002 on the Determination of *Gandrung* as the Tourism Mascot of Banyuwangi. Second, the Decree of Banyuwangi Regent No. 147 of 2003 on *Jejer Gandrung* Dance Determination as a Welcome Dance in Banyuwangi Regency. The policy is followed up by a follow-up program in the form of professional *gandrung* training handled by Department of Culture and Tourism, the theme of Banyuwangi Ethno Carnival (BEC) in 2012, obliging schools to have a group of *gandrung*, and organizing a festival of *gandrung sewu*.

*Seblang* as a community-owned ritual, the implementation is maintained at the location of community supporters. The presence of the state to support the ritual is accomplished by attending rituals, incorporating it in the Banyuwangi Festival Calendar and publishing through the Web Government of Banyuwangi District, awarding certificates to *seblang* dancers, supporting activities by assisting tent facilities for the socialization and marketing of local MSME products. *Seblang* also became the theme of BEC in 2014.

The problems are (1) the unavailability of strategic policies, cultural potentials that have been poured through legal products, programs, and program realizations that strengthen the position of traditional arts and rituals have no maximum implications for artists and rituals and (2) unavailability of model variation development of culture and its implementation to develop creative industry.

Therefore, it is necessary to adopt a policy that becomes the legal umbrella as a reference in the protection of inheritance and cultural potential and formulation of the culture model of Using Using comprehensively, as well as motivating the development of creative industries based on traditional arts and rituals.

## Literature Review

Research on *gandrung* tops the list compared to other artistic studies in Banyuwangi. What is done by (Sudjadi, 1986; Maslikatin et al., 2002) is worth noting as an illustration. They succeeded in describing in detail the process of presentation, structure, function, and the social role of *gandrung* performances. Therefore, the studies are interesting when viewed from the process of how the ceremony took place along with its social function. Wolbers (1992; 1993) as an ethnomusicologist, in his dissertation,

critically examines the *gandrung* and *seblang* from an ethnomusicological point of view. In the beginning of his study, Wolbers explains the historical setting before the Hindu era until the 20th century. He categorizes *gandrung* as the art of contemporary tradition. Wolbers also describes post-Blambangan era music and *gandrung* background, as well as studying the relationship of singing *gandrung* and *seblang*. Anoe-grajekti (2010; 2014; 2015; 2016) examines the performing arts of the *Jingoan*, *Gandrung*, and *Kuntulan* plays and rituals of *Seblang*, *Kebo-keboan*, and *Keboan* as cultural events.

Until now the art of tradition has its ups and downs. In low tide conditions, the artists are able to rise up and display the creations to make them more interesting and attractive to the public. In terms of rituals, publications through digital media can increase the number of viewers significantly. This is supported by the bureaucratic commitment that provides a smooth road, transportation and lodging infrastructure. The concern of some observers with the protection and intervention of the bureaucratic tendencies of the protocol is caused by the ritual desacralization. Therefore, it is necessary to find a comprehensive solution.

This study is a form of academic contribution to the development and empowerment of creative industries based on cultural wealth. Of course, the resulting model can provide input to policy makers on how to develop a creative industry that can drive the creative economy up into the local territory.

## Creative Industry and Supporting Community

Creative industry involves three parties, namely intellectuals, businessmen, and bureaucrats. This study has presented the three parties to counsel and provide input on the policy and praxis sphere. Nationally, the formation of Creative Industry Body becomes a society opportunity to develop creative industry more intensively. In addition to providing opportunities to increase productivity and welfare, the development of creative industries has the potential to increase the Local Revenue and export commodities that can increase the amount of foreign exchange. Especially in Banyuwangi, creative industry development is supported by the festival activities, which in 2018 has increased significantly.

In Banyuwangi, the potential of creative industries is seen in culinary, performance, publishing, entertainment, fashion, souvenir, documentary, batik, and tourism. Through communication with related SKPD, Disbudpar, Disperindagtam, Dispendik, Bappeda, Setda, Legal Bureau, and Diskop and MSME obtained input that they have implemented programs to increase productivity and welfare and willing to collaborate for creative industry development in Banyuwangi. It also received positive response from businessmen and art community, such as HIPMI, Kadin, Senawangi, HPI, Komunitas Film, Karang Taruna, and art studio. The openness of all parties is a great opportunity, the development of creative industries in Banyuwangi which has the potential to increase the productivity of artists and their supporters. Thus, the research conducted by the LPDP research team is gaining great support from the government, employers, and society, especially artists and rituals.

Community supporters are grouped into four, namely artists / rituals, lovers, responders, and entrepreneurs. Research trips that have been done since the early 2000s show that artists have a strategy in responding to the demands of business people and the audience. This is done by making modifications and innovations in the field of traditional art. Meanwhile, to survive, the artists use savings and develop certain businesses, such as opening a salon, trade, and become workers. The community of strives to support traditional arts performances by forming association of art lovers and providing support for every performing arts tradition according to their respective interests (gandrung, jaranan, janger, kuntulan).

The community of entrepreneurs, especially those directly related, for example the recording industry in this series of research activities have not been present. Therefore, in the second stage later this recorder entrepreneurs needed the information in order to support the productivity and welfare of the traditional artists (gandrung, kuntulan, and janger).

### Productivity and Welfare

Productivity assumes the availability of employment in the formal and non-formal sectors. The limitations of the formal sector require the creativity of the people to develop employment in the non-formal sector. It can be done within a particular family or community. Tomic-Koludrovic & Petric (2005) and Anoe-grajekti et al. (2015) stated that in the contemporary era there is a trend born of the related terms of creativity, such as the "creative city", "creative group", "creative economy", "creative class", "knowledge workers", or "class knowledge" is more appropriate discussed in two terms: the creative industry and the creative economy. Experience of Southeast European countries, creative industries can develop and empower the creativity of individuals and community groups. It can encourage and develop the creative economy, as an economic system and practice based on creativity and knowledge.

The results of previous studies show that artists of traditional arts and seblang ritual other than as performers of art / ritual, they work in the non-formal sector. Therefore, physical condition, health, and persistence become the main capital to earn a good income. They entered the informal sector such as trade, labor, salon services, restaurants, costumes production, musical instruments and traditional art training services (panjak, vocal, and dance).

In the preamble of the 1945 Constitution, it is said that the state has the obligation to (1) protect the entire Indonesian nation and the entire homeland of Indonesia, (2) promote the general welfare, (3) educating the nation, and (4) participate in implementing world order based on freedom, lasting peace, and social justice. Therefore, the state must be present in various forms of service and regulation that lead to the four goals of the country above. The presence of the state can also be in the form of facility assistance,

recognition, and ease in obtaining services, such as health, tax, education, and security.

Welfare demands the fulfillment of basic human needs, namely food, clothing, and boards. Prosperity tends to be directly proportional to productivity. Thus an increasingly productive society will be more prosperous. Professional retired dancers who have retired have some ability by good vocals. Therefore, the decrease in physical ability does not diminish its ability in vocals. Type 1, Gandrung is still receiving responses as a *sinden* in the art of Gandrung, jaranan, or janger tradition. Type 2, Gandrung others have the ability to diversify the business, such as dance training, vocal, and karawitan. Type 3, in addition to business diversification in the arts field as well as business in other fields such as salons, gandrung costume rental, or culinary. Type 4, has no alternative employment and guarantees.

Opportunities that can be used to support welfare are developing skills and diversifying the business. From outside can take advantage of guarantee facilities provided by the state, such as BPJS, Jamkesmas, and Guarantee for Maestro. Particularly in Banyuwangi, the government provides Gandrung Cards for patients with certain requirements of getting services without line up and medicine can be delivered home. This generally accepted guarantee can also be exploited by the artist / ritual.

### Methodology

This research uses ethnography method Spradley (1997) which begins by collecting data from literature sources. Included in the source data library is the results of research that has been done since 2011 and various legal products issued by the Regional Government of Banyuwangi Regency. It is equipped with field data obtained through observation, participation, and in-depth interviews with selected respondents. Respondens as cultural actors recognize and have a taxonomy in understanding the various phenomena that occur in the environment.

Analysis is done continuously since the process of data inventory, identification, classification, and interpretation of data. These stages make the data becomes clear form and figure. The meaning of the data is done comprehensively by looking at the relationship of the whole data. In community development, there are two approaches, namely direct and indirect. Direct approach, implemented in accordance with the provisions and leaders or people who are mandated to carry out development and empowerment. While the indirect approach is implemented as a process of awareness of the community, so that they are aware of the circumstances and needs and are aware of the sources of assistance that can be utilized to meet the needs of life.

The model developed in this research is a participative process cycle model. This model includes processes that are simultaneously performed starting from input, process, output, impact and outcome.

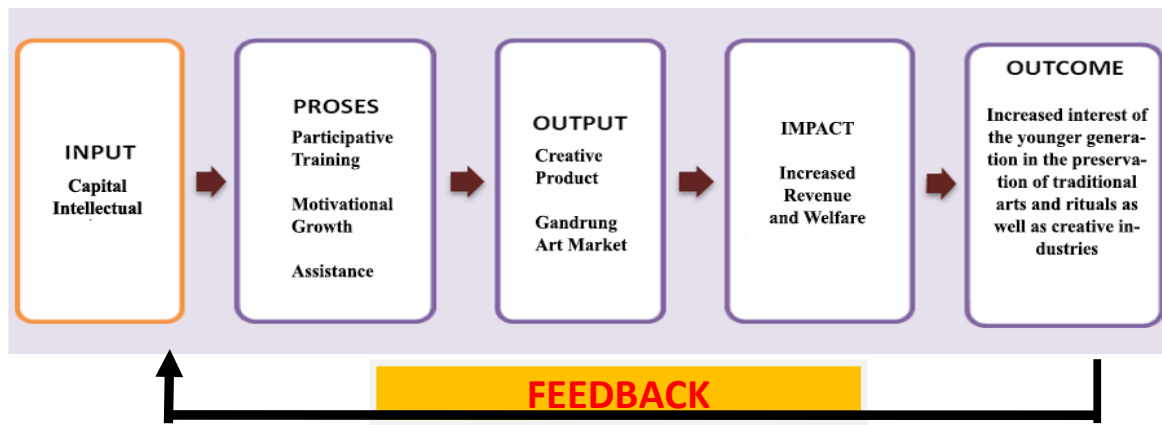


Figure 1: Participatory Process Cycle Model

1. Input: Potential owned by artist, ritual performer, and community supporting art and ritual
2. Process: Being in the creativity space of Banyuwangi community: (1) Training that embodies creative products and (2) Growth motivation: Social engineering to cultivate creativity
3. Output: Community creative product
4. Impact: Increased income and welfare
5. Outcome: Increasing the interest of Banyuwangi Using Culture Society

Results and Discussion

Given the efforts to achieve prosperity as a shared responsibility of all elements of the country, this optimization is also designed to involve all components of the state competent in the field of productivity and welfare improvement and more specifically related to the field of traditional art, ritual, and creative industries. Understanding of the needs and sources of assistance has been done

through a long research process. Several productivity improvement techniques have been practiced to realize the welfare of society. The practice of Using culture optimization and the creative industry requires five pillars, namely state, artist / ritual, supporting community (market), industry, and ulama/religious leaders.

CONTRIBUTOR	SUB-CONTRIBUTOR	SUPPORT	ACTION	SUB-ACTION	
State: Government of Banyuwangi Regency	1. Regent of Banyuwangi	1. Regulation	Regional Regulations, Regent Regulations, Regent's Decree	Work program	
		2. Infrastructure	Roads, Transportation,	Development	
		3. Merit	Certificates and souvenirs		
	2. Department of Culture and Tourism	Promotion	Calendar Banyuwangi Festival	1. Web, 2. Billboard, 3. Poster 4. Videotron	
	3. Social Service	Social Security	Socialization and "pick up" program		
	4. Health Department	Health insurance	Socialization and "pick up" program		
5. Department of Industry and Commerce	Skills Training	Socialization and "pick up" program			
6. Department of Cooperatives and SME	Product marketing	1. Product Expo, 2. Promotion and marketing, 3. Mediator producer with market / consumer			
Cultural Actor: Art and Ritual	1. Gandrung	Innovation	Terop, jejier, kebaya	Stock Investments, Professional Development, Commercial Enterprises	
			Business diversification		Socialization, Assistance
	2. Seblang	Changing	Education	Independent, Subsidies, Scholarships	
			Social Security	Independent premium, premium subsidies	
Cultural Support Society	1. Connoisseur	Viewers	Money		
	2. Event viewer	Viewers	Money		
	1. Academies	Critical Analysis : Transfer of Science and Technology	1. Publications, 2. Documentation, 3. Socialization	Social engineering: Business skills, Management, Assistance	
	2. Humanist / Artists	Appreciation: 1. Aesthetics, 2. Innovation and modification	1. Guardians of Culture, 2. Innovation and art modification		
	3. Blambangan Arts Council	Mediator actors and governments	1. Dialogue of art and culture 2. Cultural and arts awards	Identification of cultural art maestro of Banyuwangi	
	4. NGO / Association of art and culture lovers	1. Financials, 2. Security, 3. Increased appreciation	1. Become arts mediator with donors and international art observers and 2. Attend, support financially, and secure responses		
	Industry	Businessman	Records, Fashion, Crafts, folklore books	Honor, Royalty	

Optimizing Cultural Potential to Improve the Welfare of Supporting Communities

## Figure 2: Optimization Model of Using Culture Potential and Creative Industry of Banyuwangi to Increase Productivity and Welfare

### State

The State, among others, has the responsibility of promoting the general welfare and the intellectual life of the nation. By Banyuwangi regency government, it was realized by Regent Djoko Supaat Slamet (1966-1978), T. Purnomo Sidik (1995-2000), Samsul Hadi (2000-2005), Ratna Ani Lestari (2005-2010), and Abdullah Azwar Anas (2010-2015; 2015-present) [8].

Djoko Supaat Slamet, who leded Banyuwangi during the New Order administration, invites Lekra artists to be active in art activities. It produced brilliant results with the emergence of great works of art at that time. Regent T. Purnomo Sidik views Using culture as one of the cultural strengths of Banyuwangi. Therefore, he established Kemiren as the location of Using Village Village. It is quite reasonable because in Kemiren there are traditional arts groups and various rituals typical of Using that is still supported by the community supporters. Gandrung traditional art, kuntulan, barong, jaranan, and grudo to this day is still lived by Kemiren community, as well as ritual *barong ider bumi, mocoan, and mepe kasur*. Until now, in Kemiren also developed tour packages managed by local communities. Homestay, coffee shop, roasted coffee, *umbuh* in the alleys throughout Kemiren Village and marks the increasingly economic strains of society.

Samsul Hadi as the son of Banyuwangi (Using) persistently championed and developed the culture of Using through the program "Jenggirat Tangi". Traditional arts are revived by issuing a Decree of the Regent that sets out the art of Gandrung as the tourism mascot of Banyuwangi and the establishment of Jejer Gandrung Dance as a welcome dance in Banyuwangi. Jejer Gandrung as an entertainment dance created by Sumitro, a choreographer of Banyuwangi. The decree is a source of legal force for the development of traditional arts in Gandrung Banyuwangi, which then followed up with professional training programs and gandrung sewu festival.

Regent Ratna Ani Lestari focuses on economic development through the program "Ijo Royo-royo" ' all green '. In agrarian societies, green color indicates the fertility and productivity of land that promises income to improve welfare. This welfare enhancement enables people to have

the ability to perceive, watch, and enjoy the art of tradition. Meanwhile, Abdullah Azwar Anas, who still leads Banyuwangi through a systemic approach, is bringing together various cultural activities in the Banyuwangi Festival Calendar program (CBF) which commences in 2012. Every year the number of activities increases, and lastly, in 2018 is launched in the Ministry Tourism Republic of Indonesia Jakarta, February 1, 2018 in the program Top 77 Calendar Event.

### Performers Art and Ritual

As the main agent of optimizing the potential of Using culture, artist / ritual both have different roles. Art actors have the opportunity to develop creativity of expression through artistic performances by considering grip, innovation space, and demands (market, state, and ulama). Artists still have an autonomous space to innovate that allows the art is still in demand by the supporters of the community.

In response to the development of popular art that is more desirable by the community, the art of tradition trying to innovate. Gandrung adjusts the song to the wishes of the public, kuntulan art by improving the quality of costumes, makeup, songs, and music, janger art by adding the role of women and scenes of songs, comedians, and costumes, jaranan art by adding interesting scenes. The types of songs that are sung in gandrung, kuntulan, and janger follow the development of songs that are popular in the community, such as dangdut koplo and kendang kempul. Some gandrung artists, kuntulan, and janger have entered the recording studio with a response system and paid 3-4 times the usual response (Rp750.000, 00-Rp1.000.000, 00). The popular artists of the tradition have the opportunity to earn an increase in income and welfare.

This is different from ritual actors who tend to have no space creations and innovations. Committers of the ritual meet the customary obligations that are undertaken annually and take place naturally. The development of rituals is directed at the efforts to be more in demand by the audience. The increasing number of viewers is used as a socialization, promotion, and marketing space for various products of local creative industries.

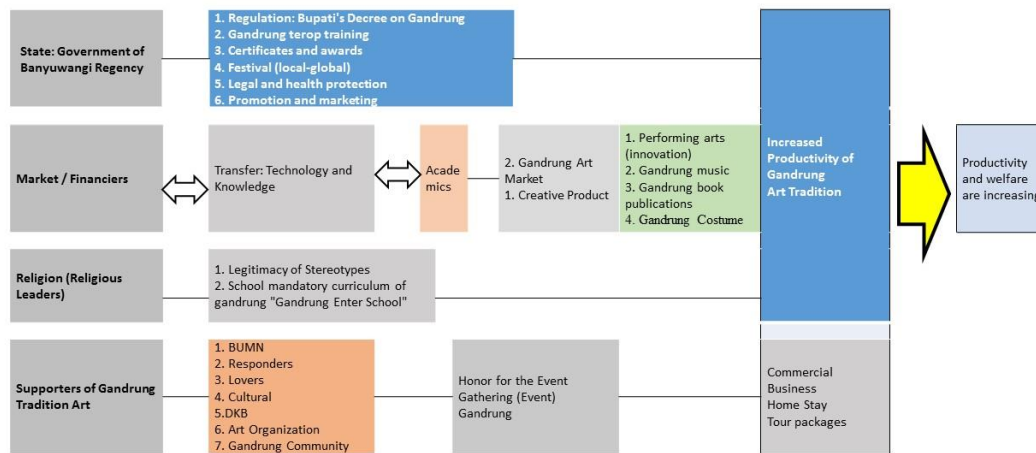


Figure 3: Model Optimization of Gandrung Tradition Art's Potential

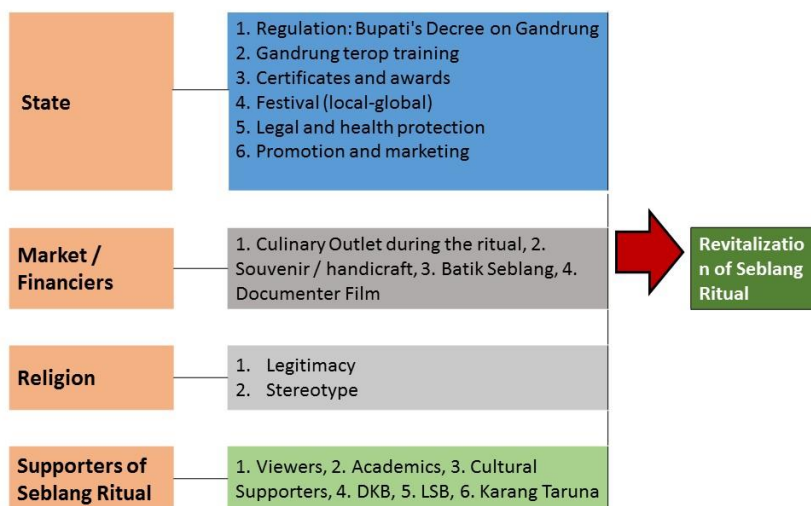


Figure 4: Optimization Model of Seblang Ritual's Potential

### Supporting Community

Supporting communities contribute positively to the optimization of the culture potential of Using in Banyuwangi. The main support of the community is in its role as a responder and connoisseur. The responders need the presence of audiences watching the show. The responders give space of expression to the performers. For his services to entertain, the artists receive honorarium in accordance with the agreement of each party.

Likewise, traditional performers also require the presence of spectators who encourage traditional artists. Kuntulan and gandrung players; Ice from Kemiren when interviewed about their chances following the recording, stated that they prefer to play on the stage that the audience attended. Ice's experience when following the recording implied that they

did not feel satisfaction because there is no audience support and encouragement.

The need for such audiences is implicated in the appropriation space of the audience by creating a particular situation. Hasnan Singodimayan on one occasion once said that there is an art group that experienced a strange situation, that is, a drum being played suddenly the sound is not loud, but as if it was in a state of saggy and wet. Another condition is the heavy rain around the venue, with a limited radius. Meanwhile in another stage, the weather is in bright state. The disturbance in drum and rain will encourage the audience who watched the stage will leave and switch to the other stages.

In the art of gandrung and janger tradition, the presence of militant audiences also provide support in the form of

additional income for artists from *saweran* (honor) given by the audience to the performers. In one of the militant supporters' *janger* show up to the stage to demand the song fulfilled and performed by his favorite singer. All these symptoms indicate the role of supporting societies in efforts to optimize the Using culture, especially in the field of traditional art.

In the field of ritual support, the community is to support the whole process of ritual activities, ranging from pre-ritual, ritual, and post-ritual. Other support is in terms of organizing, financing, and preparing the necessary facilities in the implementation of the ritual. The ritual belongs to the community whose identifier is the community that owns the culture. The presence of spectators as a result of CBF provides an opportunity for local communities to socialize, promote, and market local industrial products. It becomes an opportunity for optimizing the potential of creative industries of local communities.

### Industry

The industry referred to in this paper covers any commercial endeavor involving artists or those utilizing the space for the administration of rituals. Contribution of industry in



Gandrung Temu with two students at Kemiren Kemangi Restaurant, sitting together at the table with Philip Yampolsky, ethnomusicologist from America (Left). Gandrung Mia with LPDP research team in Kemarang Warung (Right) (Documentation of Research Team)

In addition to cultural tour packages, the industry that involves the support of traditional art is a restaurant. Two restaurants in Kemiren periodically perceive the traditional art of *gandrung* as a treat for the guests of the restaurant (Kemarang and Kemangi). The guests present were given the opportunity to become participants. Through this way the *gandrung* artists get honor in the form of responses and money from the participants. These signs suggest that industry development contributes positively to the development of traditional art and becomes an additional space of expression and supplementing the income of traditional artists.

### Religious Leaders

Traditional art and rituals are potentially opposed to religion. The Using community puts them separately. As adherents of Islam they are obedient to perform the service of 5 times, Friday Prayer, Fasting. Meanwhile, those who have sufficient financial ability also perform the pilgrimage. While the culture they live as an identity that they still hold

optimizing the potential of Using culture. The industry that has been in the spotlight is a recording that supports the promotion and popularity of traditional artists, but has not provided maximum financial allocation. Working contracts between artists and the recording industry still use broken agreements yet and have not yet used the royalty system, but still use the show system, with show costs between 3-4 times. Thus the responsiveness with Rp250.000, 00 charge in recording received an honorarium between Rp750.000, 00-Rp1.000.000, 00. *Gandrung* with strong vocals, such as *gandrung Supinah*, can reach 6-fold.

During the last five years in Banyuwangi there are symptoms of development of tourism and culinary industries that require collaboration of traditional art. Cultural tours such as those carried out by Purwadi and Sucipto involve the art of tradition, according to the demand of tourists. Purwadi's experience as the organizer of cultural tour packages, he needs the support of traditional art of *gandrung*, *jaranan*, *kuntulan*, and *barong cilik*. *Barong* and *kuntulan* are for the procession escorted the entourage from the parking lot to the studio, while *gandrung* and *jaranan* for stage or arena response.

firm. The placement of culture as the identity makes the art of tradition and ritual to be maintained. The country represented by the government of Banyuwangi District places rituals as belonging to the community whose administration is the authority of the community. The presence of the government in the ritual space as a form of reinforcement and affirmation and during the reign of Abdullah Azwar Anas among others filled with awards and donations to orphans. However, the government does not become the determinant of the implementation of rituals.

Ulama contributed positively in optimizing the potential of Using culture through legitimacy actively positive or passively. Legitimacy is actively positively carried out by expressing the agreed verbally, with the act of watching traditional art performances / rituals. Passively means by silence and does not prohibit and reject the implementation of traditional arts / rituals that are part of the identity of the people of Using. The symbolic defense of tradition is done by Hasnan Singodimayan through the novel of *Kerudung Santet Gandrung* (2003).

## Conclusion

The results of research and discussion show that the five pillars of the optimization of cultural potential, especially the arts and rituals, namely the state, artists / rituals, supporting community, industry and ulama, each has a unique contribution. The state has done great by issuing legal products and program realizations that strengthen the position of traditional art and Using ritual in Banyuwangi. Traditional performers have the opportunity to optimize the potential through creation and innovation by keeping in mind the standard rules to maintain the purity of traditional art. Committers of rituals are limited to implement and fulfill customary obligations. The efforts to optimize the use of rituals present in many audiences as a space for introducing, promoting, and marketing the creative industries of local communities.

Supporting community contributes positively to the optimization of the potential of traditional art by perceiving and watching the show. The responders give space for the expression of artists to show the quality of their play. The audience gives support to artists and responders. From the industry side, in addition to recording, currently developing tourist industry (cultural tourism package) and culinary (warung / restaurant) that gives space for the expression of artists tradition, such as gandrung, jaranan, kuntulan, and barong. While the participation of ulama in the effort of optimizing traditional arts and rituals can be positively conveyed positively or passively. Active positive is done with verbal statements and actions present in the show room. While passively by not banning and rejection verbally.

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