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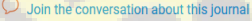
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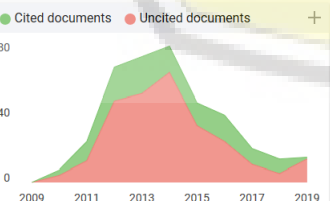
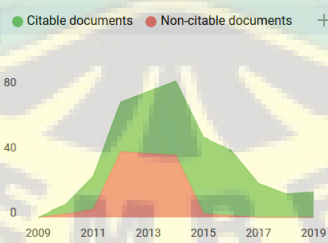
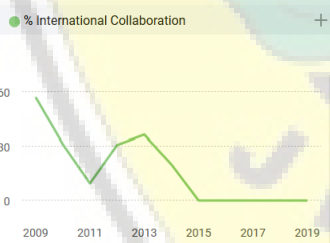
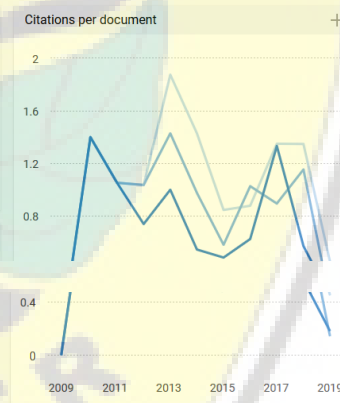
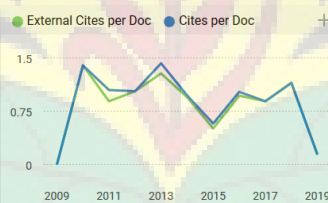
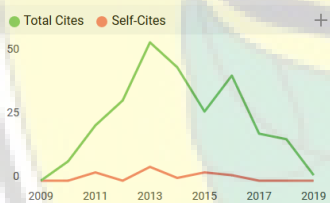
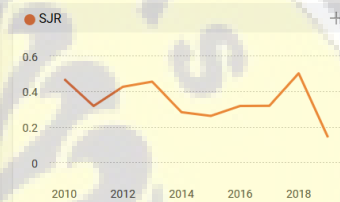
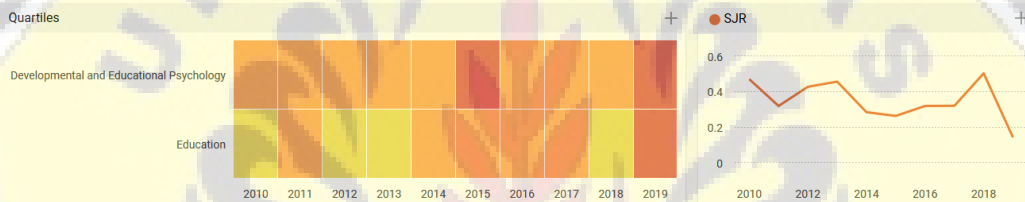
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From *Gandrung* Statue to the *Gandrung Sewu*: Approaching Two Decades of Cultural Policy in Banyuwangi (2000-2019)

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Abstract

This article aims to explain the government's policy of Banyuwangi regarding the cultural matters for two decades (2000-2019). The explanation will begin with *Gandrung* being chosen to be the mascot of Banyuwangi. The next policy is about the annual festival called Banyuwangi Ethno Carnival (BEC) that has been held since 2011 and *Gandung Sewu* since 2012. The results show that there is a dynamic in the political system where printed on the Regent's Decree for three different administrations. The current Regent tried to combine the three decrees by previous three different administrations that have different festivals on a growing systemic list called Calendar of Banyuwangi Festival from 2012-2019.

Keywords: *Gandrung Sewu*, *Gandrung Banyuwangi*, *gandrung* dance, cultural policy.

1. INTRODUCTION

In order to create (image) regional distinctiveness related to regional identity with the promotion of tourism, since the regent of T. Purnama Sidik (1995-2000) emphasized on the development of Kemiren Village as a tourist village of Using. The program takes precedence over the things that nourish and develop the art of tradition and ritual. Since the Regent of Samsul Hadi (2000-2005) Banyuwangi District Government realized the project of making *gandrung* sculptures on display in many strategic places in the city and village in that area. Explicitly, the consideration of the Decree of the Regent number 173 of 31 December 2002 which stipulates this project states: "that in order to encourage the growing spirit of participation in having an area with all its culture, which in turn will be able to increase development in the field of tourism, it is necessary to increase efforts tourism promotion in Banyuwangi District " (Zen & Wulandari, 2016).

It appears from the consideration that the two meanings of the use of *gandrung* as a mascot project. First, *Gandrung* is considered as representative or cultural representation of Banyuwangi area. Secondly, *Gandrung* is used as a commodity to attract tourism (Setyawan, et al, 2019). *Gandrung*'s position as a sign of Banyuwangi area beat the decades-old mark (inaugurated during the regent of Djoko Supaat Slamet in 1978), the longest-standing gatotkaca-headed snake sculpture in many places in the city of Banyuwangi including in front of the district office and pendopo where the bupati is domiciled. This sign has also been

socialized into people's lives and has become an accessory in the gong for Gandrung art. There are quite interesting events in Banyuwangi Regency, in mid-2011 the cultural mark of the Gatot Kaca-headed ornamental statue initiated by the Regent Joko Supaat Slamet around 1974 as a form of pavilion decoration was suddenly restored - removed - at the behest of Regent Abdullah Azwar Anas because it was identified as something less profitable. For that, ornaments need to be museumed. As the longest statue, the Gandrung mascot is no different from other tourism promotion images created to build the exotic image in it as a representation of a region. Gandrung art which for people of Banyuwangi is part of their daily life and their characteristic, when become tourism promotion, soon turns into something exotic for outsider (Wahyudi, Setyaningsih, & Ermayasari, 2018).

The use of Gandrung as a tourism mascot of Banyuwangi is a part of the Jenggirat Tangi project, a political project intended to foster the rise of the region and its people. In addition to gandrung pemandotan, the project also launches several other activities, such as "Everyday Using Language" every December 18th every year along that coincides with Banyuwangi birthday, "Weekly Using Dress " (18–25 December), and the publication of Using magazine. Especially for the first and second only applies to every public and private employee in all Banyuwangi. The Tenggolat Tangi political project, declared on December 18, 2002, is quite lively, especially with small, large billboard displays inscribed with Jenggirat Tangi in many strategic places (Anoegrajekti 2015).

While the policy of Bupati Ratna Ani Lestari (2005–2010) is more to continue the previous regent's policy. Regent Abdullah Azwar Anas (2010–present) emphasizes in cultural policy that lifts the potential of Using's ethnic culture as a tourism asset that is expected to be globalized. He argued that the BEC would be a "bridge" to bring together modernity and locality. This viewpoint is a form of hybrid consciousness in viewing the past-traditional and modern life present in Banyuwangi together (Setiawan, et al, 2016). That is, Anas suggests that there is no problem that must be extended, because the BEC he idealized as an activity that can bring together the "modern" and "the local", as it happens in the daily cultural life of society. However, behind the argument, Anas has a tourism agenda, promoting the potential of local tourism to the international world. In addition, also to grow an idealized creative industry capable of prospering the community. Although the look presented seems to simplify the traditional to just a fashion attraction, Anas and bureaucratic apparatus never questioned it. This indicates that what appears to be commercial interests-tourism and creative industries.

The implementation of BEC I is an example of the success of Regent Anas in making a cultural policy that lifts the potential of Using ethnic culture as a tourism asset that is expected to be globalized. Despite being initially resisted by most culturalists and artists, the BEC is still ongoing. To strengthen support for BEC, Anas cooperates with Radar Banyuwangi newspaper which specifically blow up BEC several days before the implementation. By providing opportunities for traditional dishes, district governments are actually able to conquer the artists' hearts. The District Government seems to be very aware of the principle of negotiations to strengthen the hegemony through cultural hegemonic apparatus. In fact, identity politics remains dominated by the state regime.

Responding to the fierce resistance of most of the artists, the Banyuwangi Regent, Abdullah Azwar Anas seemed not to budge with the BEC draft. In fact, in the opportunity to open the Padang Ulan stage event, in Pelinggihan Banyuwangi Tourism and Culture Office, July 22, 2011, he confirmed the choice.

“Ladies and gentlemen, the artists I am very proud of. I really love Banyuwangi art, like the dance that has just been performed. Extraordinary. We are very rich. Pak Haji Andang and cultural fathers, in the future we will look for ways and breakthroughs to continue to develop and preserve the richness of our culture. Performances like tonight must continue to be carried out. If necessary, not only every wilderness. If you need it every two weeks. And, I also ask, this kind of event should not be held in Gasebu first, because the conditions are not yet feasible. While waiting for the feasibility, I asked for the stage to be held in Pelinggihan. If necessary, so that people can freely watch programs like this, the official fence is dismantled, so they are not shy to attend. I also plan to dismantle the pavilion fence, so that the bureaucrats seem open, accept anyone. Furthermore, I hope that the ranks of the ministry begin working to bring art closer to tourism. This needs to be done so that our artistic potential can be in line and empower tourism life. Let our tourism not only sell natural beauty, such as Ijen and Plengkung.”

My beloved brothers and sisters. I want to tell you something.

Some time ago I and Pak Yogi (Head of the Culture and Tourism Office) came to Ijen Resort. There I met tourists from France. So, me and Pak Yogi are in the midst of strangers. I met with the manager. He told me, "if Banyuwangi art is really managed and can be presented here, I am ready to bring as many tourists as possible. In fact, I am ready to install an additional 5-dollar charge to the tourists, provided they are treated to Banyuwangi art. Of course, this is an opportunity for our art and tourism development. Going forward, once again, we not only sell the beauty of nature, but also the wealth of our art. Related to that, related to tourism, we need to create an international network, we need to attract the attention of the world. Therefore, Mr. Andang and all of us, on October 22, we will hold the Banyuwangi Ethno Carnival. I deliberately took the manager of Jember Fashion Carnival. We know before JFC, Jember who knows. Currently JFC has a network of 180 photographers all over the world. Hotels in Jember full, all booked. In fact, Mr. Akbar Tanjung and Mrs. Nina who want to see the sparkling JFC, because they ran out of hotels in Jember, had to stay at Kalibaru Cottage. I will meet them after the PDIP meeting in Malang. This network is what we need to introduce our wealth of art and culture to the world. Therefore, I request that there is no more debate about BEC. Traditional artists don't worry. We will not eliminate the character of our tradition. Once again, we will not eliminate the character of our tradition. This BEC is to promote the richness of our culture. Then, for truly tradition events, we will again hold the Kuwung Festival. We show all the wealth of the Banyuwangi tradition. So, once again, we must be compact to develop Banyuwangi arts and culture. We must show to the outside world that we are a cultured society. In line with this desire, we must improve tourism facilities, such as hotels. We must strive for a star hotel in Banyuwangi, not just Melati hotels. In the future, I will limit the licensing of budget hotels because they are only used as 'bad places'. We must do these improvements so that the image of our society is getting better.”

Table 1. Cultural Policy of Banyuwangi in Banyuwangi within 1995–2019

Administration of	T. Purnomo Sidik (1995–2000)	Samsul Hadi (2000–2005)	Ratna Ani Lestari (2005–2010)	Abdullah Azwar Anas (2010–2015 & 2015–2020)
Cultural policy	Kemiren, the tourist village of Using: 1. Practicing and preserving the art of barong tradition 2. Practice the ritual of Barong Ider Bumi 3. Others: culinary, architecture, traditional clothes	The movement of “Jenggirat Tangi” 1. Gandrung as the mascot of Banyuwangi tourism 2. The gandrung dance is the welcoming dance in Banyuwangi 3. The song "Umbul-Umbul Belambangan" as the spirit of developing Banyuwangi 4. Professional Gandrung training 5. Subsidy for studio facilities	The movement of “Banyuwangi Ijo Royo-royo” 1. Continuing the policy of the previous district head 2. Focus on improving welfare 3. Facility subsidies	Systemic approach: 1. Using culture as part of the multicultural Banyuwangi 2. Local-global 3. Calendar of Banyuwangi Festival since 2012-2019 4. Facility subsidies 5. Involvement of cultural ambassadors in various festivals

2. METHODOLOGY

This research uses ethnography method, which begins with library data inventory by reading library sources such as books, journal articles, research results, and news in magazines and newspapers. The data from the literature sources are supplemented by field data obtained through observation, participation, and in-depth interviews with selected respondents from bureaucrats, humanists, artists, and entrepreneurs. Observation and participation are conducted by observing and witnessing the procession as well as being part of the participants of the ongoing procession.

Data analysis is done continuously since the stage of inventory, identification, classification, and interpretation of data. Ethnographic methods place respondents as sources with knowledge and understanding related to the taxonomy of every cultural phenomenon that takes place in the community (Setyawan & Saddhono, 2017). To get a valid data is done cross-checked with other informants. Interpretation of data is done semiotically by placing each data as a symptom relating to other data. Therefore, the interpretation of the data is done thoroughly by looking at the relationship of the data as a whole, to get a comprehensive conclusion.

The construction and choice of markers are then manifested in representations, an "image or restatement of reality in a visual and verbal form that implies certain meanings and ideologies. Representations can be considered as 'battlefield' interests or power" (Budianta, 2002). Visual and verbal forms mean that representation has certain materiality that can be read or seen and that materiality is produced, displayed, used, and understood in certain social contexts. As something that starts from construction and meaning, representation that is always related to

that identity is not possible to be understood as something natural and given, precisely because of the uncertainty in the representation itself (Saddhono, 2018).

As is usual in an ethnographic analysis, the interpretation method is used to access deeper into the various domains experienced and the activity characteristics of the cultural actors studied (Barker 2000; Spradley 1997). As something that is built up, identity is something discursive, cracked, and changes with changes in space-time. It needs to be realized by the Using Banyuwangi community that the battles and conflicts that arise can be understood proportionally, as socio-cultural struggles in the dynamics of life and life can provide encouragement and encouragement to develop negotiation capabilities towards cultural politics in the future. Therefore, the recording and meaning of each historical cultural policy needs to be carried out as a step of understanding and determining further policies that are increasingly functional, involve, prosper, and empower the supporting community.

3. RESULTS AND DISCUSSION

3.1. Cultural Policy

Some cultural policies that favoured the artists and the community appeared in the Gandrung training, the performance of the Gandrung Sewu and Gandrung Paju Festival, the participation of the Janger Group in various traditional theatre festivals, and the expansion of the Kuntulan performance arena (In 2013, Kuntulan was included in the Indonesian Independence Day commemoration ceremony which was performed together with the demonstration of the skills of TNI members). Some of these policies and other policies need to be carefully examined in relation to life and the development of traditional arts (Yulianingsih, Jacky, & Nugroho, 2020). Regarding traditional arts, it becomes part of cultural policies. However, it is also possible for policies in the field of traditional arts to support cultural policies in a wider scope.

Regent Djoko Supaat Slamet's policy in the field of developing traditional arts was seen in his efforts to enable Lekra artists to continue working, with restrictions not to include Communist propaganda. In this way the artists who are members of the Lekra, namely Andang CY, Slamet, and Endro Wilis can continue to work and be accepted in the Banyuwangi community (Anoegrajekti, et al, 2018). Determining the location of *Using's* tourist village in Banyuwangi District Level II shows the government's attention in the field of tourism, especially cultural tourism. The choice falls on the Kemiren Village which is indeed one of the concentrations of the Using community. This decision gives space for the expression of the culture of the people to be presented in tour packages. In Kemiren there are several traditional arts groups, such as *gandrung*, *barong*, *kuntulan*, and *angklung* and some traditions that are still lived by the community, such as *mocoan*, *tumpeng sewu*, *mepe kasur*, and *barong ider bumi*. All of that becomes the carrying capacity of *Using's* tourism villages. On the contrary, the establishment of Kemiren as a tourist village Using is also a supportive force that is still alive and the development of various traditional arts and rituals in the Kemiren Village. This policy was taken during the reign of Regent T. Purnomo Sidik.

Another policy is seen in the designation of *gandrung* as a Banyuwangi tourism mascot in 2001 (Banyuwangi Regent Decree Number 173 2002), followed by the next policy in the form of the formation of the dancer *Gandrung* dance as a welcome dance in Banyuwangi Regency in

2003 (Banyuwangi Regent Decree Number 147 2003), and the designation of "Umbul-umbul" Belambangan's song as a song of encouragement to build Banyuwangi in 2003 (Banyuwangi Regent Decree Number 148 2003). These three policies were established during the reign of Regent H. Samsul Hadi. This policy provides space for the expression of traditional art actors. This also supports the preservation, development and utilization of traditional arts in the community.

The next policy, during the reign of Regent Ratna Ani Lestari was the rambling Banyuwangi movement which focused on creating a clean, cool, beautiful, beautiful and comfortable natural environment. This is also needed to support the development of tourism in Banyuwangi. The movement was followed up by Regent Abdullah Azwar Anas with the regent regulation of Banyuwangi on guidelines for implementing the green and clean Banyuwangi movement in Banyuwangi Regency (Banyuwangi Regent Decree Number 34 2011). Clean culture and the natural environment as mentioned above are useful for supporting tourism.

This phenomenon shows that government policies are complementary and sustainable (Anoegrajekti, et al, 2015). Therefore, some advanced policies in the field of culture can be said to be an accumulation of policies taken by previous regents. This is in line with the views of one of the community leaders (Purwadi) in an informal conversation with the author. In his view, big events like BEC, Gandrung Sewu, *Ijen Summer Jazz Festival*, what happened during the reign of Regent Abdullah Azwar Anas was supposed to happen at this time. He is reaping the fruits of the seeds planted by his predecessors.

3.2. Policy Accumulation

The reign of Regent Abdullah Azwar Anas in the first period of 2010–2015 and the period of 2016–2020 was an accumulation of policies which culminated in major activities as a means of promotion and introducing Banyuwangi's tourism and cultural potential. The policy direction appears in the Banyuwangi Regent's Accountability Report at the end of his tenure in the period 2010–2015 which states that the cultural goal is to increase the preservation and development of local culture. The strategy used is to preserve and develop local culture. The policy directions taken are: (1) growing community interest in local culture, (2) strengthening local culture groups and communities, (3) providing training, local cultural and artistic festivals, (4) establishing local curricula (culture, art) in education, and (5) development of a space for appreciation of local culture (Anoegrajekti et al. 2018; Zavitz dkk. 2002).

The macro policy targets are outlined in detail and comprehensively in five policy directions. It is said to be comprehensive because it is aimed at three regions, namely: (1) society as cultural actors, (2) cultural preservation community, (3) space for cultural art expression, and (4) cultural arts education. People as cultural actors need attention because community support is one guarantee of the survival of the culture they live together. Besides that, genetically people will continue to grow to live in line with the dynamics of their civilization. Cultural conservation communities generally pay attention and interest in certain cultural fields, such as traditional arts, rituals, clothing, culinary, and traditional technology (Pertiwi, et al). These communities generally live independently. But in the midst of the development of pop culture they need protection and advocacy in order to survive. Such protection and advocacy can be

in the form of management training, traditional technology transfer to modern, product design, and business diversification. The enthusiasm to protect was stated in the speech of the Regent of Banyuwangi at the opening of the 2013 Banyuwangi Regency development plan deliberation, as follows:

“On various occasions I convey, if we have not been able to improve people's welfare, we must reduce the burden of expenditure. Coconut collectors, sweepers, parking attendants must be protected. Likewise, traditional small traders must get protection, because as much as any capital, as long as people are not protected, they will lose (2013:11). (Regent of Banyuwangi. 2013. "Principal Message from the Banyuwangi Regent at the 2013 Musrenbang Opening Ceremony of the Banyuwangi Regency." Banyuwangi”).

Even though it is not explicitly mentioned, the traditional arts practitioners who have made Banyuwangi famous for their economic difficulties are certainly those who need attention and had improved welfare. Gandrung Temu is still receiving attention and stage opportunities and awards, even currently establishing the "Sopo Ngiro" studio in Kemiren. In August 2015, I got the chance to perform in Frankfurt Germany. Gandrung Temu, because of her loyalty to the art of tradition and maintaining a standard convention, is still the mecca of young and cheerful dancers. Awards, responses, and the attention of the public, scientists, government agencies, and the private sector are still quite large. The intention of establishing and completing studio facilities received support from scientists who made them respondents from their research and studies on the traditional art of Gandrung (Anoegrajekti dkk. 2015; Khairutdinova 2015).

This situation is different from that experienced by Gandrung Poniti and Kusniah who received awards from the Banyuwangi Regency Government at the Gandrung Sewu event (September 26, 2015) as a form of attention and recognition by the government towards the preservation figures of traditional arts in Banyuwangi. Poniti was famous as a belle of prominence in 1968 to the 1980s. Currently she lives in Tegalmojo, Gambiran District, Banyuwangi Regency. Poniti occupies a very modest house with a poor economic situation. The rest of her life she lived by working on two remaining fields of rice fields while waiting for an offer as a *sinden gandrung, kuntulan, jaranan, or janger* (Anoegrajekti, 2016).

Therefore, the award from the government is a form of recognition, respect, and attention to the perpetrators of traditional arts who have helped to make Banyuwangi famous. Whereas the government's recognition that it has not been able to bring prosperity to the entire community including the Poniti and Kusniah's Gandrung shows the attention and humility of the government who wish to prosper the people. Therefore, the government invites the public and the private sector to pay attention to the poor. In this case the government shows the function as a mediator and mediator who knocks and connects the people who need protection with those who carry the funds and allows to provide assistance and support to improve the welfare and independence of the community. This was stated in the following remarks by the Regent of Banyuwangi.

“Our budget is limited, not all can be financed from the Banyuwangi Regency budget. Community participation in regional development must be intensified, synergy and coordination intensively with the Provincial and Central Governments so as to get support from the APBN and APBD of East Java Province, synergy with stakeholders to drive Corporate

Social Responsibility (CSR) and cooperation between the private government in the concept of public private partnership (2013:12). (Regent of Banyuwangi. 2013. "Principal Message from the Banyuwangi Regent at the 2013 Musrenbang Opening Ceremony of the Banyuwangi Regency." Banyuwangi).

The operationalization of these policies is certainly the duty and responsibility of the Social Service that handles the welfare of the community. The Office of Social Affairs can coordinate with the Office of Culture and Tourism in order to provide compensation or efforts to improve the welfare of the perpetrators of cultural arts who have contributed to the name of Banyuwangi.

Furthermore, the space for the expression of cultural arts is a means of socializing and marketing community creativity products. This can be done through activities that bring in many people and locations where many people gather, such as ports, terminals, stations, airports, restaurants, hotels, markets, malls, and recreational places. Formal cultural arts education that is formal requires the existence of curriculum, material, methods, evaluation, and media. Placement of cultural arts as part of educational material makes it possible to document various cultural arts verbally written. It is also a storage and inheritance media that provides an opportunity to be developed by future generations (Saddhono & Rahmaniar, 2019). The success of the culture can be seen in the policy of unifying various cultural activities in one agenda of the Banyuwangi Festival which took place since 2013 by packing 15 festivals, 2014 packing 23 festivals, in 2015 packing 36 festivals, and in 2016 packing 53 festivals, 2017 packing 66 festivals, 2018 packing 73 festivals, and 2019 package 99 festivals. This is the implementation of a systemic approach carried out by Banyuwangi Regent Abdullah Azwar Anas. The policy places various cultural activities which were originally spread in various places as fragments of events, then put together and published through the WEB of the Banyuwangi Regency Regional Government. The agenda includes the types of festivals and the dates of implementation throughout the year. Through these media, tourists can choose the festival activities to be witnessed, such as festivals of traditional arts, rituals, sports, modern art, and religion. Fashion at the world level, including Jember Fashion Carnival (JFC), is also common in raising local themes and presented at international cultural events. At the global level, carnival is no longer a tradition of a nation and a certain identity, such as Africa, France, Rome, or colonialism. Carnival is defining cultural diversity in certain spaces, such as Africa, India, America, Australia and China which are the findings of the social sciences (Zavitz, 2002; Schlehe, 2017). The indicators of the success of the policy generally appear in the following remarks from the Regent of Banyuwangi.

"The implementation of Cultural Affairs can be seen as successfully seen by the implementation of the Banyuwangi Festival which has a positive effect on visits of tourists both domestic and foreign as well as being able to increase micro-economic activities, increase artistic and cultural attractions in various regions, enhance cooperation with PHRI and all institutions in the context of cultural and artistic performances. customs, the increasing staging of Banyuwangi arts and culture to various events inside and outside the region and also events abroad as well as increasing cultural promotion through websites/electronic and print media. Increasing tourism potential and community participation in tourism development with increasing participation of arts actors from the planned 652 art studios realized by 685 art

studios (2015:62). (Banyuwangi Regency Government. 2015. LPKJ Regent of Banyuwangi End of Fiscal Year 2015. Banyuwangi).



Figure 1. BEC I 2011 themed Gandrung, Janger, Kundaran
(Research Team's Documentation)



Picture 2. Gandrung Sewu Festival themed "Podho Nonton"
(Research Team's Documentation)

The Banyuwangi Festival agenda program indeed increases the number of visitors present at each festival. Some cultural events like Seblang Olehsari, Seblang Bakungan, Keboan Aliyan, Kebo-Keboan Alasmalang, Gandrung Sewu, and BEC experienced a very significant increase in the number of viewers, reaching around five times more than before. The significant increase in the number of viewers is an opportunity to socialize and market creative products, ranging from culinary, souvenirs, accessories, games, and entertainment arts (Beauty, 2020). All of that

is the responsibility of the Department of Industry and Trade which then disseminates information to creative industries, including through youth organizations.

This is likely to be an activity to improve the economic activities of the community, starting from parking attendants, traders, travel agents, hotels, and restaurants. Increasing economic activity has the potential to improve people's lives. However, the improvement in living standards needs to be balanced with an increase in quality of life which is the ability of the community to explore and increase sources of income and reduce spending, especially those that are not primary needs. In addition to efforts to alleviate the poor, progress is also directed at the mental-spiritual, religious, cultural and non-physical dimensions. All of that is to realize the prosperous and inner life of a prosperous society, as well as morality, as shown in the following statement.

“Improving the quality of life will be more focused on efforts to alleviate the poor so that they can simultaneously improve the welfare of society as a whole, as well as the existence of a climate of business and healthy economic activities for other community groups. It should be emphasized here that the progress that is to be achieved is not just progress in the physical and economic fields. These advances are also related to the mental-spiritual, religious, cultural and non-physical dimensions, so that the lives of the people are truly physically and spiritually prosperous and of a noble character (2015:33-34). (Banyuwangi Regency Government. 2015. LPKJ Regent of Banyuwangi End of Fiscal Year 2015. Banyuwangi)

The statement above shows that development is directed towards the progress and welfare of society as a whole. Especially in the cultural field, it is necessary to further examine the parameters of its progress, given that modifications that can increase the number of visitors at the same time cause "desacralization". It is an important note and needs serious attention so that the sacredness and meaning of the rituals that take place and are lived by the supporting community are maintained.

The revitalization of cultural arts policies carried out by the Banyuwangi Regency Government also puts the culture in place to improve and realize the welfare of its supporting communities. This is in line with the views of the Director General of Culture Hilmar Farid who stated that it was no longer time to consider art and culture only as decoration (Anoegrajekti, 2016a).

Investors who produce recordings of traditional arts need to have concern for traditional artists, so that artists experience increased welfare. The welfare improvement will increase the artists' confidence in creating and producing innovations which will in turn be picked up by investors. This concern can be realized in the form of giving royalties, organizing festivals, training and competitions. For this reason, there is a need for parties to discuss such as the Culture and Tourism Agency, the Arts Council, or NGOs involved in law and advocacy.

The development of creative industries related to traditional arts needs to be improved so that traditional arts that are part of the culture of the Banyuwangi community increasingly prosper the people who live the culture. This needs to go through the stages of awareness, socialization, training, organizing, and management of the creative industry. This is to realize the spirit that culture must be able to prosper the supporting community (Sulaksono, Setyawan, & Saddhono, 2018).




3.3. BEC Festival

The great modern procession began in the second decade after a lengthy discussion process involving bureaucrats, artists, humanists, and academics. In 2018, this activity entered the 8th year and from year to year, it shows the improvement of quality in terms of participation and quality of its implementation.



At the beginning of the program of cultural fashion, activities are packed in a modern way faced challenge from cultural parties and artists in Banyuwangi. They are worried, the fashion will displace or marginalize cultural activities that are not raised as the theme of the BEC. The overall themes from 2011-2017, are shown in the following diagram.

Tabel 2: BEC I–VII’s Organiser Diagram

No/Year/Theme	Description
 <p>Damarwulan and Kunderan</p>	<ol style="list-style-type: none"> 1. Gandrung dance’s struggle to be social and entertainment dance, gandrung until today is still supported by the community supporters. 2. Since 2002 Gandrung is designated as the tourism mascot of Banyuwangi. 3. Gandrung performances event, ritual, starts the coffee harvest season. 4. Damarwulan is designed for community entertainment. The show consists of two parts, namely prologue and story. 5. Lakon has evolved from the historical background of Majapahit, Legend of Banyuwangi, and the national historical setting. 6. Family event response, national day commemoration, religious holidays, clean village 7. Kunderan was at first as medium of da’wah and played by man. Currently experiencing modifications into entertainment. 8. Responses to events, parades, and ceremonies of national holidays.
	<ol style="list-style-type: none"> 1. Initially a ritual that brought together 'Barong Tuwa' with 'Little Buyut'. 2. Event for ritual Barong Iderbumi is held every day of the second day of Lebaran Syawal. 3. Barong is also developed for performing arts and procession. 4. Lakon has been developed to become more diverse, such as (1) Geger Cilacap, (2) Pendekar Alas Purwo, (3) Sarjulo Kamandoko, (4) Puspolonggo Edan, (5) Alap Bojonegoro, (6) Satrio Alas Sambulungan, and (7) the birth of Maheso Anggoro

No/Year/Theme	Description
<p>3/2013/Kebo-keboan</p> 	<ol style="list-style-type: none"> 1. Clean village rituals in Alasmalang and Aliyan villages. 2. The ritual begins by holding the selamatan followed by a tour of the village. Ritual performers dressed all in black and the body was given a black dye, like a buffalo. 3. Ider bumi ends in the arena of rice fields used to demonstrate the buffalo who keep the seeds of rice spread by Dewi Sri. 4. Another mandatory performance is the puppet with the play "Sri Mulih".
<p>4/2014/Ritual Seblang</p> 	<ol style="list-style-type: none"> 1. Seblang is a clean ritual village. 'Seblang Olehsari' lasted for 6 days on the lebaran of Shawwal. A teenage girl dancer. Seblang Bakungan takes place on Hajj Lebaran last night. Female dancers are those who have menopause. 2. Banyuwangi Calendar Festival, during the last three years can increase the number of audiences significantly. 3. 'Seblang Olehsari' which lasted for 6 days as well as a promotion, socialization, and marketing of various creative industry products Banyuwangi. Seblang Bakungan which lasted one night, since 2016 begins exhibition to showcase, socialize, and marketing various creative industry products in Banyuwangi.
<p>5/2015/Pengantin Using</p> 	<ol style="list-style-type: none"> 1. Using bride has a uniqueness because before sitting side by side, carnival around the village is performed. Escorted by friends and close friends, family, relatives, and accompanied by traditional music. 2. The rally is followed by officers carrying household items, such as cooking utensils, cutlery, and bedding. 3. Using bride has a distinctive custom clothing and at the time of the bridal carnival riding a stretcher or jolang that is carried by the citizens in turn.

No/Year/Theme	Description
<p data-bbox="256 315 523 349">6/2016/Sri Tanjung-</p>  <p data-bbox="320 869 459 902">Sidopekso</p>	<ol style="list-style-type: none"> 1. Sri Tanjung-Sidopekso is a legend that became the origin of the name Banyuwangi 2. Sidopekso is a patih (squire) loyal to his king. But the king was fascinated by the beauty of Sri Tanjung, Sidopekso's wife. Therefore, Sidopekso was sent away seeking conditions that could save the kingdom. 3. At the time Sidopekso away, the king came to Sri Tanjung and intend to marry her. The will of the king was rejected by Sri Tanjung. 4. When Sidopekso returned to the king, the king told that Sri Tanjung came to the palace and wanted her to be married by the king. This angered Sidopekso. Therefore, Sidopekso intends to kill her. 5. Accepting the allegation, Sri Tanjung swore she would be killed. If the blood that comes out of the body is rancid, it means it is true that she has been in an affair with the king. However, if the blood is fragrant it means that she remains pure and does not submit herself to the king 6. When she was killed the blood that comes out of her body smelled fragrant. Sidopekso regretted his actions, but it was too late and irreversible.
<p data-bbox="256 1104 523 1137">7/2017/Majestic Ijen</p> 	<ol style="list-style-type: none"> 1. Ijen is the name of a mountain located on the border of Banyuwangi and Bondowoso districts. The specialty of Mount Ijen is to emit blue fire (blue fire) which in the world only found in two places, namely Mount Ijen and Iceland. 2. The flame of the blue flame looks beautiful starting at around 02 AM until dawn before sunrise. Many of the main foreign tourists are French and Chinese who enjoy the beauty of this blue flame. 3. The Government of Banyuwangi Regency has used the location and name of Mount Ijen as the headline of Jaz music performances and sports tour de Ijen. 4. For the first time Banyuwangi took the theme of natural location as BEC theme. Previously they used the theme of art, ritual, tradition, and legend of Banyuwangi.

No/Year/Theme	Description
<p>8/2018/Puter Kayun</p> 	<ol style="list-style-type: none"> 1. Boyolangu Community Tradition, Giri Sub-district, Banyuwangi Regency and ornamental drive to Watu Dodol because most of the people work as andong coachman. 2. In the location of Watu Dodol, there is a holding of selamatan and sowing flowers into the sea as a tribute to the ancestors who died while making a path on the path through Watu Dodol. 3. Three days previously, they held pilgrimage and nyekar in the tomb of Buyut Jakso who is believed to be a magic person who helped the Dutch to make a path north of Banyuwangi
<p>9/2019/Kingdom of Blambangan</p> 	<ol style="list-style-type: none"> 1. Blambangan is a kingdom that was located in the eastern part of Java that had its age of glory. 2. Blambangan had fertile agricultural area. Therefore it became the target of the expansion of the great kingdoms from Java Kulonan and Bali. 3. The Using Banyuwangi community identified themselves as the descendant from the era of the Blambangan with their language and culture. Some cultures in the form of traditional arts and rituals are still being the part of the society until today. 4. The Barong Ider Bumi Ritual, Seblang Ritual, Kebo-keboan Ritual, and Puter Kayun Rituals are part of traditions that were once adopted as BEC themes to be recognized by the world community.

4. CONCLUSION

The description above shows that fashion in Banyuwangi consistently raise local themes, ranging from traditional arts, rituals, customs, and natural charm of Banyuwangi. Fashion is packaged in a modern way, namely BEC, Kuwung, and Gandrung Sewu by raising local culture on a global level making the culture known and belongs to the global community. It becomes a big challenge for Banyuwangi community, especially local businessmen to bring in sponsors, audiences, and international participants. Cultural policies outlined in the form of legal products in the form of *Perda*, Regent's Decree, and Regents Regulations which mention traditional arts since the 1995 period until now are only Regent Decrees, namely Kemiren Tourism Village, Gandrung as Banyuwangi tourism mascot, and Jejer Gandrung Dance as dance for welcoming guests in Banyuwangi.

Other cultural policies are general and macro in nature which are then responded and translated by each SKPD according to their respective duties. The Office of Culture and Tourism promotes, the Department of Industry and Trade disseminates to youth organizations to be followed up with trainings. The systemic approach taken by Regent Abdullah Azwar Anas by compiling cultural events in the Banyuwangi Festival Agenda and publishing them online and

using banners and billboards, proved effective especially in attracting guests to attend and witness the cultural event. This method proved to be effective in increasing the number of visitors significantly.

The big event in the field of art and culture that is currently taking place by many people is seen as an accumulation of the previous policy stages. Inter-regent policies should be continuous and sustainable. The difference between regents is not on purpose, but on strategies for achieving and realizing the policies and programs that have been designed. One policy in the form of a legal product or in the form of a work program is proven to have multiple impacts. The policy on Using Tourism Village moves and influences the development of various traditional arts that take place in the village environment. Therefore, in determining the program and design of legal products it is necessary to estimate and consider the possible consequences or risks of certain policies.

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