

Educational Diversity: Banyuwangi Festival as a Revitalization Strategy for World Tourism Destination

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1. Abstract

The diversity of (*kebinekaan*) education internalizes the awareness of living together in diversity and difference, with a spirit of equality, mutual trust, understanding, and respect for similarities, as well as differences and uniqueness of culture. This study aimed to explore Banyuwangi festival as a strategy to revitalize tourism destination in the perspective of *kebinekaan* education. These ethnographic data were obtained from library sources in the form of articles, books, news, and research reports about Banyuwangi festival. The library data were complemented by field data obtained through in-depth interview, observation, and participation. The interview was directed to the community leaders, festival actors, cultural observers, and local bureaucrats. Observations and participation were carried out by looking at the performances of art festivals and rituals held by the indigenous people in Banyuwangi. Data analysis was carried out continuously since the data were presented.

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The ethnographic data assume that the community has an understanding and taxonomy of various cultural events, especially those related to festivals and tourism destinations. The interpretation was done textually, contextually, and culturally, to get a comprehensive understanding of each cultural event. In the perspective of *kebinekaan* education, this study showed that Banyuwangi indigenous people were opened and egalitarian towards various cultures outside the area. This could be seen from the collaboration of festival materials based on tradition, religion, culture, production, and sports that had a potency to support tourism sector in Banyuwangi.

Keywords: *Banyuwangi, education, festival, kebinekaan, tourism*

2. Introduction

Historically and as seen in folklore, Banyuwangi is an area in the eastern tip of Java Island that was handed over to Joko Umbaran, after he succeeded in destroying Kebo Marcuwet which disturbed and threatened the peace of the people of Majapahit. The powerful Kebo Marcuwet used to have a habit of eating human flesh. The Majapahit forces had difficulty in capturing and destroying him. Therefore, Majapahit held a competition, whoever could destroy Kebo Marcuwet would be appointed as a duke in the eastern tip of Java Island which was later named Blambangan. After becoming a duke, Joko Umbaran was named Prabu Urubismo Menakjinggo.

Based on its geographical context, Banyuwangi is closed to Bali Island. However, Banyuwangi is not Bali itself, and different from Bali. The Mount Ijen's natural tourism, beaches, forests, and plantations have a potency to attract foreign and domestic tourists. Banyuwangi is still persistent in promoting tourism, so a number of tourists still takes it into account for their destination. The Regent remarks at Barong Ider Bumi performed in June 16, 2018, and stated that in the future, the event will not just promote the beauty of nature,

but also the richness of Banyuwangi's performing art. Banyuwangi with its charming nature, has made it as one of the attractive natural tourist destinations. The seriousness of making cultural arts as a cultural destination can be seen in the packaging of all cultural activities in Banyuwangi Festival Calendar (BFes).

The government of Banyuwangi has identified the need to intervene and bridge modernity and locality to introduce the potency of local culture to the global community. The intervention is manifested in Banyuwangi Ethno Carnival (hence abbreviated as BEC) -based Banyuwangi locality in global context. The festival, packaged in a modern way, partially shows that the local-global mixture as an important factor that influences the character and achievement.

In Banyuwangi, some festivals are held in the city center, such as BEC, *Kuwung*, and *Gandrung Sewu*, while those that are still supported by the supporting community are held in places of origin of their respective traditions, such as *Seblang Olehsari*, *Seblang Bakungan*, *Keboan Aliyan*, *Kebo-keboan Alasmalang*, *Petik Laut Muncar* and *Ngarak Kebo* in Watu Kebo Village. BFes was started in 2012 with 10 cultural activities, 15 activities in 2013, 23 in 2014, 36 in 2015, 53 in 2016, 66 in 2017, 77 in 2018, 99 in 2019, 123 in 2020, 102 in 2021, and 99 in 2022. BFes activities are suspended in 2020-2021 due to the Covid-19 pandemic. Natural tourism and cultural arts have also stagnated, so that it is deemed necessary to conduct a revitalization by consistently prioritizing the value of *kebinekaan* education.

The locality -based Banyuwangi festival that has been published in international scale, is in line with a view that the festival represents a joy. Festivals are usually held to welcome historical events and have great meaning for people's lives. Crichlow & Armstrong

(2010:414) mention the festival as a form of a carnival that presents a profane ritual, a rare singular social sensation, and describes a utopia. This view has 3 major phrases, namely: (1) profane rituals, (2) single social sensations, and (3) describing utopia. Profane rituals that take place in Banyuwangi raised sacred themes of Using community, such as *Barong Ider Bumi*, Kemiren Village, *Seblang Olehsari* and *Baungan, Keboan-Keboan Alasmalang, Keboan Aliyan*, and *Puter Kayun Boyolangu* that also become the theme of the BEC.

The privately social sensation is proven through the implementation of the festival which tends not to be repeated. Each theme is held in one performance. Thus, each implementation becomes a unique performance. The BEC raised the theme "Barong Using" at the 2nd BEC in 2012, "Kebo-keboan" at the 3rd BEC in 2013, "Seblang" at the 4th BEC in 2014, and "Puter Kayun 8" in 2018. The best performance is realized through a long preparation, organization, promotion, financing, and positive community response to BEC. Therefore, the rituals have become world-class festival presentations and are witnessed by the international community. The government expects that the presence of the visitors in every cultural activity, including BEC, will be a means of socialization, promotion, and industrial product market of Banyuwangi's community in order to impact on the increase of productivity and welfare of the affirmative community.

Banyuwangi Festival

Carnival as a cultural event was an interesting discussion at the University of Iowa in 2005. The fields of science are diverse, such as sociology, anthropology, history, folklore,

visual arts, theatre, performance, foreign languages, and literature. Many large carnivals that are performed in the Caribbean clusters of Trinidad and Tobago, Cuba and New Orleans, and the South American clusters East of Brazil, Argentina, and Uruguay. Other carnivals such as Notting Hill in France originating from Trinidadian in London, Catholic celebrations in the Philippines, G-8 protests in Scotland, and coal mine protests in West Virginia (Crichlow & Armstrong, 2010:414). Protest and support are not easily combined with hegemony, such as the domination of the state, clerics, markets, and investors. Each carnival gets a momentary utopian hegemony while on stage and assimilation tends to go against the mainstream. Centrifugal power seems to support differences balanced by the joy of people who are opened and free to make choices. This is where the magic of carnival as a profane ritual becomes a singular, rare, and utopian social sensation.

Various objects of study show the characteristics of crowds and carried out by perpetrators in a large number. The crowd showed a joy, including when delivering social protests that were described as "subversion". The G-8 protests in Scotland and the coal mines in West Virginia demonstrated resistance to state policies in authority, while Caribbean festivals demonstrated cultural resistance to state policies seen as discriminatory against people of colour. Resistance is carried out by showing the beauty and superiority of the culture of the community.

Kathryn James (2004:367; Ommundsen, 2013), focusing on literary studies found that Australian children loves humorous novels and comedy writers that consistently dominate the teen fiction market in Australia. However, humorous novels received little critical attention. Most critics pay attention to readings that are appropriate to developmental stage of children. With a focus on the cultural processes involved in the

construction of language and meaning, readers are invited to play with ideas about language, social roles, behaviour, and character creation as opposed to conventional ones. Humour literature in the form of a carnival has a potency to question the acceptance of various ideological paradigms, values, social practices, and rules. In line with this view, the novel can be subversive – where for Bakhtin (1973: 139; 1984: 90) relative to the externally stable and already formed. In relation to humour as the heart of the carnival imagery, there are three elements of humour, namely universality, freedom, and the relationship of actors with non-normative truths in society. These are the elements of humour that most characterize subjectivity, like Harry Potter about goodness and truth (Hall, 2011:70). Carnival is a heuristic principle that allows new discoveries from the 'unseen' (James, 2004:378). Humour novels have a potency to internalize and develop a sense of humour in children as readers. like Harry Potter about goodness and truth (Hall, 2011:70).

The story of 'Ramayana' has become a festival to represent Cambodian literature. The 'Ramayana' is a fusion of literature and theatre that has become a source of inspiration for many artists. In Indonesia, 'Ramayana' inspired temple reliefs, traditional theatre, choreographers, novelists, poets, and musicians. Meanwhile, in Cambodia, an architect, Georges Groslier, built the *Ecole des Arts Cambodgiens* and the National Museum of Phnom Penh in 1919 (Devi, 2002:84). In daily art, he writes of evidence of sharpness and timelessness as an aesthetic approach felt in nine of the ten reliefs at *Angkor* and monuments of the earliest period. In India, it has been 10 years that the Jaipur festival titled 'The Jaipur Literature Festival' (JLF) has been held. Various themes were raised in the festival. Ståhlberg (2002; 2019:66; Saha, 2017) focuses on the study of Hindu nationalism and cultural appropriation designed as a dialogue between supporters and

opponents. This dialogue of values continues mostly informally, such as through mass media. Thus, the five-day JLF in Jaipur continues in the sphere of world literature and in India part (2019:67).

In Banyuwangi, the festival is placed as a supporter of tourism development. The holding of the festival is balanced with an invitation of district government to change attitudes. For example, the spirit of turning slum beaches into radiant ones, developing infrastructure and accommodation, developing transportation services, uniting various activities in the BFes forum, and increasing the number of natural and cultural tourist destinations (Anoegrajekti, et al, 2018; 2019; Hengky, 2017:22; Setyaningrum et al., 2020:6).

3. Methods

The ethnographic data were obtained from library sources in the form of articles, books, news, and research reports on Banyuwangi festival and *kebinekaan* education. The library data were complemented by field data obtained from in-depth interview, observation, and participation. The interview was subjected to the community leaders, festival actors, cultural observers, and local bureaucrats. Observation and participation were carried out by watching the performances of art festivals and rituals held by the community in Banyuwangi.

Data analysis was carried out continuously since the data were presented. Ethnographic analysis also became re-examination of field-notes to obtain symbols and cultural events according to the taxonomy of the supporting community. The analysis also

related the relationship between data and events. Ethnographic analysis assumed that the informant had understood a series of cultural categories, the relationships between data, and so on (Spradley, 1997:118; Anoeграjekti, 2016; Anoeграjekti, et al., 2018). Data validation was carried out by triangulating sources (library and field investigation). Validation of library data was done by comparing various articles that contained relevant topics.

4. Results and Discussion

Every regent of Banyuwangi has a concern for cultural development. Since the Regent T. Purnomo Sidik, Samsul Hadi, Ratna Ani Lestari, and Abdullah Azwar Anas – all had left traces of policies in the cultural sector as a basis for tourism development. The four regents showed policies as the milestones for the development of the Banyuwangi Regency along with its respective advantages.

The Regent T. Purnomo Sidik set 'Kemiren' as the location of Using tourism village. The Regent Samsul Hadi was known for his program "Jenggirat Tangi" (rushing on guard) by reviving the art of Using culture. The Regent Ratna Ani Lestari identified the need for community productivity to improve welfare. He launched '*Banyuwangi Ijo Royo-royo*' motto program as the 'all green' for agrarian society which represented fertility, prosperity, and productivity. The Regent Abdullah Azwar Anas accumulatively united various policies with a systemic approach. Overall, the policies of each Regent are shown in the following description.

Regent T. Purnomo Sidik (1995–2000) issued a cultural policy by establishing 'Kemiren' as the location of Using tourism village². The fertile area of Kemiren Village forms an agrarian rural culture. Banyuwangi with its natural wealth in the form of agricultural land, plantations, forests, rivers, mountains, beaches, and sea, has made diversity of livelihoods continue to grow and develop according to their respective characteristics. The Using people mostly live in fertile agricultural areas. Coastal areas with a livelihood as fishermen are mostly inhabited by Bugis, Madurese, and Mandar ethnic group. The mountainous area has been a plantation area since the era of VOC, characterized by a multi-ethnic working community, as well as urban, multi-ethnic and livelihoods (i.e., traders, laborers, service providers, and employees).

Furthermore, in Kemiren Village, there was a tourist platform covering an area of 1800 M² which was established as a center for Using typical artistic activities (i.e., Gandrung and Barong dance) as parts of Using tourism village, namely *Barong Lancing Sapu Jagat* studio and *Barong Tresno Budoyo* studio. This determination has an impact on the development of performing arts groups in Kemiren as one of the residential concentrations of Using community. Coincidentally, there were also several performing arts groups (i.e., *Gandrung*, *Barong*, *Kuntulan*, and *Mocoan*). All of them WERE still lived, sought after, and developed by the community. Kemiren also has various rituals such as *Barong Ider Bumi*, *Tumpeng Sewu*, and *Mepe Kasur*. The traditional arts and rituals have become the property of the world, and have attracted the attention of world scientists and cultural observers.

². Banyuwangi Regent Decree No. 401 of 1996 concerning the determination of (Kemiren Village) as the location of Using tourist village in Banyuwangi Regency II.

Other traditions include traditional house architecture, various processed products, herbs, and Using traditional clothing.

The Regent Samsul Hadi (2000-2005) invited the community in Banyuwangi to come up with the slogan of *Jenggirat Tangi* to revive Using cultural values. The policies related to culture are more specifically intended to support tourism by establishing *gandrung* as the tourism mascot of Banyuwangi in 2001³. This policy was followed by programs as a follow-up to the policy, such as a professional *gandrung* training organized by the Department of Culture and Tourism. The training has produced professional *gandrung* dancers that currently colored the professional *gandrung* wilderness in Banyuwangi, such as *gandrung Mia, Wulan, Ice, and Yuyun*. In addition, *gandrung* policy as a tourism mascot strengthens the position of *gandrung* performing arts and dance studios in Banyuwangi.

Further policy was the determination of *jejer gandrung* dance as a welcome dance in Banyuwangi.⁴ This policy is followed by a program that requires every school to have *jejer gandrung* dance group. This precisely gives a space for expression for dance coaches based on studios in every sub-district in Banyuwangi. *Jejer gandrung* dance group has at least a target stage to held every year, namely *Gandrung Sewu* festival. Through the target stage, the members of the dance have the spirit to practice. These advanced policies and programs are trigger for their intensity of practice. The glitter of *gandrung sewu* festival also inspires people to enjoy it more specifically as family and institutional events.

3. Banyuwangi Regent Decree Number 173 of 2002 concerning the designation of Gandrung as Banyuwangi tourism mascot.

4. Banyuwangi Regent Decree Number 147 of 2003 concerning the designation of Jejer Gandrung dance as a welcome dance in Banyuwangi regency.

Furthermore, to stimulate community participation in building Banyuwangi, the Regent Samsul Hadi set the song "*Umbul"-umbul Belambangan*" as an uplifting song to build Banyuwangi 2003⁵. The songs and arrangements of Bs. Noerdian and lyrics of Andang CY. The song, which was created in 1974, is considered relevant to encourage people to build Banyuwangi. The term 'flag' banner has been used in *Baratayudha kakawin* which marks the troop assembly. Likewise, Belambangan flag, indicates that the group that follows or uses it is Belambangan indigenous people who have the passion to build Banyuwangi as part of the Nusantara Park. They still feel the spirit of their predecessors, namely the fragrance of Sri Tanjung's blood⁶, Menakjinggo's anger⁷, the magic of Tawang Alun and Agung Wilis⁸, and the struggle of Sayuwit and the forty-five fighters. The three policies of the Regent of Samsul Hadi are the participation and support of the state for performing arts actors, which at the same time support the conservation, development, and utilization of performing arts.

The Regent Ratna Ani Lestari (2005-2010) through 'Banyuwangi ijo royo-royo', the 'all green' movement focused on creating a clean, cool, beautiful, and comfortable natural environment. In addition, Banyuwangi, which has rural agrarian cultural roots, is an effort

5. Banyuwangi Regent Decree No. 148 of 2003 concerning the determination of Belambangan Icon Song as the song of generating spirits to build Banyuwangi.

6. The story of Sri Tanjung as the legend of the history of Banyuwangi can be accessed on the official website of Banyuwangi Regional Government at banyuwangikab.go.id.

7. Menakjinggo is a king who looks, dashing, honest, wise, and powerful. He fought Majapahit because the promise of the king of Majapahit was not immediately fulfilled, namely to become the husband of Ratu Putri Kencanawungu and was appointed as a king of Majapahit. See, Novi Anoegrajekti, "Janger Banyuwangi dan Menakjinggo: Revitalisasi Budaya," in *Jurnal Literasi*, Volume 4, No 1, Juni 2014, (Jember: Fakultas Sastra Universitas Jember), pp. 116–127.

8. Wong Agung Wilis, a figure and leader of Belambangan who fought against the VOC. He was able to muster the strength and support of the British, Chinese, Madurese and Bugis living in Belambangan.

to improve the welfare of Banyuwangi farmers⁹. The movement to make the region into a green royo-royo 'all green' is also to support the development of tourism in Banyuwangi, especially nature and agro tourism. All of that strengthens Banyuwangi's predicate as the city of bananas, rice granaries, and the city of coffee. Apart from these three products, Banyuwangi is also a producer of fruit, such as oranges, mangoes, dragon fruit, and peanuts which are sent to various cities such as Yogyakarta, Surabaya and Bali.

The Regent Ratna Ani Lestari, the art policy is sufficient to support the development of existing art groups. This can be seen from a number of proposals for assistance to the government for art studio development. Although most of the proposals were approved, the Regent Ratna rarely visited the studios to see the activities in it (Macaryus, 2016:37). During the reign of the Regent Ratna Ani Lestari, cultural policies tend to maintain and follow up on what has been done previously, including the implementation of professional *gandrung* training handled by the Department of Culture and Tourism. This phenomenon shows the continuity of policies and programs, including in terms of providing studio facilities (i.e., costumes, musical instruments, and other properties).

With a systemic approach, the Regent Abdullah Azwar Anas followed up on previous policies, such as the 'green and clean' Banyuwangi movement in Banyuwangi Regency.¹⁰ Clean culture and natural environment are beneficial to support tourism sector. A green and clean environment gives a good impression and a comfortable atmosphere for tourists and can make tourists have the longing to enjoy again by returning to Banyuwangi. The

9. A prosperous society allows them to support artists with an increasing number of responses. Increasing the number of responses allows the artists to improve their welfare, so that they have the ability to increase their creativity in expression.

10. Banyuwangi Regent Regulation Number 34 of 2011 concerning guidelines for the implementation of the green and clean Banyuwangi movement in Banyuwangi Regency.

tourism movement is supported by the Banyuwangi Regency government's policy by issuing the Regent Regulation No. 22 of 2015 concerning the Village -based Foreign Language Course Program.

This program is expected to attract the tourists to get them comfortable in Banyuwangi. Therefore, the implementation of English, Mandarin, and Arabic courses provide an opportunity to improve language skills and increase job opportunities as well as improving the welfare and independence of the community.



Figure 1. The area of Banyuwangi and Jember – the existing banners or posters along the road concerning cultural activities

(Research Documentation, 2014)

The Regent Abdullah Azwar Anas applied a systemic approach by collecting and integrating cultural activities scattered in various places into BFes published through

Banyuwangi Regency Government website and can be accessed by the international community (Anoegrajekti, 2016:68-83; Macaryus and Anoegrajekti, 2016:29-50). A number of major activities were held in the city center, such as *gandrung sewu*, *kuwung*, and BEC Festivals. Other activities were held at the place of origin, such as *Seblang Bysari*, *Seblang Baungan*, *Keboan Aliyan*, *Barong Ider Bumi Kemiren*, *Petik Laut Muncar*, *Puter Kayun Boyolangu*, and *Ngarak Kebo* in *Watukebo Village*. The information is also conveyed through the installation of billboards in strategic locations as well as the office pages of the Regional Work Units (SKPD). BFes succeeded in increasing the number of visitors who witnessed various cultural activities in Banyuwangi. Another policy is the bureaucratic decision-making process by utilizing fast, cheap, and safe communication technology in handling problems (Jusuf, 2016:302–321).

The policy continuity shows that government officials are complementary. Several cultural policies were later seen as an accumulation of the policies taken by the previous regents. Major events (i.e., BEC, *Gandrung Sewu*, Ijen Summer Jazz Festival), which occurred during the reign of Regent Abdullah Azwar Anas were the accumulation of the policies of the previous regents.

4.1 Awards: Recognition and Reinforcement

Policies in living performing arts can be done in variety of ways. Development efforts are carried out through regulations ranging from regional regulations, regent regulations, regent decrees, and regent instructions. Another way is to give a certificate of appreciation

to the performers of performing arts, rituals, and culture in Banyuwangi. Other award certificates were received for performers of performing arts and other arts. Poniti and Kusniah, the two retired senior *gandrung* dancers also received an award received by the Director General of Culture, Kacung Marijan. Both have devoted their lives to pursue and preserve the art of professional *gandrung* performances. While they were still active, they contributed to the name of Banyuwangi when they became ambassadors for arts and culture in various festivals held at local and national levels.



Figure 2. Poniti (66) and Kusniah (60), *gandrung* dancers who received an award from the General Directorate of Culture, Kacung Marijan and the Regent of Banyuwangi, Abdullah Azwar Anas (26 September 2015)

(Source: www.antaranews.com)

Ponti and Kusniah – in their old age experienced economic difficulties. The help from the fans, young people, society and the country means a lot to both of them. Poniti is one of the conservationists of the senior *gandrung* performing arts who was once a *gandrung* trainer in Kalimantan. With reliable sound, she still gets a response to be a *sinden* that performed *gandrung, janger, kuntulan, or jaranan*. Other awards were given to performers of performing arts, such as Sapi'i and Sucipto as preservers of Kemiren *barong* traditional theater. Senari as *lontar* conservationists by transcribing from *lontar* to a paper (sheet). Sucipto is one of the creators and initiators who founded *barong* group for the purposes of processions and stage performances. Several plays have been created and staged at local and national level responses.



Figure 3. Sapi'I's award as the
conservationist of the Traditional
Barong Kemiren Theater
(Research Documentation, 2016)

Award certificates were also given to performing arts performers as well as cultural actors in general, such as *mocoan*, *seblang olehsari*, and *seblang baungan*. The award has become a motivation for cultural arts actors to be more loyal in living their profession. For young artists, this is a motivation to develop and innovate and create, so that the art they are engaged in can have higher quality that can attract the attention of the supporting community.

4.2 The Provision of Performance Facility

Physical expression facilities in the form of locations and accessories, namely Blambangan Park as a performance stage, which has been used for performances of various branches of art from traditional and modern art groups since 2013. Another performance stage was built at Boom Beach in the form of Amphitheater stage which began to be used in December 2015. The amphitheater is equipped with high-powered WiFi to support the activities and creativity of the young people in Banyuwangi. The amphitheater was built using PT Telkom's Corporate Social Responsibility (CSR) budget. In addition to the government, awards can also be given by certain institutions or organizations. *Gandrung Temu*, for example, has received awards from several institutions, such as from the University of Jember, PT Telkom Indonesia, and the 2013 Kartini Indi Women Award.



Figure 4: Amphitheater in Boom Beach, Banyuwangi

(Source: <http://bappeda.banyuwangikab.go.id>)

Another space for performing arts can be in the form of various offers of activities as a forum for public artistic expression. The great events that are always held and looked forward to by local, national and international communities are BEC, *Gandrung Sewu*, and Jazz Music. In addition, the Banyuwangi Regency government also provides activities as a forum for the performance of traditional arts that have not been accommodated through BEC and *Gandrung Sewu* through *Kuwung* Festival. The performance (expression) space is also opened for art groups who become ambassadors or contingents representing Banyuwangi in various art festivals at local, national and international levels.

As a representative who carries the name of Banyuwangi, the government facilitates and provides for the needs during the festival. Supihan, Temu, Mia, and Sugiyo have represented Banyuwangi in a folk theater festival in Surabaya. Supinah participated in an art festival in Mataram, while Temu and Mia in Frankfurt, Germany. These various

performances have made Banyuwangi's traditional arts are well-known to the local, national and international communities.

4.3 Gandrung Festival

Festivals represent collaborative creativity between the government, society, artists, culturalists, and performers of Banyuwangi's arts and rituals. The first major festival that was held was BEC in 2011. The great festival invited a response of acceptance and rejection. The concern of artists and culturalists is the possibility of getting rid of the surviving traditional arts and rituals. BEC as an international festival is to introduce Banyuwangi's tradition to the international community.

The government responded to this concern by protecting the culture in Banyuwangi. Two programs were raised by Banyuwangi Regency government. **First**, the government invites the public, humanists, and artists to hold "Gandrung Sewu" festival. The government still pays attention to traditional arts which the Regent Samsul Hadi has designated as "Banyuwangi Tourism Mascot". The *Gandrung Sewu* festival has been held since 2012 and has received support from Banyuwangi's community, cultural observers, and artists. Since the beginning of this festival, the lexicon 'sewu' which means 'one thousand' does not refer to a specific quantity, but to a large number that exceeds a thousand¹¹.

¹¹. Since the first *gandrung sewu* festival was held, the number of dancers involved was more than a thousand.



Figure 6: Gandrung Sewu festival in 2019 with the play "Panji-Panji Sunangkoro" (left) and the launch of Banyuwangi Festival (BFes) calendar for 2021 with a hybrid concept (right)

(Source: <https://jatim.antaranews.com/> dan <https://banyuwangikab.go.id/>)

Second, the government places all cultural activities in Banyuwangi in one BFes forum and is published through Banyuwangi Regency Government website. BFes started in 2012 to bring together all cultural activities in Banyuwangi in one place (event) that can be accessed by global community. Thus, the community can choose the activities they are interested in and needed. As a forum for information and promotion, BFes shows significant results. Until 2019, the number of visitors who attended every cultural activity tended to increase 2-4 times compared to previous BFes.

All cultural activities have been stopped due to Covid-19. The Covid-19 pandemic that hit the whole world and was followed by crowd restrictions as an effort to break the chain of transmission was the cause of the cessation of all cultural activities in Banyuwangi, especially in 2020 and 2021. However, the Covid-19 pandemic was also a source of

inspiration that gave rise to new creations in terms of cultural activities, namely a festival with a hybrid concept by combining offline and online performances.

5. Conclusion

The practice of *kebinekaan* life continues to be lived by the community that can be seen from the implementation of Banyuwangi festival which involves community members across ethnicities, religions, and professions. The revitalization of tourism destinations is developed by involving the community, government, business actors, and academics. Community involvement is deemed necessary to participate in living, taking responsibility, and gaining the results (impact) for the sake of Sustainable tourism development. Currently, the research team is still developing marine ecotourism. Marine ecotourism is in line with efforts to preserve the environment and sustainable development.

The community's readiness is shown in its readiness to form a legal entity called as "Bina Seni Budaya Muncar Coastal Community" (BSBMPM). In addition, through the legal entity, they have won the trust of the local government and related agencies to cooperate in the development of marine ecotourism. The readiness of the community members is shown in their ability to participate in training and develop local MSME products to support marine ecotourism in Muncar.

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