

Banyuwangi Rebound: A Tourism Potrait at the Eastern Tip of Java Island

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Abstract

The Covid-19 pandemic has made tourism industry suffered from sharp decline due to massively reduced tourists demand which also accompanied by implementation of government policy of Large Scale Social Restriction (*Pembatasan Sosial Berskala Besar/PSBB*). It also affected Banyuwangi Regency where number of tourists were decreased and weakened its tourism industry, where in some areas many tourism industries dwindling and at some extent drove several tourism industries went out of business. Therefore, the purpose of this research is to find out of how Banyuwangi Regency able to revive its tourism industry in the new normal era. This study aimed to analyse on how *Banyuwangi Rebound* maximizes its natural and cultural tourism potentials to develop its tourism industry. Research method applied in this study was a qualitative method. The result of the study showed that by geographical perspective, the location of Banyuwangi Regency supports these areas to have many interesting natural potentials such as Ijen Crater (*Kawah Ijen*) and Red Island (*Pulau Merah*). Not only that, the local people or natives of Banyuwangi Regency known as the *Using* tribe also have unique cultures including *Seblang*, *Gandrung Dance*, and *Kebo-keboan*. *Banyuwangi Rebound* packages many unique and interesting natural also attractive tourism potentials into one tourism attraction and be integrated to the Banyuwangi Festival Calendar and the Banyuwangitourism app so that it can attract tourists to visit Banyuwangi Regency as their tourism destination.

Keywords: Covid-19 Pandemic, Banyuwangi Regency, Banyuwangi Rebound, Tourism

Introduction

Situation of Covid-19 pandemic has disrupted the global and domestic supply chains, financial markets, costumer demand also brought many negative impacts where one sector affected was in the tourism sector (Sugihamretha, 2020; Tusianti, 2020). Tourism industry is one of the most heavily hit sector by the Covid-19 pandemic. The apparent impact of the Covid-19 pandemic to the tourism sector was plummeting demand from domestic and foreign tourists (Widhiantari et al., 2021). Data from Kemenparekraf or Ministry of Tourism and Creative Economy of the Republic of Indonesia stated number of foreign tourists visited Indonesia in 2020 was very few, only 4.052 million people (a decrease of 75 % of foreign tourist arrival in 2019). In effect, tourism's derivative industry sector also went down, as stated by Indonesia's Central Bureau of Statistics data that throughout 2020 the occupancy rate for paid accommodation in tourism areas only reached 12.67% which resulted a reduction in working hours for 12.91 million workers, laying off 939.000 workers, as well as job losses in the tourism sector for 409.000 people (Rusiawan, 2021).

Covid-19 pandemic impact also heavily felt by Banyuwangi Regency, in particular to the tourism sector. This situation is seen from the number of foreign tourists in 2019 that reached 3.783 people where suddenly decline by 60 % reduction in 2020. Meanwhile, for domestic tourists in

2019, it had reached in approximate number of 53.799 people and having 50% decrease in 2020. The drastic visitors reduction caused several tourist objects in Banyuwangi Regency must be closed and impacted on the people live around tourism areas to lose their jobs, whereas many business doers experienced large financial loss and to some extent went out of business or experienced bankruptcy (Hanggraito et al., 2022).

Banyuwangi as one of many districts on the eastern tip of Java Island has large source of imminent potentials in the tourism sector. For its development process, the local government of Banyuwangi Regency has designed certain policies based on the regional potentialities through utilizing its natural, cultural and religious assets. From a geographical perspective, Banyuwangi has a wealth of abundant resources and numerous natural wonder, thus, economic development of Banyuwangi Regency will be oriented toward the tourism sector as the main support for its economic development (Rini et al., 2020). This strategy can be put into effect with consideration of Banyuwangi Regency as seen from geographical perspective is the largest district in Java Island that owns potentials of numerous natural wealth in the form of protected forests, mountains, mountainous areas, sea, and beaches, also, dense population as its resource wealth that reaching 1.7 million people with so many different cultures and religions (Mukaffi & Haryanto, 2022).

The Covid-19 pandemic which gradually subside has caused tourism sector begin to arise. Tourism has become focus of special concentration and attention from the government since 2018 where government has made tourism sectors as a flagship program for Indonesia's economic development. The government took an active role to maintain Indonesia's economy by loosening the restriction policy for community activities to reactive the country's economy. Tourism activities can be re-opened on condition of obeying and adapting to the new normal health protocols for tourism industry and business sectors (Sutrisnawati et al., 2020). Tourism sector has proven to give significant contribution to Indonesia's development, in particular to regional and state revenue sectors. Apart from becomes an engine for economic growth, tourism sector also reliable to reduce unemployment. In the national economy, tourism is a sector which expected to be able to increase income through foreign exchanges earnings.

Banyuwangi's popularity gains worldwide attention along with its rapid tourism development. Charm of nature and culture are two inseparable matters when related to Banyuwangi (Kanom et al., 2020). For the tourism development process, government of Banyuwangi Regency has designed policies based on regional potentialities, by utilizing its natural, cultural and religious assets. As a geographical area that possesses abundant wealth of resources and natural wonder, the economic development orientation of Banyuwangi Regency is directed to tourism sector, the main support for its economic development (Mukaffi & Haryanto, 2022). The charm of nature and culture are two captivating subjects that are inseparable when associated to Banyuwangi Regency.

Among many strategies of Banyuwangi Regency to restore local economy, one strategy chosen through tourism sector with a branding program. The main purpose from establishing a brand is to upgrade and strengthen Banyuwangi's image as a tourist destination so the tourism sector in Banyuwangi can be developed and expanded (Christine & Setyanto, 2021). A "Banyuwangi Rebound" branding program is a branding that unable to give sudden change to the region drastically, but it can help to increase the region's competitiveness simultaneously (Fernández-Cavia et al., 2013). The "Banyuwangi Rebound" can be considered as an effective effort of the government in generating optimism to many business owners in tourism sector, so they later can restore the Banyuwangi Regency's economy (Alfiyan et al., 2023; Hanggraito et al., 2022; Rosyidah, 2022).

This study aims to understand about general description of Banyuwangi Regency area and its tourism potential that able to be summarized into one tagline for “Banyuwangi Rebound” brand. The result of this research is expected able to find out type of potentialities existed in Banyuwangi Regency and how to package these potentials in a tourism frame of “Banyuwangi Rebound” brand so that Banyuwangi’s tourism sector can progress and get renown all over the world. In addition, findings of this study also become important lesson for any relevant research in the future.

Methodology

This research is applied a descriptive qualitative method in its writing process as stated by Sugiyono (2019) that descriptive qualitative research method has a function to obtain in-depth data.

Whereas for data collection technique was carried out by a literature study which provided output to existing data, as well as an elaboration of an invention so it can be used as an example for research studies during compiling or making a clear discussion of contents of the problem to be studied (Andriani, 2022; Setiawan et al., 2023). Literature study is used as a research method for obtaining a clear and concrete research data (Creswell & Miller, 2000).

This research uses many articles published from 2013 to 2023. Data collection is done by mapping topics related to Banyuwangi tourism on Google Scholars, Crossref, Scopus, ResearchGate, related books and journal accessed from 10 May 2023 to 16 June 2023. There are 35 articles compiled to be tested for correctness/truth of their contents. The data analysis applied for this research is the content analysis, where content analysis is a research technique usually applied to the social and humanities sciences (McMillan, 2012). In addition, content analysis is a method studies the contents of written texts, artifacts, images, and recordings (Creswell, 2015). The researchers maintain accuracy of presented information by repeatedly selected articles so there will be no misinformation to the explained result.

Results and Discussion

General Description of Banyuwangi Regency

Banyuwangi is a district located on eastern tip of Java Island with East Java as its province. It stretches at coordinates of 7045'15”-8043'2” South Latitude and 1130 38'10” East Longitude and by such a unique position, Banyuwangi owns wealth diversities from natural wonders and richness in art, culture, and traditional customs. From a geographical perspective, the four cardinal borders of Banyuwangi Regency are Situbondo Regency in north direction, Indian Ocean in south direction, Bali Strait and Jember Regency in east direction, and Bondowoso Regency in the west direction (Rahayu, 2008).

The natural potentialities from Banyuwangi Regency can be observed from border area to Bondowoso Regency where there is an Ijen Crater at Ijen Plateau, a series of volcanoes complex with peaks of Mount Raung (3,282 m) and Mount Merapi (2,800 m). In south direction, there are plantations existed as relics or remains from the Dutch East Indies era. On the border to southern part of Jember Regency, there is a conservation area functions as nature reserve protection by name of the Meru Betiri National Park. Moreover, there is a Sukamade Beach located in these areas and famous as a Turtle Conservation area. Whereas on the Blambangan Peninsula, there is Alas Purwo National Park as another natural conservation area. Not only that, areas bordering to the east coast of Banyuwangi (Bali Strait) is one of the largest fish producers in Muncar, Banyuwangi, East Java. There are a fishing port and Ketapang Harbor that located in the northern part of Banyuwangi with function to

connect Java Island to Bali Island (Muarief, 2011). Therefore, it can be concluded that natural potentialities of Banyuwangi districts are very reliable to be developed as tourism sector.



Figure 1. Map of Banyuwangi Regency

Source: Captured by the researchers at wordpress.com, 2023

Residents of Banyuwangi consisted from multi-ethnics people who live in many different areas and building many settlement enclaves. The Javanese ethnic who has Using culture are settling in the southern part of Banyuwangi, whereas Madurese ethnic lives around plantation area and near the coastal areas. There also other ethnicities in Banyuwangi such as Bugis, Balinese, Chinese and Arab communities in Banyuwangi. From the history perspective, the population of Banyuwangi (where in the past time was called Blambangan) after the fall of Bayu in 1772 was no more than 3.000 people or around 8.3 % of total population before the arrival of Dutch people in Blambangan (Margana, 2012). Meanwhile, the Using tribe is considered as the native of Banyuwangi who are the descendants of Blambangan Kingdom that settle in areas such as sub-district of Banyuwangi Kota, Glagah, Giri, Rogojampi, Singojuruh, Srono, Sempu, Kabat, Songgon, Cluring and Genteng. Other Javanese ethnic resides in the southern part of Banyuwangi such as Pesanggaran, Bangorejo, Gambiran, and Purwoharjo sub-districts whereas the Madurese ethnic generally occupy the northern area of Banyuwangi such as Wongsorejo district and in plantation vicinity like Glenmore and Kalibaru districts and near coastal areas such as in Muncar district (Firmanto, 2019; Nurullita, 2015; Muarief, 2011).

The term of *Using* comes from the word *sing* which means 'no/not' which is also often be pronounced as *Osing/Oseng* or *Hing*. In reality, *Using* itself can be seen from the speech users who use *Using* dialect in their daily life and apart from language, affirmation of *Using* identity also demonstrated in many cultural spaces. Arts, traditions, rituals, traditional clothings and many aspects related to local culture in Banyuwangi are getting intense and become field of struggle for identity affirmation. *Using* culture is a symbol of ethnic identity, culture and as a means of communication in daily life among members of the *Using* language speech groups.

Using tribe is a highly spiritual society where most members of community embrace Islam (when presented in percentage is 99 % of them) while the rest are Protestant Christianity, Catholic Christianity, and adherents of The One and Only God (*Ajaran Kepercayaan terhadap Tuhan Yang Maha Esa*) (Suyitno, 2010). Although majority of *Using* tribe embraces Islam, syncretism still coloring the religious atmosphere (Alwan, 2019) since the *Using* tribe is a tribe with a strong tradition in protecting and preserving their cultural values (Achsoni, 2019) The *Using* community has their own identity which distinguishes them from other ethnicities in forms of their traditions, rituals, and costumes that still sustainable to present day.

The uniqueness of *Using* tribe is visible in many cultural forms that they own, which people often refer as local culture. Local culture is a characteristic of the culture from a local community group. Yet, it is not easy to formulate or define the concept of local culture. According to Irwan Abdullah, culture definition is almost always tied to a clear physical and geographical boundaries, such as Javanese culture which refers to a tradition that developed on Java Island. Thus, geographical boundary has become foundation for formulating definition of a local culture. However, in the process of socio-cultural change, there has been a tendency to melt the physical boundary of a culture due to influential factors such as the fast pace of migration and the power of communication media global spread so there is no local culture of an ethnic keep its purity or still so original like in the previous era (Sjafirah & Prasanti, 2016).

Local culture (or commonly referred as regional culture) is a usual term applied to distinguish a local culture from the national culture (or Indonesia culture) also from global culture. A local culture is a culture owned by people who occupy certain localities or areas which are different from the other culture owned by people who reside in other places (Isbandiyah & Supriyanto, 2019). Local culture is a form of local knowledge that so integrated or attached to belief systems, norms and culture and being expressed through local traditions and myths that have been adhered to for a long time. Therefore, local wisdom is something which specifically related to particular culture (or local culture) and as a reflection of way of life in the particular community (or local community). In other words, there is a local wisdom resides inside the local culture of community, and the type of local culture owned by the *Using* tribe are include *Gandrung Dance*, *Kebo-keboan*, *Seblang*, *Kuntulan*, *Tumpeng Sewu*, *Barong Using*, *Petik Laut*, *Janger Banyuwangi*, and others.

Such diversities from many natural potentialities, wealth of art, culture, custom and traditions of Banyuwangi become one beautiful crown that must be maintained and showed to outside world (Ali et al., 2023). The existence of natural and cultural wealth can be beneficial for the community also for the government to increase their regional income. These treasures will become an important point within development, in particular for the tourism sector with expectation able to raise to national and international stages as tourist destinations (Fahad & Endrayadi, 2017).

Banyuwangi Rebound: A Strategy and Tourism Potentials

Banyuwangi Regency is blessed with abundant natural and cultural potentialities. These are the core reason for Banyuwangi government for not wasting its potentialities to introduce Banyuwangi on many national and international tourism stages. The existence of Covid-19 pandemic continues with New Normal Era has made Banyuwangi government took very serious action to revive the local economy in the tourism sector by creating a branding of “Banyuwangi Rebound”. There are three ecosystems consisted in this branding: pandemic handling, economic recovery and interwoven harmony. This program designed to deal with Covid-19 and improve the public health, develop Micro Small Medium Enterprises (MSMEs), agriculture, infrastructure, rural development,

and tourism sectors, also strengthening social solidarity, education, environmental sustainability, and harmony between different religious adherents (Alfiyan et al., 2023).

Upgrading tourism sector through “Banyuwangi Rebound” branding can be implemented by maximizing the natural and cultural potentialities of Banyuwangi Regency and integrating these potentials into the national and international activities. All activities carry out by Banyuwangi Regency’s government from February to December are displayed in Banyuwangi Festival Calendar. The following image is presenting the Banyuwangi Festival Calendar for 2023.



Figure 2. 2023 Banyuwangi Festival Calendar

Source: Captured by the researchers at banyuwangitourism.com, 2023

The presence of Banyuwangi Festival Calendar is expected able to attract tourists to visit Banyuwangi Regency so it can improve Banyuwangi economy through tourism sector. Although the implementation of Banyuwangi Festival only performed fewer events but in essential nothing was reduced since various events with similar nuances are integrated and be branding into one larger festival. Such as the Banyuwangi Traditional Ritual Festival as a branding of many Banyuwangi’s custom rituals which consisted of art performances of *Seblang*, *Ider Bumi*, *Kebo-keboan*, *Pute Kayun Boyolangu* and others.

Furthermore, in addition to the Banyuwangi Festival Calendar, Banyuwangi Regency’s government also provides an application for introducing its tourism potentialities by the name of “Banyuwangitourism App” which can be downloaded via Play Store. The following image is the appearance of Banyuwangitourism App:

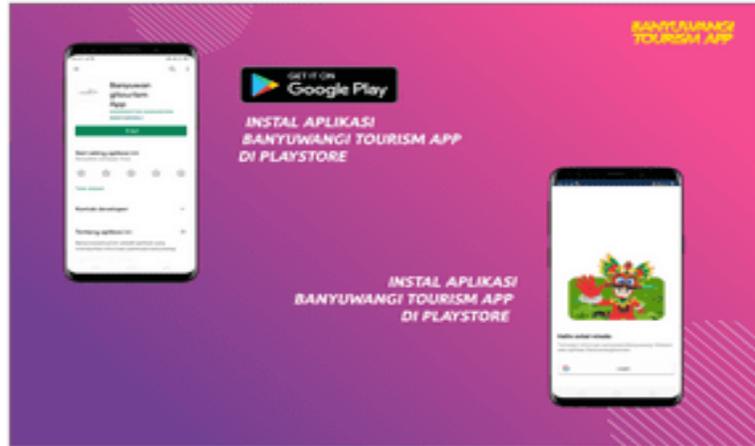


Figure 3. Banyuwangitourism App Appearance in Play Store
Source: Captured by the researchers at banyuwangitourism.com, 2023

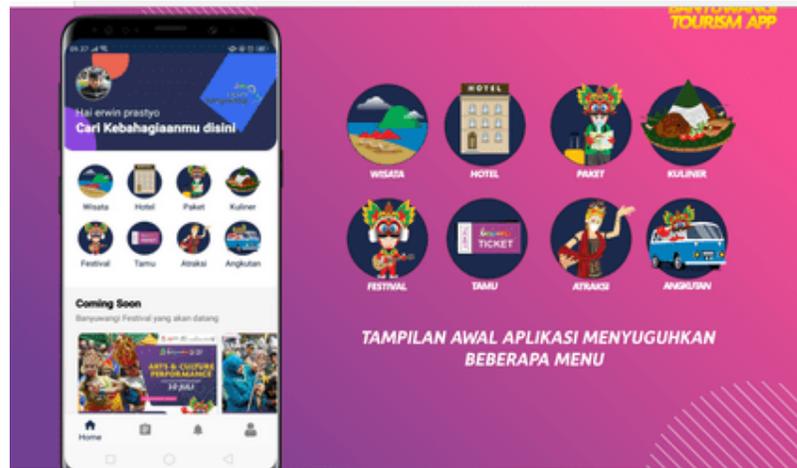


Figure 4. Menu Appearance of Banyuwangitourism App
Source: Captured by the researchers at banyuwangitourism.com, 2023

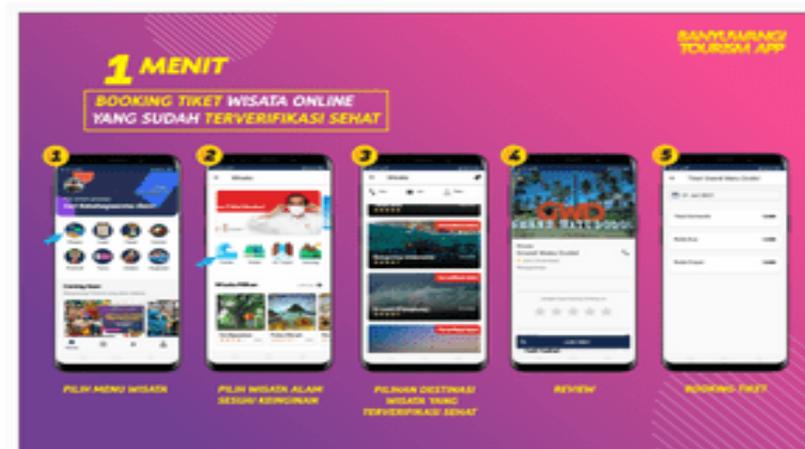


Figure 5. Ticket Reservation through Banyuwangitourism App
Source: Captured by the researchers at banyuwangitourism.com, 2023

The existence of the Banyuwangitourism App makes easier for tourist to access any information on tourism activities that will be held by the Banyuwangi Regency's government. Moreover, tourists also get sufficient information about hotels, culinary, transportation, tours or be able to purchase tickets to any tourism activities. These are obvious efforts to make tourism sector in Banyuwangi Regency more accessible and can have its own attractiveness. The following explanations are presenting some of the natural wonders and cultural potentials in Banyuwangi district.

1. *Pantai Pulau Merah* (Red Island Beach)

Pulau Merah or *Pulo Merah* (Red Island) is a beach tourism object located in Pesanggaran district, Banyuwangi Regency. *Pulau Merah* beach has its name from a hill called *Pulau Merah* (Rosidi & Fitroh, 2020). It is called as *Pulau Merah* because the soil of the 200 m height hill has brick red colour which is so different from the surrounding islands. The uniqueness of *Pulau Merah* beach is the panoramic sunset with a reddish light. Apart from being famous for its panoramic sunsets, white sand in this beach is another attractive sightseeing that becomes a favourite location for surfers. The surfing activity held on the coast of *Pulau Merah* is included to be one tourism attraction of the Banyuwangi Festival Series in June 2023.



Figure 6. *Pulau Merah*

Source: Captured by the researchers at grajagan.com, 2023

2. *Mount Ijen*

Mount Ijen is listed as one of many tourist destinations in East Java. This mountain administratively located in three different regencies: Banyuwangi Regency, Situbondo Regency and Bondowoso Regency. At the top of Mount Ijen lies a crater lake with turquoise water colour with a very acidic pH (Suryandari, 2005). The Ijen Crater tourism object is famous because of its enchanting blue flames that came from sulphur which becomes unique attraction at night. Apart from the famous blue flame, Ijen Crater tourist attraction area appears very beautiful in the morning through the crater water's bluish color (Widhiantari et al., 2021). The beauty of Mount Ijen also included on the Banyuwangi Festival agenda by the name of Banyuwangi Blue Fire Ijen KOM Challenge which will be held on July 29, 2023.

The beauty of Mount Ijen is also on the Banyuwangi Festival agenda with the holding of the Banyuwangi Blue Fire Ijen KOM Challenge which will be held on July 29, 2023.



Figure 7. Ijen Crater

Source: Captured by the researchers at liputan6.com, 2023

3. *Seblang*

Seblang is a traditional ceremony from Olehsari village that started before the sun *lingsir* (slips, or approximately at one or two p.m) until *surup* (sunset). *Seblang* traditional ceremony has a form of mystical dance and has existed in Olehsari village since 1930 (Jufri & Hali, 2017). However, local people believe the *Seblang* dance is a hundred years old tradition and it is so difficult to trace its origin. The *Seblang* dance was created by an old man or grandfather with a name of Saridin, but movements of *Seblang* dancers are following the movements of ancestral spirits that enter the dancer's body. Dance movements in *Seblang* dancers will follow the sound of *Gendhing* poetry sung by the singers. According to the belief of Olehsari villagers, the meaning of *Seblang* traditional dance is "goes silent to pray for Olehsari village" (Utami, 2022). The *Seblang* Olehsari ritual is full with philosophical values also humanity and environmental messages.

In its implementation, the *Seblang* staging venue has its own consideration, since the venue will be selected in accordance to the instructions from the spirit that enters the dancer's body through a state of trance. The dancers will dance in certain area forming a circle shape in a counter-clockwise dance pattern. For *Seblang* Olehsari ritual, this dance will be performed for seven (7) consecutive days. The dancers start dancing from noon time (around 2 p.m) until sunset (Ratnawati, 2019). During seven days carrying out the traditional *Seblang* ritual means for seven days the dancers will be together with their ancestral spirits where in the end (after seven days), they must be separated. There is a procedure to release the ancestral spirits from the traditional dancers' bodies, namely: (1) the preparation of ritual (2) flower bathing ritual, and (3) *nglungsur* (farewell) ritual (Sugiyanto *et. al.*, 2021).

The rituals performed by local community also teaches people about the importance of tolerance value, mutual cooperation, no discrimination among social strata or social caste, mutual sacrifice, and work together in harmony. *Using* tribe of Banyuwangi think about nature and their environment in a positive way. Human must be wise in utilizing nature and balancing the human life and their interaction to other creatures, including animals and plants (Asha et al., 2018).



Figure 8. The Seblang Traditional Ceremony

Source: Captured by the researchers at banyuwangitourism.com, 2023

4. *Kebo-Keboan*

In understanding the background of traditional *Kebo-keboan* ceremony, it is said once upon a time at Krajan sub-village, Alasmalang Village, Singojuruh District, there was a disaster occurred in a form of chaos spreading throughout village in a form of pandemic. Pandemic or *Pagebluk* is an attack of variety diseases that causing death of human, attack of pests and diseases on agricultural crops that resulted a crop failure. To overcome this disaster, a community leader by the name of Great Grandfather Karti (*Mbah Buyut Karti*) held a ceremony with a purpose to dispel various disastrous happenings that have befallen into his sub-village (Purwaningsih, 2007). *Mbah Buyut Karti* was the first person who carry out *Kebo-keboan* ceremony, he lived during the Dutch occupation (approximately in 1725) and possess spiritual knowledge or capability to enter the unseen realm and conquering spirits that could threaten the safety of residents (Rosidi & Fitroh, 2019).

The *Kebo-keboan* traditional ceremony is an example of culture believed to convey sacred value for the *Using* Alasmalang Community. This ceremony has a deep meaning for Alasmalang people as a means of communication to God and also to their ancestors. Thus, in addition to convey messages related to religion, this art also carries messages for social relations or interactions between people (Pribadi, 2022). *Kebo-keboan* traditional ceremony also functions as a form of gratitude and Village Cleanse ceremonial for cleaning the village out of something invinsible (distrubance of spirits) also from distrubances caused by human activities such as environmental destruction or theft or other crimes (Kholil, 2011; Umam, 2019).

This tradition is carried out by dressing up and imitating behaviour of buffaloes in fiels and get paraded around the village aided by the local community (Rosidi & Setiawan, 2018). In carrying out traditional ceremony of *Kebo-keboan*, some restrictions/prohobition are applied. First, during the ongoing ceremony, public or spectators are not allowed to disturb *Kebo-keboan*, especially when *Kebo-keboan* is in a state of trance. If *Kebo-keboan* are disturbed then they will get angry and get rampage, resulting chaos of the ceremony. Second, number of people who perform *Kebo-keboan* must be in even number and at least there are 4 (four) people or 2 (two) pairs of *Kebo-keboan*. Third, the *Kebo-keboan* ceremony must be held every year, otherwise it is believed that absentee of this ceremonial will bring disaster to the people of Alasmalang Village.



Figure 9. The traditional ceremony of *Kebo-keboan* from Alasmalang Community
Source: Captured by the researchers at detik.com, 2023

5. *Gandrung Sewu*

Gandrung is one of traditional dance arts that becomes special signature of Banyuwangi Regency. *Gandrung* dance is supported by several elements of performance such as the dancers, music, song instruments, dance moves and stage (Muflihah, 2022). The word of *Gandrung* derives from *Using* language which means of fond, infatuated, or fascinated. *Gandung* is a form of fascination or admiration from people of Blambangan to *Dewi Sri* (The Goddess Sri) or the Goddess of Rice in providing welfare for the local population (Triyono, 2022).



Figure 10. *Gandrung Sewu*
Source: Captured by the researchers at kompas.com, 2023

The idea of *Gandrung Sewu* Festival has been initiated since 2006 by the Banyuwangi Art and Dance Trainers Association (*Paguyuban Pelatih Seni dan Tari Banyuwangi* or abbreviated as *Patih Senawangi*). In line with this movement, the Regent of Banyuwangi, Mr. Abdullah Azwar Anas wanted to have a spectacular performance by raising a theme about the existing culture of Banyuwangi (Dewi et al., 2019). Then, the *Gandrung Sewu* Festival is created and served as an actual-

ization of the spectacular performance idea that will be held in Banyuwangi. The venue for this event is at Marina Beach under the name of *Pantai Marina Bom Festival Gandrung Sewu*. Basic aim of the *Gandrung Sewu* Festival is to unite various cultural differences in Banyuwangi Regency and this show is involving more than a thousand of *Gandrung* dancers from elementary, junior and senior high schools students who have a minimum height of 140 cm.

6. *Banyuwangi Ethno Carnival (BEC)*

Banyuwangi Ethno Carnival (BEC) is listed on the agenda of Banyuwangi Festival which is held by the government of Banyuwangi Regency as efforts to bridge the modernization of local cultural arts that have been growing and developing well within the daily life of Banyuwangi community. BEC becomes an attractive tourism event because the creative economy within this show is able to integrate between a fashion show and cultural events (Setiawan et al., 2016). It is an international scale event without changing the values that have been embedded in people’s lives both in spiritual and philosophical ways. The BEC event has been conducted since 2011.

Every BEC performance always bring a new nuance for its theme, such as for this time, the selected theme is the characteristic of Banyuwangi people themselves. Whereas the main theme embodied at each BEC performance is a traditional event, whether it is a custom, folklore, or others and combined with modern style with involvement of many layers of society levels for the event (Ali et al., 2023). BEC event is more consistent in presenting the local cultural arts and turning the local traditions into world-class cultural tradition. This carnival not only presenting models wearing traditional clothes with modern packaging, but also involving traditional cultural arts actors to perform their original culture (Harmawan et al., 2022). Therefore, BEC acclaimed as a breakthrough in organizing carnivals. Banyuwangi Regency government as the initiator of this international event is brave enough to make a breakthrough by presenting a modern carnival parade with traditional themes. The following image is presented the BEC themes from 2011 to 2023:

Table 1. Banyuwangi Ethno Carnival Themes of 2011-2023

Year	Theme of Banyuwangi Ethno Carnival (BEC)
2011	“Gandrung, Damarwulan, and Kunduran”
2012	“Re-Barong Using”
2013	“The Legend of Kebo-Keboan.”
2014	“Seblang Dance”
2015	“Usingnese Royal Wedding”
2016	“Legend of Sritanjung Sidopekso”
2017	“Majestic Ijen”
2018	“Puter Kayun”
2019	“Kingdom Of Blambangan “
2020	-
2021	-
2022	“The Diversity of Banyuwangi Culture”
2023	“The Magical of Ijen Geopark”

Source: Primary Data Tabulated by the Author

Table 1 showed several different themes for each year in the BEC show. In 2020 and 2021 there were no BEC performances because of the outbreak of Covid-19. The themes that brought to BEC show are representing natural wealth, customs and traditions, also many cultures from the Ba-

nyuwangi communities. The variety of themes presented at the BEC show are the output of sustainable innovations where continuously creates and adapts to cultural development in their local, national, and international environments.

BEC is a strategic move created by Banyuwangi Regency government to popularize its territory which has so many natural and cultural diversities into the national and international levels. Eventually, it is not impossible for BEC to introduce Banyuwangi as a city of world-class cultural festivals (Anoegrajekti et al., 2018). The presence of BEC event has impact on increasing tourism potentials which automatically will be in line with the increase of economic sector in Banyuwangi Regency.



Figure 11. Banyuwangi Ethno Carnival

Source: Captured by the researchers at banyuwangi.times.co.id, 2023

The national potentialities consisted of *Pulau Merah* beach, Mount Ijen, as well as many cultural heritages such as *Seblang*, *Kebo-keboan*, *Gandrung Sewu*, and *Banyuwangi Ethno Carnival* (BEC) make Banyuwangi Regency have better confident in promoting their tourism sector. People of Banyuwangi together with their local government are collaborating to create many innovations in promoting their flagship tourism sector into the national and international scales.

Conclusion

Banyuwangi is a vast district located at the eastern end of Java Island with myriad of natural and cultural charms. *Using* tribe as the native of Banyuwangi people has the largest members among other ethnicities. The *Using* tribe has a unique but interesting culture, which prompted the local government to introduce *Using* culture through their tourism sector. Some of their most famous cultures are *Seblang*, *Kebo-keboan* and *Gandrung*. The manifestation of the government support for increasing income from tourism sector in Banyuwangi are creating a Banyuwangi Festival Calendar and launching the Banyuwangitourism App to make easier for tourists in searching for tourism attraction information in Banyuwangi also attract tourists to visit Banyuwangi Regency. With a large number of tourists visiting Banyuwangi Regency, it will indirectly increase the economy of the tourism sector.

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