

Will It Become A Funding Flow Model For Osing Cultural Actors In Banyuwangi?

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Abstract: This research is conducted with the aim of presenting several choices model that can be applied as a model of Corporate Social Responsibility (CSR) Culture to preserve custom and culture in Banyuwangi. This research is qualitative research using etnometodology approach, analyzing the implementation of Corporate Social Responsibility program and realization of participation by the company towards the development of custom culture around the company. This research analyzes the corporate response to the culture to know perceptions of the real participation of the company. The CSR fund flow model presented in this study provides three alternatives for the channeling of funds that can be applied. The three alternatives are fund flow model through Dewan Kesenian Blambangan (DKB), direct fund channel model to cultural actors and fund flow model through coached studio. This CSR fund flow model is intended to provide a more transparent explanation of CSR funds in order to have CSR funds that have been issued by the company can actually be exploited by cultural actors.

Keywords: Cultural Performer, Flow Model, Participation.

1. Introduction

The Osing tribe is native inhabitant of Banyuwangi Rgency, East Java, Indonesia. The Osing Tribe or better known as Wong Osing has its own language namely osing language which is direct derivatived of the ancient Java language but not the Java language because it has a different dialect. Osing Tribe has lots of art variety, both local art and art that is part of the cultural customs. The Osing Tribe is very unique and has many mystical elements such as the arts of the Balinese tribe and Tenggerese tribe. One of the special art of Banyuwangi is Gandrung that is specific dance to welcome the guests. This dance has been used as a tourism mascot of Banyuwangi and known as "gandrung sewu". There are also dance of Seblang, Damarwulan, Barong, Angklung, Barong Dance, Kuntulan, Kendang Kempul, Janger, Jaranan, Jaran Kincak, Angklung Caruk and Jedor (Setiawan, 2012). There are also traditions that are carried out every year, such as sea-picking, picking (rice and coffee), Rebo wekasan, Kebo-keboan, Ruwatan, Tamplek Punjen, Gredoan, Endog-endogan and other traditions. Traditional customs are displayed every year and currently packed in Calendar of Events(Sujarwo, no date).

The Government of Banyuwangi Regency is aware of the great cultural potential of the Osing tribe by setting Kemiren Village in Glagah District as a traditional village that must maintain the Osing cultural values. In this village there is a native village of Osing tribe and in

this village they still maintain the traditions and values of their ancestors. Kemiren village is a tourist destination that is quite popular among the people of Banyuwangi and surrounding areas. Cultural festivals and other annual art events are always held in this village (Hengky, 2017).

The media of cultural preservation event in the form of performances held regularly or held to welcome guests and the implementation of calendar of event certainly requires a lot of funds. So far, for a particular art performance, in the village of Kemiren for example, the community carried out with their own funding. The funds collected from community voluntary donations. The community feels that they must perform the art or tradition because it is a hereditary tradition, so people do not mind to spend money to finance the activity (Sari, 2016).

However, of course cultural preservation is not only the responsibility of individuals or local communities who implement, but also the responsibility of the community, together with the local government. Society in this case can be individuals or companies. Individual community participation in cultural preservation may include direct participation as a role player in the execution of traditions, making donations in the form of funds or providing participation in other forms (provision of location, clothing or other equipment).

While corporate participation in society is participation in the form of funds known as Corporate Social Responsibility (CSR) (Rosyida and Nasdian, 2011). The demands of applying the concept of CSR and the demands on the company in an effort to implement social responsibility is an important aspect (Anatan, 2010). Companies are no longer solely in pursuit of profits, but on the other hand, require companies to set aside certain portions of corporate profits for CSR activities. However, the management of CSR must be managed seriously and in the right way, so that CSR funds are correct right up to the target and can be utilized properly (Marnelly, 2013).

This research is to understand corporate participation in the form of Corporate Social Responsibility (CSR) for the preservation of indigenous culture of Osing tribe in Banyuwangi which has a diversity of art that should be preserved. Osing tribe is different from other tribes in East Java, this difference allows different potential aspects that need to get special attention from local government. The purpose of this study is to obtain a model of development of Corporate Social Responsibility (CSR) culture that will be used by the company as a form of participation in the preservation of the Osing Tribe's customary culture.

2. Methods

The type of research is qualitative research using case study approach (case study). This research uses case study approach to analyze the implementation of Corporate Social Responsibility of culture and the realization done by the company on the development of custom culture in Kemiren Village and around the company. This study explores and understands the cultural values that exist in the people of Kemiren Village and explains the existence of cultural values in efforts to preserve the culture of tradition. So the paradigm in this research is interpretive with etnometodologi approach. This research is expected to achieve the main objective of this research in the form of CSR cultural model as a form of real participation of companies in preserving the Osing Tribal custom culture in Banyuwangi, especially Kemiren Village.

This research is conducted in the community of cultural actors in Kemiren Village, Glagak Sub-district, Banyuwangi Regency. Etnometodologi as a research approach that want to reveal social phenomenon is needed main informant that will give data, information,

experience and others to answer research problem. Informants from this research are divided into two namely:

- Informants to uncover cultural values such as cultural actors, art galleries and head of indigenous culture, to know the source of funds used for each cultural performances conducted either in the form of routines or held to welcome guests.
- Informants to reveal the participation of local companies in cultural preservation are company samples in Banyuwangi, members of the Dewan Kesenian Blambangan, Journalists, Tourism Offices and Board Members, to know the real role of cultural preservation and local policy.

3. Result And Discussion

Based on the results of interviews that have been conducted with cultural actors as well as the owner of the studios, cultural figures and from the government, the analysis of real participation of Osing cultural development is as table 1 about Participation Analysis:

Table 1. Participation Analysis

Analysis	Cultural Performers	Culture Figure	Government
Real participation in preservation of indigenous culture Osing through the implementation of traditional ceremonies Implementing traditional ceremonies.	Implementing Cultural performers with the phrase: "per individual, or per RT keep issuing, such as tumpeng and the one who has studio will perform art stage free of charge. Usually we do muphu (community dues) before the implementation of the ritual, by collecting coins.	Implementing with the phrase: Art remains art. If the adat ritual is different. Do not mix. Rituals and traditions are also different. Adat ritual is something that should not be abandoned, if religion there is prayer, there is a church, in rituals there are mantras, all aimed at pleading salvation to the Creator.	Implementing with the expression: for adat rituals. people do it by their own funds. This become a kind of their culture.
Real participation in the preservation of Osing customary culture through the development of art galleries	Participation of the development of art galleries through the expression: Alhamdulillah in Bayuwangi (read Kemiren) funding for art gallery-studio is done individually, it is because of the initiative of the artist himself. To buy equipment by saving funds when they were young, to buy barong when they harvest. Just for to buy uniform and others is difficult, the school does not have money, and the village does not either. Actually, if there is uniform we just practice	Participation of the development of art studio through the expression: "art studio should have gamelan to dance, do not use cassette. But most of them do not have, only a few art gallery has, because a set of gamelan is not cheap.	Participation of the development of art studio through the expression: "We empower it not in cash money, but in the form of art actualization, please create creations and appear, we will pay later. Actualization of this art every week is performed in blambangan. It is our benchmark whether the art gallery deserve to

Analysis	Cultural Performers	Culture Figure	Government
	and wear it, and do not rent. "		be taken out of the region. So we also have a grade for each dance art gallery.

Based on the results of interviews conducted on different group informants, obtained answers that indicate the following results on the perception of real participation of cultural development through the implementation of traditional ceremonies and through the development of art studio. Here are the results of the perception review:

- For the development of culture through the implementation of traditional ceremonies, each group of informants has the same perception, that the traditional ceremony is a ritual and tradition that must be implemented. Form of execution is in accordance with the ritual that has been implemented with the source of funding comes from individuals and communities through muphu (dues).
- Toward cultural development through the development of art galleries, each group of informants has different perceptions;
 - Cultural actors: they feel that the art gallery they have never received funding, either from the government or from the company. Funding for art gallery development, whether for training or for performing (b-fest or staging) is funded by their own.
 - Culture figures: they own their own art gallery and they fund their art gallery, they should get aid such as equipment.
 - Tourism office: the government provides assistance in the form of art actualization. Art gallery given freedom to be creative and actualize in art.

3.1 Cultural CSR Model as Local Corporation Participation Model on Cultural Preservation

Cultural preservation in this research is an effort made by society and government to continue to carry out traditions and cultures that have been rooted in the community, both in the form of the implementation of traditional ceremonies, and in the introduction of art and performances. Currently various rituals of traditional ceremonies have been packaged in the form of events of Banyuwangi festival, combined with various newly created festivals. Upto 72 events creation in this festival in 2017.

The events are spread over a year and the location of the implementation also adjusts to where the event held. For custom rituals time and place of execution certainly adjust to the location of ritual being held. For example, Ider Bumi ceremony was held in Kemiren village on Syawal on the second day, Seblang lilian in desa Olehsari for 7 days starting on Syawal on the seventh day and so on.

In the implementation of this kind ceremonial event, the role of government in this case is to provide supporting in the form of external branding, the government does not intervene on the activities of traditional ceremonies. This is as submitted by the informant from the Tourism Office who the researchers met at the time of the ritual ceremony of Seblang Lilain in desa Olehsari on 30 June 2017, following the excerpt of our interview result:

Researcher: "Sir, how about funding for this kind of ritual event?"

Officer : *"By themselves, in the sense that the local committee is facilitated by the village, then then also community participation, as well as the village budget support. The things that village can not support then the tourism office will support for external branding, for example banners, pennants, tents. rather than the budget used for such less advantage it is better for organizing the events . Like the UMKM tents from the cooperative office. Related to its peculiar custom, they do muphu (dues), it has become customary, we (office) do not interfere. Because we are worried that it becomes a habit of being helped by the government then if there is no aid from government they do not organize the events. "*

Researcher: *"Although this is a customary show but it has been packaged in b-fest, of course there is a certain role of government ."*

Officer: *"Yes, sure, but custom will be custom, we help to external branding."*

Researcher: *"Related to the local regulation of CSR, how is the implementation?"*

Officer : *"CSR is only a form of aid from the company, as far as I know it doesn't touch the cultural area. May be for another b-fest the CSR help directly to main committee. "*

Researcher: *"So not directly into the tourism office?"*

Officer : *"No .. Not all festivals organized by tourism office, it can be also by Man Power Office. Tourism office organizes arts only."*

In a different place at about the same time, the researcher met one of the members of the Aliansi Masyarakat Adat Nusantara in Banyuwangi. Researchers inquired about the source of funding obtained and used for cultural preservation, they said:

"For art galleries, they develop their own studio with all the limitations and advantages they have. There are certain art galleries that get donations from the government, but that's all. If for traditional ceremonies they do muphu (dues), because for traditional ceremonies, with or without external donation, the events should be done.

"Nowdays all the events are already packed in b-fest, funding for the activity is from the community too. For example in the gandrung sewu event, every school must participate, this of course requires high cost to practice, uniform and others, eventually the school will charge to the school community. "

"If for CSR, I do not know for sure, even if there is CSR may be not directly to the art performers, so it is not on right target."

It has been previously stated that the owners of art galleries are those who directly take a role in the process of cultural preservation by providing dance training for the ages of children and adolescents, developing their art studio at their own expense. This research attempts to provide a model to answer research questions about the participation of local companies in the preservation of Osing culture.

The researcher took 10 companies as sample in this study to get answers about the participation of local companies in the preservation of Osing culture. The entire sample company answered that their company has issued CSR.

"Our company issues CSR to the committee whenever there is a b-fest. We do not know if it is a CSR dedicated to the development of a culture or b-fest. Every month there must be a CSR fund that we spend "(Company 1)

"Of course we issue CSR. We have a partnership program for small businesses and this has been going on since 2007. We have more than 50 partners. In addition we also have 50 more institutions , such as madrasah, boarding school with hundreds of students. Our CSR is more on social and educational society, not culture. "(Company 2)

"Every year the company is budgeted for CSR funds. Our CSR funds include partnership programs, infrastructure development, public facilities, education and culture. We have partnership program with our small business, we do not have with art galleries. The company

contributes to cultural activities such as *gandrung sewu*, *seblang*, and regional events. "(Company 3)

"Our corporate CSR funds are distributed to communities that they need, such as peddlers, orphans, al-qur'an educational institute and so on. For culture we issue through the b-fest committee." (Company 4)

Overall, the sample companies issued CSR funds for social community in the form of partnership programs, public facilities and educational facilities. Giving CSR fund for culture is not more than a donation to the festival's committee. Companies are aware of the existence of cultural centres in Banyuwangi, but there is no program for the development of these art galleries. This is because of many studios are already doing profit oriented activities, so the galleries already able to grow up from their selves-funding. Besides, donations are already given to Banyuwangi festival program that is held every month, and even there are several events in one month that is already funded by CSR issued by the company for the culture.

Nevertheless, it is not impossible when it is regulated in local regulations on how CSR culture and cultural development, then companies will participate in the development of art studios that belongs to non-profit oriented, namely galleries which existence for the development and preservation culture, especially indigenous culture.

Statement from the company has been crossed check with related parties, and the following explanation submitted;

"We hope CSR can be given directly to cultural and community actors, but this is not possible yet. Although local regulation already regulated but has not been implemented as it should be. The CSR event is still largely absorbed by Banyuwangi event. We also hope the transparency, CSR funds from what company, for what, until now we don't have received the report. CSR Banyuwangi is indeed for the event, although there are some villages that accept CSR for social. Companies have been asked for funds for the b-fest, and that's what they think of as CSR.

Conservation in research is an attempt to make art galleries take role as maximal as possible, have a place to practice, have gamelan, have barong, have uniforms and others so that they can contribute maximally in preservation of indigenous culture. Based on the results of observations in the field, and based on secondary data that researchers obtain through relevant agencies, through the results of interviews with several groups of informants, the researchers obtained some conclusions:

- Banyuwangi regency has local regulations on CSR namely Banyuwangi District Regulation No. 3 of 2014 on Corporate Social Responsibility (Banyuwangi, 2014)
- Regulation of Banyuwangi Regent number 43 year 2015 on Guideline for Implementation of regulation of regency of banyuwangi Number 3 year 2014 regarding corporate social responsibility (Banyuwangi, 2015)
- Banyuwangi traditional cultural values Osing tribe still continues to be preserved as: *Seblang*, *ider bumi*, *tumpeng sewu*, *moco lontar*, *gandrung*, *Rebo wekasan*, *Kebo-keboan*, *Ruwatan*, *Tumplek Punjen*, *Gredoan*, *Endog-endogan*, etc.
- Various traditional ritual ceremonies are packed in the form of banyuwangi festival and combined with various festivals formed by local government
- Local Government has set tourist village through Perda number 1 Year 2017 About Tourism Village (Banyuwangi, 2017)
- The Local Government has established Kemiren Village as a Tourism Village. This determination because Kemiren village is the only village whose people still carry out the intact ritual .

- Owners of art galleries and cultural actors are in need of funds for the development of their studio either for equipment, uniforms or for practice and staging activities
- Local companies in Banyuwangi have partially implemented their obligations to issue CSR, others still do not. CSR that has been issued by the company for social community in the form of partnership program, building public facilities, for education and also for culture. But the usefulness of cultural development has not been felt by cultural actors and studio owners
- CSR Forum in Banyuwangi was formed to convey the plan, implementation and evaluation of corporate CSR (Rochayatun, 2016)
- The role of Dewan Kesenian Blambangan is required to be a mediator between cultural actors / owners of the studio and the company
- The role of cultural CSR directly to cultural actors in the form of built galleries are expected to help the development and preservation of culture
- Required local regulation that can legally protect the interest.

3.2 CSR Fund Flow Model

Based on the CSR Model on the participation of local companies in the preservation of Osing custom culture, furthermore this research also makes a model of CSR funds flow. This CSR fund flow model is intended to provide a more transparent explanation of CSR funds with the aim that CSR funds issued by the company can be actually utilized by cultural actors.

The CSR fund flow model presented in this study provides three alternatives for the channelling of funds that can be applied. The alternatives that can be chosen and expected can be really channelled to the cultural actors as well as the purpose of corporate partitioning in Cultural CSR. Here is the flow of CSR funds formed through the CSR Model with related parties such as companies, CSR forums, Dewan Kesenian Blambangan and cultural actors / studio owners.

3.2.1 The flow model through the Dewan Kesenian Blambangan (DKB)

The Company as a party participating to spend funds in the form of CSR culture can channel CSR funds in the form of distribution through DKB.

The channelling cultural CSR funds through DKB, will be managed transparently. DKB can do mapping art studios that require funds for the development of galleries or for festival activities. The role of DKB in this case is expected to be a mediator between cultural actors / owners of the art gallery with the company. So that CSR can actually be channelled to the affected parties or parties that require funds.

The following Figure 1 is a model of CSR funds flow from companies channelled through the Dewan Kesenian Blambangan (DKB).

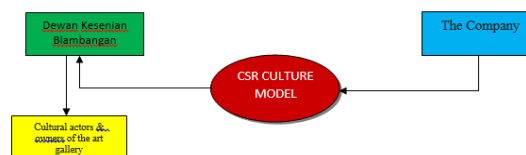


Fig.1. model of CSR funds flow from companies channelled through the Dewan Kesenian Blambangan (DKB)

3.2.2 Direct fund flow model to cultural actors

The Company as a party participating to spend funds in the form of CSR culture can channel CSR funds in the form of distribution through DKB.

The channeling cultural CSR funds through DKB, will be managed transparently. DKB can do

Distribution of CSR funds from companies in this alternative is done directly to the cultural actors in the form of sponsorship, among others can be in the form of company support for studio performances, studio development in the form of funding for the purchase of art tools or uniforms, or corporate donations in the specific events. Distribution of CSR funds is not done continuously but at certain moments and at certain studios randomly. However, the distribution of funds can still be channelled directly to cultural actors for the development of art.

The following Figure 2 is the CSR funds flow model of the company channelled directly to cultural actors.

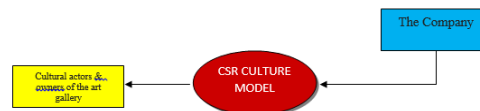


Fig.2. CSR funds flow model of the company channelled directly to cultural actors.

3.2.3 Model of funds flow through coached galleries

The third alternative CSR fund flow model is to provide coaching to art galleries. This model will be more perceived by the art gallery. As well as channelling CSR funds for small business development, this model also has the goal of growing and developing existing studios in order to continue preserving indigenous cultures through existing art galleries. Galleries-studio is always trying to introduce the arts to elementary school age children so this art is not extinct. Besides that form of introduction is through training activities and staging regularly at galleries. However, many limitations become galleries owners complain order to be able to continue doing this art performance and activities. One of limitation is in funding problems. The following Figure 3 is a model of CSR funds flow through the coached studios.



Fig.3. model of CSR funds flow through the coached studios

Art in Banyuwangi that has been introduced to the public through Banyuwangi festival must be continuously preserved. The first step of preservation is through the development of cultural centers as cultural actors directly acting to preserve the culture of Banyuwangi.

4. Conclusions

The CSR fund flow model presented in this study provides three alternatives for the channeling of funds that can be applied. The three alternatives are fund flow model through Dewan Kesenian Blambangan (DKB), direct fund channel model to cultural actors and fund flow model through coached studio. This CSR fund flow model is intended to provide a more

transparent explanation of CSR funds in order to have CSR funds that have been issued by the company can actually be

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