

Tourism and education intersection: cultural reproduction of *Osing* community in the *Angklung Caruk* music festival



Karsono^{a,1,*}

^a Elementary School Teacher Education, Universitas Sebelas Maret, Surakarta 57143, Indonesia

¹ Karsono80@staff.uns.ac.id *

* corresponding author

ARTICLE INFO

Article history

Received 2023-09-18

Revised 2023-10-10

Accepted 2023-10-23

Keywords

Angklung caruk

Osing community

Cultural reproduction

Education

Tourism

ABSTRACT

Music festivals are social and cultural events mostly seen as activities to present artistic expressions for the audience to enjoy. If it is investigated closely, the presentation of work at festivals is the final culmination of training and learning, both of which are essential elements of the educational process. This research aims to examine and show that music festivals have educational elements, even in the context of tourism interests. The music festival studied was the *Angklung Caruk* Festival, a type of traditional music from the *Osing* community. The festival competes for musical skills between student *angklung* groups in Banyuwangi, East Java. The research uses ethnographic methods to discover and explain the intersection between festivals' education and tourism dimensions. Data collection uses participant observation techniques, interviews, document study, and documentation. Data analysis uses an ethnographic model, including domain analysis, taxonomy, components, and cultural themes. The research results show that the *Angklung Caruk* music festival is an arena for competition in the beauty of musical works between student groups to achieve victory. This competition has become a tourism commodity packaged under the title Banyuwangi Festival. To present their best musical works, each *angklung* group receives intensive and profound education from professional musicians, with the support of the school, government, and parents. Thus, the *Angklung Caruk* Festival is an arena for reproducing *Osing* traditional music culture which has an economic and educational dimension. It has an impact on strengthening the identity and social repositioning of the *Osing* community in the present and future.



This is an open-access article under the CC-BY-SA license.



1. Introduction

Art festivals as a communal celebration are a cultural phenomenon that grows and develops in people's lives in various countries [1]–[4]. These activities are in the same structure, namely presenting certain artistic expressions for the enjoyment of spectators or visitors. An arts festival is a showcase where visitors or spectators can watch and appreciate one or more artistic expressions created by members. Organizing arts festivals is presented in connection with various other cultural activities such as religious, political, social, and economic activities such as tourism [2], [4]–[7]. Nowadays, arts festivals are closely related to economic aspects related to tourism [4], [8]–[10]. One form of arts festival related to tourism currently developing in various countries is a music festival [6], [11]–[13]. Music festivals related to tourism do not only show a close connection with the economic dimension. As a cultural event, music festivals have layered dimensions [14]. Activities that bring together many people contain interactive and communicative dimensions between artists and audiences [6], meaning that the festival can be seen as a sociological event [15]. Festivals can also be a means for relaxation

and physical activity, which can be compared to sports activities by exploring energy and managing the duration of presentation time [16], [17]. Concerning the psychological dimension, music festivals also support improving the quality of life [18]. One dimension of tourism-related music festivals that is interesting but has yet to receive much attention in previous research reports is the festival's contribution to the world of education. The attention to festivals with an educational dimension carried out three decades ago provided a theoretical basis that an arts festival event, The Indian Ocean Festival 1984, could be seen as a musical education for the art presenters and their audiences [19]. Two decades later, the view emerged that music festivals could be a music education project because they contained historical information, myths, beliefs, and cultural values [20]. A decade later, a proposal emerged to view and understand music festivals as sites of music education [21]. The last three pieces of information mentioned can be an essential basis for seeing that music festivals have an educational dimension, both in developing appreciative abilities for the audience and in aspects of creative practice that require practice and learning for participants who present musical works at the festival.

Based on the information above, this research was motivated to study music festival events regarding tourism commodities to the educational dimension. The music festival that is the material object of this research is the Banyuwangi *Angklung Caruk* Festival. This music festival competes in the musical skills of angklung groups whose members are formal school students in Banyuwangi, a district on the eastern tip of Java Island, Indonesia. This festival is held annually and is part of the cultural tourism offering called the Banyuwangi Festival. The motivation for research that focuses on the *Angklung Caruk* Festival is based on the consideration that there still needs to be a study of the issue of music festivals about the educational dimension in Indonesia. The research information written at the beginning is more dominant about festivals held outside Indonesia. In this way, this research provides a contribution in the form of information on the reality of the intersection between the economic dimension and the educational dimension in music festivals based on the tourism industry in Indonesia. Another significant benefit is that research can provide an overview of the music education process, which can be built on a synergistic foundation between the potential of traditional local music and the vision of modern industrialization.

Angklung Caruk is a traditional musical performance art born and developed from the womb of the agrarian culture of the *Osing* people, an indigenous Banyuwangi community [22]. This musical art has been growing and developing for a long time. It is used as entertainment in various celebrations related to the social life cycle, such as weddings, births of babies, village cleans, and other activities to express gratitude [23]. The essence of the *Angklung Caruk* performance is a competition of musical abilities between two groups of *angklung*, presented by performers, for both of them to present and imitate each other's musical works (*gending*) [22], [24], [25]. However, entering the era of the third millennium, this art began to experience an existential crisis due to various factors, such as the discontinuity in the inheritance of musical abilities between generations and changing socio-cultural contexts [26]. In 2018, this art began to be revived by the Banyuwangi regional government through the *Angklung Caruk* Festival, where the festival requires participants to be formal school students from elementary school to high school. The festival, part of the Banyuwangi Festival tourism agenda, continues to feature a musical skills competition that pits musicians' musical skills against each other by imitating each other's presentation of musical compositions.

Based on the reality of the *Angklung Caruk* Festival, the festival is a way for the government to bring back traditional artistic expressions that have long been almost dead onto a formal stage covered by tourism activities. This means that the *Angklung Caruk* Festival makes traditional musical expressions a commodity offered to tourists visiting Banyuwangi to watch. Thus, *Angklung Caruk*, in the context of this festival, although the expression is still similar, is in a different space and social context. The festival version of *Angklung Caruk* is not the folk performance version of *Angklung Caruk*. There is a process of formalization of a context that was initially informal. At this point, the initial assumption of this research emerged that the *Angklung Caruk* Festival was a cultural reproduction of *Osing* music in the era of modern industrialization. Cultural reproduction is a process where the 'origin' culture is represented in a new environment [27]. This representation process requires cultural capital, including those related to heredity, family, and environment [28]. Thus, the theoretical framework of this research views that the *Angklung Caruk* Festival is a process of cultural reproduction of the *Osing* community in which there is an intersection between the goals and economic interests of tourism and the interests of education and cultural inheritance.

2. Method

This research uses a qualitative research approach with ethnographic methods. The consideration of using the ethnographic method is based on the idea that this method has a paradigm framework for descriptively viewing, studying, and explaining things about a particular community or culture [29]. This framework is appropriate for mapping, studying, and describing the reality of the *Angklung Caruk* Festival as a portrait of the cultural activities of the *Osing* Banyuwangi community. This assumption is built from associative thinking that ethnography has the proper set of features for conducting socio-cultural research, especially working tool features, which include investigating human actions and stories in their natural context, searching for data from various sources with the main activities being interviews and observations, a more flexible and flexible structure of data collection activities. Ethnography also focuses on cases of social and cultural events on a small scale but in-depth, and data analysis is based on the interpretation of meaning, function, human actions, and practices of social institutions in culture [30]. Ethnographic methods have been widely used in research that focuses on artistic events in the context of society [31]–[33]. In this research, the ethnographic method that is the primary reference is the model developed by Spradley [34], [35]. Data was collected using observation, interviews, documentation, and document study techniques. Observations were made at the *Angklung Caruk* Festival, which was held in 2017 and 2018. The observations focused on the training process of student *Angklung* groups leading up to the performance and during the festival staging process.

This observation step was carried out based on a framework of thought that viewed the festival process as not only occurring during contests between groups on the performance stage but had started since the government released the announcement two months before the performance took place. Interview techniques were carried out to collect information regarding festival requirements and procedures and how *angklung* groups carried out the training and education process in facing the festival. Interviews were conducted in-depth using an open interview model. The informants interviewed were *angklung* group teachers, *angklung* trainers, and 25 students who were members of the *angklung* group. Document study techniques were used in this research to find various artifacts, archives, and documents related to the *Angklung Caruk* Festival. Document tracing is carried out through formal channels of the local government organizing the festival. Documentation techniques are used in this research to collect various phenomena related to tourism and education with cultural reproduction. Documentation uses still photo, audio, and video recording technology formats. This research uses an ethnographic data analysis model with four stages or phases, namely: (1) Domain Analysis, (2) Taxonomic Analysis, (3) Componential Analysis, and (4) Cultural Theme Analysis [35], [36]. Domain analysis is carried out by classifying information that is still surface in nature but can already be categorized into domains or socio-cultural categories [35]. The domains defined above their analogs are like a kind of cover term, which is then described in more detail in a taxonomy [35]. Taxonomic analysis is carried out using universal semantic relationships. The semantic relationship model used in compiling taxonomic analysis is shown in Table 1.

Table 1. Semantic relationships in taxonomic analysis [35]

Semantic relationship:	A description of the relationship
The strict inclusion of	X is a kind of Y
Place	X is somewhere in Y X is part of Y
Cause and effect	X is the result of Y X is one cause of Y
Reason	X is a reason to do Y
A place of action	X is a place of doing Y
Function	X is used for Y
Method	X is a way of doing Y
Sequence	X is one step from Y
Attribute	X is one of the attributes/characteristics of Y

In Spradley's terms, it is "taxonomy in the language of indigenous people." After finding a specific picture or certain patterns from the data, the researcher formulates confirmatory and confrontational questions to test and confirm the researcher's findings at the componential analysis stage [35]. In Spradley's [35] perspective, cultural theme analysis is a knitted 'red thread' that integrates various existing domains. With the findings from the domain, taxonomy, and component analysis, a

construction of the social situation or phenomenon studied in the research that was previously invisible or has not been revealed can be developed. Themes serve as common semantic relationships between different domains.

3. Results and Discussion

3.1. *Tabuhan iki ojok sampe ilang: Angklung Caruk Festival as an arena for cultural reproduction*

At the beginning of its growth and development, the culture of the *Osing* people was supported by an agrarian economic pattern that depended on people's consumption needs to produce agricultural products. Agrarian economics is because Banyuwangi is in the middle of a fertile ecological environment. The fertility of Banyuwangi or Blambangan ultimately encouraged various foreign powers to control it. In historical records, the Dutch East Indies government tried to control Blambangan in the 1760s and built a modern irrigation system to prepare food reserves in the dry season for Batavia [37]. With the experience of facing successive colonializations caused by soil fertility factors in their environment, the *Osing* people have created cultural products that are between two strong images, namely the patriotic image and the agrarian image [38]. The agrarian lifestyle of the *Osing* Banyuwangi community has given rise to many social practices related to agricultural activities. One of the social practices that grow in agricultural culture is socio-artistic activities in rice fields or fields in the form of interaction and communication between farmers using the *angklung* musical instrument [39]. Initially, the product of agricultural social practices was the art of *angklung paglak*, a form of bamboo percussion instrument that was played on a *paglak*, a tall hut in a rice field or field. This musical instrument is played for several functions, namely: driving away animals that are plant pests such as birds, driving away wild animals around the agricultural area, and at the same time as a means of communication between farmers, namely as a sign that there are farmers in the *paglak*.

Communication with the sound of *angklung paglak* carried out between farmers guarding paddy fields and fields developed into interactions to show off each other's ability to play musical instruments and show off the musical instruments they created. This process developed into mutual imitation to actualize the farmers' musical abilities. From showing off each other's songs and imitating each other, a new socio-artistic practice developed, which specifically became a space for competing for the ability to play the *angklung* musical instrument, namely the performing art of *Angklung Caruk*. In the historical sequence by Hendratha [40], the art of *Angklung Caruk* began to grow in the lives of the people of *Osing* Banyuwangi around 1938. It started with the initiative of a resident who had a social celebration, which invited two *angklung* groups to compete by taking turns showing off their musical compositions and continued guessing the musical compositions as the culmination. The practice of performing *Angklung Caruk* then developed into a habit that continues occasionally. The continuity of the practice of performing *Angklung Caruk* can be read from previous research reports such as the writings of the Banyuwangi P & K Service Research Team [41], Wolbers [22], [42], Sutton [43], Hastanto in 2002 [24], Karsono [25], until the last Hendratha [40].

The continuity of the practice of performing *Angklung Caruk* confirms that this art is an art that has become a tradition in the lives of the people of *Osing* Banyuwangi. As time goes by, the economic system of Banyuwangi society is moving and developing from an agrarian economic system to an industrial (post-agrarian) one. The reality of the development of the economic system from agriculture to industry has been happening for a long time in Banyuwangi, starting around the 1970s when the seafood processing industry was pioneered in Muncar District, Banyuwangi on the east coast (<http://bappeda.jatimprov.go.id>). In that year, five fish processing and canning companies were established whose production processes involved residents as workers and, in the development of these companies' production, were able to serve the needs of local, regional, national, and even international markets. Industrial development in Banyuwangi is taking place so rapidly that it is now starting to penetrate various sectors, including what is currently being promoted as the development of the tourism industry. The development of the tourism industry is being taken seriously by the regional government of Banyuwangi Regency. This seriousness can be seen from the birth of the legal basis for the region's tourism development policy in the form of Regional Regulation (*Perda*) Number 13 of 2012 concerning the Banyuwangi Regency Tourism Development Master Plan. In this regional regulation, in Chapter 1 of the General Provisions, there is a definition of the concept of "Tourism

Industry," namely a collection of interrelated tourism businesses in order to produce goods and services to meet the needs of tourists in organizing tourism [44, p. 4]. The regional regulation also contains an explanation section regarding Cultural Tourism Objects, detailing and describing several traditional arts that have the potential to become tourist attractions, one of which is the *Angklung Caruk* art [44].

Tourism development in Banyuwangi in non-natural environmental tourism is done by diversifying tourism packages based on community culture. The government works in synergy with the community through various identification, facilitation, processing, and packaging programs for cultural products that can become tourist attractions. This effort shows a process of cultural commodification for tourism purposes. The cultural products widely used as commodities for Banyuwangi tourism development are the traditional culture of the *Osing* people, which are numerous and varied, such as arts, customs, rituals, food/culinary, community habits, traditional sports, and so on. The annual Banyuwangi Festival (B'Fest) event displays various cultural products packaged as tourism commodities. This cultural event began in 2012, during the reign of Regent Abdullah Azwar Anas. This event becomes a kind of "showcase" to display the exotic culture of the people of Banyuwangi, so it is hoped that people outside Banyuwangi, in particular, and Indonesian and foreign people, will be interested in seeing more about the unique culture and natural beauty of the region at the eastern tip of the island of Java. The model of packaging traditional culture in festivals is usually called commodification, meaning that traditional cultural products become commodities to be repackaged and 'sold' to tourists [45], [46]. Starting from B'Fest 2017, several traditional arts of the *Osing* people were added and packaged in new forms.

The Package includes the performing arts of *Angklung Caruk* music, which is packaged as a student festival performance between schools representing the sub-district area. The *Angklung Caruk* Festival performance contributes to the diversity of cultural tourism offerings in Banyuwangi. With this festival, the people of *Osing* can also enjoy the *angklung caruk* performance and its tense atmosphere. The *Angklung Caruk* Festival is also a movement and activity to preserve traditional arts because the participants are students. Thus, the inclusion of *Angklung Caruk* in the Banyuwangi Festival can be seen as a reality of the intersection between the need for tourism diversification and the social nostalgia of *Osing*, and at the same time, the importance of preserving traditional arts through education so that they survive in the future. The *Angklung Caruk* Festival, as part of the Banyuwangi Festival, is an old social practice inherited amid a new social arena. The recent performance of *Angklung Caruk* is outside the rice field arena but is in the middle of the tourism and education arena. This situation means that the Banyuwangi district government is very serious about developing tourism with a vision of education and conservation, with evidence of developing and implementing policy documents in cultural tourism programs. As reinforcement for this proposition, it can listen to the Regent's speech at the final opening of the *Angklung Caruk* Festival at the Gesibu building (arts and culture building) Banyuwangi on February 17, 2018, below:

"Great children in the context of *Angklung Caruk*, applause for all of them, enjoy watching *Angklung Caruk*. Hopefully, this is part of us to maintain the cultural tradition in the Banyuwangi area, namely *Angklung Caruk* in various remote villages, which has been going on for years in Banyuwangi. Thank you. I see the children's clothes are already beautiful; they have been dressing up since this afternoon, and yesterday, I went to the villages to elementary schools. Many children have been practicing *Angklung Caruk* in several schools... "Hopefully, tonight will be a good night to produce great children in *Angklung Caruk*."

In the social practice of the *Angklung Caruk* Festival, students prepare themselves for the festival stage guided by trainers who have backgrounds as senior and professional *Angklung Caruk* artists. The students at each rehearsal are given various artistic materials according to the elements of the performance bill, which the festival's rules have framed. Trainers who master artistic elements in the *Angklung Caruk* art tradition transfer knowledge, understanding, and skills regarding these various elements to the students they train. In the social practice perspective developed by Bourdieu, the interaction between the trainer and the *angklung* group students being trained can be seen as a process of internalizing externalities, where this process is part of habitus formation [47]. This view is strengthened by the fact that the artistic elements in *Angklung Caruk* as something foreign, different from the students' everyday world, are internalized within them by the trainers through various strategies and methods. The situation means that the practice process is a social space where student

members of the *angklung* group experience the process of socialization and learning about *Angklung Caruk*. Bourdieu sees that experience and learning can explicitly shape a person's habitus even when this occurs in childhood [48]. A set of knowledge and artistic skills mastered by *angklung* group students from the training process can only be considered a habitus if implemented in the appropriate arena. It can be explained that the integrity of habitus formation occurs when the knowledge and skills in working on music and other artistic elements internalized by the trainer have been re-realized, re-articulated, or externalized by the students in the appropriate arena. In the context of the *Angklung Caruk* Festival, the arena is a performance stage. It means that the representation of externalizing habitus works on music and other artistic elements presented on stage. Behind the externalization process on the performance stage, there is a process of "reverse flow" of discovery or updating of new experience-based knowledge or artistic skills. From this "backflow" finally occurs the process of completing the habitus in students, which was previously only formed during practice. Simply put, the habitus formation process occurs back and forth. The rehearsal process is the internalization of the habitus for preparing performance practice on the festival stage. In contrast, the presentation on the performance stage is the externalization and, simultaneously, the re-internalization of the habitus from the experience of presenting the work.

The process of internalization and externalization of habitus in the process of practicing and staging the *Angklung Caruk* Festival reinforces the view that cognitive and affective factors are determinants in the formation of habitus, where this is also influenced by three conditions, namely: (1) "the result of governing actions," (2) "ways of being" or "habitual conditions," and (3) "tendencies," "intentions" or "tendencies" [49]. In this case, the result of the action is the presentation of a musical work on the festival stage, which enriches the formation of a habitus based on stage experience. In this case, the way of becoming a habitual condition is when the *angklung* group students undergo training. Meanwhile, tendency, intention, or tendency is the motivation or enthusiasm of students and coaches to undergo the training and performance process to become a winner, whether winning by achieving the best performance individually or in a group. The *angklung* group's motivation to become champions in the festival is more than just to win formal awards. As a social practice, the group's motivation to win the *Angklung Caruk* Festival also has an orientation towards reproducing social structures, both the social structure of senior artists as trainers and the social structure of students, school communities, and regional communities represented by the *angklung* group. At the trainer level, winning at the *Angklung Caruk* Festival is an achievement that can strengthen his social position in the artist community. The victory of the trained group can reaffirm its quality and credibility among other senior artists who compete at the festival, as well as other senior artists who act as judges or referees at the festival. At the student level, winning at the festival can strengthen their social position in the internal life of the school, and they gain prestige as students who excel at school. At the school level, winning at the festival is a means of strengthening the existence of school institutions so that school administrators gain prestige among managers of other educational units. Meanwhile, at the community level, winning a festival is a social achievement that can strengthen the community's existence in social interactions or strengthen the region's image as the most "artful" region among other regions.

Considering the importance of winning the festival, the various stakeholders compete with each other to maximize their efforts and struggle to support their group to win the festival. To be a winner is done by optimizing the capital owned, including cultural, social, symbolic, and economic capital. Cultural capital relates to the potential of cultural habits in an area close to the *angklung* group, which contributes to forming the group's artistic strength. Social capital is related to the potential of individuals and artistic communities close to the *angklung* group, which supports the formation of artistic skills and knowledge of student members of the group. *Symbolic capital* is the potential related to the legacy of a great figure or regional name, which supports the formation of respect and enthusiasm within the group to win. Meanwhile, economic capital is potential in funding that supports preparing and performing an *angklung* group. The logic of social practice, which manifests itself in the *Angklung Caruk* Festival arena, is that *angklung* groups with more complete and more significant capital will have a higher chance of becoming champions or winners of the festival, and vice versa. The struggle to win the festival is the effort of every party involved to reproduce their social structure. A fundamental form of struggle in the festival arena is presenting musical works by student members of the group. In this musical presentation, various musical creations are constructed that can present the group's artistic and musical abilities and the characteristics of the musical culture of the *Osing*

people. Thus, from the perspective of social reproduction, producing music in festivals can be seen as a strategy of struggle in competition, which also expresses the social tastes of the *Osing* community.

Working on music and other artistic elements in the *Angklung Caruk* Festival cannot be separated from artistic practice habits in the past. It happens because the aesthetic-artistic elements that the *Osing* people have enjoyed from *Angklung Caruk* performances and other *Osing* traditional art performances in the past have already developed into people's tastes. The tastes embedded in the minds and feelings of community members ultimately determine the construction of community appreciation when watching the presentation of gending works on the festival stage. Work whose exploration crosses the boundaries of taste will be appreciated less than work that meets or conforms to people's tastes. In social practice, where there is interaction between habitus and arena, taste has a vital role in grouping people with the same tastes and distinguishing them from other groups with different tastes [50]. Based on this view, an understanding can be formulated that the aesthetic-artistic tastes in the *Angklung Caruk* Festival unite the *Osing* people into the social unity of their community. At the same time, these tastes become a distinguishing characteristic of the *Osing* community from other social groups in Banyuwangi. In simple language, the aesthetic-artistic taste in creating music for the *Angklung Caruk* Festival is the distinguishing identity of the *Osing* people from other community groups in Banyuwangi. In interviews, senior professional artists as trainers expressed the view that the *Angklung Caruk* Festival is essential for passing on the life of *angklung* music culture to the younger generation so that it can remain sustainable in the future. This information can be seen in the following statement:

"*Tabuhan (Angklung Caruk)* is an original *Osing* art, there are other arts such as *gandrung*, *kuntulan*, *mocoan*. Lots of *Osing* art, and it is good. However, now there are few children who want to practice *Osing* art. Yes, I am happy that now there are all kinds of arts festivals, good *angklung* festivals, *menne tabuhan ikai ojo nganti ilang* (Do not let us lose this *angklung caruk*)"

The *Angklung Caruk* Festival is thus a new cultural form whose content is taken from old cultural products, namely the traditional *Angklung Caruk* performing arts. It happened due to changes in the cultural life of the Banyuwangi people from an agrarian economy to an industrial economy. The reality of reproducing (reproducing) old culture in a new form coincides with reproducing (reproducing) the social structure of society. The situation happens because cultural reproduction and social reproduction coincide, and there is a process of mutual influence [51]. It means that the *Angklung Caruk* Festival is a portrait of the reality of socio-cultural reproduction. Abdullah believes that the process of cultural reproduction is a socio-cultural process that involves two important things, namely: (1) the process of domination and subordination in cultural dynamics at the social level and (2) the process of resistance in the reproduction of cultural identity by a group of people at the individual level [27].

3.2. *Hang Menang Banyuwangi*: the intersection of tourism and education dimensions in the arena of cultural reproduction

In Bourdieu's view, the arena or field he means is a 'social arena' in which struggles or maneuvers take place to compete for resources or stakes and limited access. In the arena, there is something at stake. These can be cultural artifacts, lifestyle, housing, intellectual/educational progress, employment, land, power, social class, and prestige. For this reason, each arena has a different logic and structure of necessity and relevance, a product of habitus and habitus producers that are specific and adapt to the arena [49]. Based on Bourdieu's thoughts above, the *Angklung Caruk* Festival should be considered an arena. This eligibility is based on the reality of the festival in line with the criteria outlined by Bourdieu regarding the arena. This festival was initiated initially and proposed by Dr. Taufiq Hidayat, a doctor and cultural observer from Banyuwangi. This idea is based on childhood cultural memories where *Angklung Caruk* is a fascinating, lively, and creative musical performance. This proposal was then approved by the Blambangan Arts Council and brought to the planning meeting for the annual tourism agenda entitled Banyuwangi Festival.

In the *Angklung Caruk* Festival, at the participant level, there is a struggle to fight over something limited in nature, namely self-esteem and pride (prestige) as the champion or best presenter. However, behind the competition between festival participants, it can be found that various interests are at stake between various social elements in the festival. It means that social elements other than the *Angklung Caruk* Festival participants struggle for interests based on their position and power. The *Angklung Caruk* Festival can be seen as structuring the position, role, and position of other social elements in

the festival. The social element with the most vital position in the *Angklung Caruk* Festival is the Regent of Banyuwangi as the head of the regional government. The strength of this position is due to the political power he has. With this political power, the *Angklung Caruk* Festival can be held. In contrast to the Regent, who has political power and has a dominant role in determining the *Angklung Caruk* Festival, Dr. Taufiq Hidayat, as the proposer, is seen as having more cultural power. In the context of proposing this festival, the position of Dr. Taufiq Hidayat as the proposer is not under (subordination) to the Regent nor above him but is in an equal position (homology). However, the Regent still has more power or authority in this relationship because he can accept or reject the festival proposal.

In the context of urgency, the interests at stake are Dr. Taufiq Hidayat proposed that holding the *Angklung Caruk* Festival is in the future cultural interests of *Osing*—Dr. Taufiq Hidayat's ideas and suggestions. Taufiq Hidayat fights for the sustainability of *Osing* music culture by reproducing (reproducing) *Angklung Caruk* performances. In its form, this re-production does not have to be similar to the traditional culture of *Angklung Caruk* performances in the past, but at least it is close to that form. Besides that, thoughts about cultural sustainability also underlie the decision that the festival participants will be students. This decision is related to investment in traditional culture so that it can be inherited and continued by the young generation of Banyuwangi in the future. The following social position that takes an interest in the *Angklung Caruk* Festival is the Disbudpar. As an institution responsible for managing culture and tourism, it is interested in ensuring that the *Angklung Caruk* Festival, as a cultural and tourism event, can be managed well. The successful management of this festival certainly has two significant impacts on the Disbudpar institution: First, by successfully managing the *Angklung Caruk* Festival, it can strengthen its institutional identity as a manager of tourism and cultural events under its primary duties and functions; Second, the success of the *Angklung Caruk* Festival is proof of responsibility for managing the policies mandated by the Regent to the Disbudpar institution. Considering this vital impact, the Banyuwangi Disbudpar collaborated with the Banyuwangi Arts Council (DKB) in managing the implementation of the *Angklung Caruk* Festival.

DKB, as an arts-oriented community organization, is interested in supporting the implementation of the *Angklung Caruk* Festival. Various groups join DKB, practitioners, thinkers, and experts in the arts, including traditional arts. Therefore, it is in the DKB's interest to support the festival so that its implementation runs smoothly and stays within the standards and values of the *Angklung Caruk* art tradition. This support is carried out by sending the best human resources (HR) from DKB to support the success of the *Angklung Caruk* Festival. Through the synergy of DKB with Disbudpar, an *Angklung Caruk* Festival can be built, which still has entertainment and tourism value but does not eliminate the essence or cultural value of *Angklung Caruk*. At the education authority level, in this case, the sub-district Education (UPT), the interest in participating in the *Angklung Caruk* Festival is to compete with other sub-districts and to carry out the primary duties and functions as education coordinator at the sub-district level. With its political power, the UPT of education has the authority to mobilize education units (schools) as institutions under it to form *angklung* groups with good abilities to achieve victory in the festival. Achieving victory in the festival can be a tool to prove that his duties as educational unit coordinator have been carried out. Apart from that, winning can be a tool to increase prestige among fellow education UPTs in the Banyuwangi district. Based on these interests, the sub-district education UPT tries to be able to present *angklung* groups to the best of their abilities.

Efforts to manage and display the best *angklung* groups are also carried out by educational units (schools). The principal, through the art teacher at the school, is the spearhead of the group's preparations for the performance at the festival. The activities start from selecting trainers, selecting students, facilitating training, and providing various recommendations. The school's interest in participating in the *Angklung Caruk* Festival is apart from carrying out the duties of the sub-district education UPT and raising the school's name, see Fig. 1. Successfully presenting an artistic performance, especially if the groups can win, will become a means of promotion for the school. The public will increasingly recognize the school as an educational institution with superior quality because it can develop students' artistic talents well. The school winner impacts the process of accepting new students, and the school will become a favorite school for parents. The social elements that are visibly actively involved in the competition during the *Angklung Caruk* Festival are the students. The position of the *angklung* group students in the festival arena is at the bottom. In terms

of political power, they are under the control of the educational UPT, socio-culturally under the control of school principals and teachers, and artistically under the trainers. However, UPT education, school principals, and coaches' positions needed strengthening when the stage was underway. The power to achieve victory is in the hands of these students, and the third social element is just waiting for these students to achieve their achievements. With good performance, the prestige of these three elements is raised, but if a group loses, they will not get high prestige.



Fig. 1. Student *Angklung* group presents musical works at the festival.

At the student level, being a member of the *angklung* group is a source of pride. The student members of the group expressed it in interviews. This pride arises because of the feeling of being different from other students. This feeling of difference is because they are considered part of a group of students with more artistic competence than their friends and are proud of carrying out assignments from schools or sub-districts. Apart from that, pride also arises when they are on stage and able to show off their musical playing skills to the audience. It means that students are also interested in risking artistic competence or artistic skills for prestige for themselves and their group on stage. This stake in prestige also happens to the coaches of the *angklung* groups at the *Angklung Caruk* Festival. The trainers, who are generally *panjak*/senior musicians and clowns/senior *angklung* dancers, even though they are not involved in competition on stage, have their artistic power represented by the presentation of their students' artistic works. In this way, the success of the group he trained impacted, increasing his prestige as an expert in practicing *angklung* music and reaffirming himself as an *angklung* artist. When the winning trophy is handed over, the coach, teachers, and principal usually go up to the stage to take photos with the contingent they train—this moment increased the coach's pride because it seemed like he was also getting an award.

The following social element at stake in the *Angklung Caruk* Festival is the jury and referee for the gending competition. This social group is considered to have artistic authority and knowledge about *Angklung Caruk*. These two things are at stake in the festival event. The more objective and fair the assessment is, the stronger their reputation as artists and cultural figures will be. On the other hand, if errors or inaccuracies occur in the assessment, which results in dissatisfaction among the participants, the reputation of the referees and judges will decrease, and the public's trust in them will be lost. The positions of the referee and jury in the *Angklung Caruk* Festival are in equal positions. The referee reports the results of the song-guessing competition, and the jury accumulates the scores. In adjudicating matches and providing assessments, these two social elements are interested in educating festival participants and spectators regarding various ideal and good things in the aesthetics of *Angklung Caruk* and, at the same time, instilling sportsmanship values through messages. The moral message when announcing the winners is pride. The group that is considered the winner in the *Angklung Caruk* Festival is the group that can imitate the melodic composition of the musical work presented by their enemy group, see Table 2.

The element of the *Caruk Angklung* Festival that has significant social power and influences to pressure the performance is the audience, and they are a psychological pressure group for the *angklung* group. Traditionally, *Angklung Caruk* performances do not include a judge or referee. The audience even has the power to determine which *angklung* group is better in the *caruk* (contest). Determining the winner by the audience indeed contains a high potential for bias because if the most significant number of viewers support one group, then it is sure that the other group will lose. In traditional performances that are not festivals, losing support means losing the *caruk*; that is the reality that happened in the past. Unsurprisingly, horizontal conflicts arise between audiences and musicians in

traditional *Angklung Caruk*, especially when one group does not accept the assessment of another group or its supporters, especially if both have the same number of supporters and are equally fanatical. At the *Angklung Caruk* Festival, the typology of spectators as fanatical supporters still exists. Fanatical supporters here are viewers who support more because of subjective preferences and less based on objectivity. This audience model is generally formed because they have emotional ties to certain *angklung* groups. This emotional bond can be formed, for example, due to the relationship between parents whose children are members of an *angklung* group, relatives' relationships, teacher-student relationships, and even emotional relationships because one area or one sub-district loves the same as the *angklung* group that performs. These fanatical supporters are willing to flock to watch the student *angklung* contingent from their sub-district perform.

Table 2. List of participants in the 2018 Student *Angklung Caruk* Festival

No	Name of School	District	Description of Achievement
<i>Participants in the primary school level category</i>			
1	SDN 1 Mojopanggung	Giri	Best <i>Angklung</i> Player and <i>Kendang</i> Player
2	SDN Wongsorejo	Wongsorejo	
3	SDN Glenmore	Glenmore	
4	MI Negeri Songgon	Songgon	
5	SDN Srono	Srono	Featured Groups, Best Uniforms and Best Clowns
6	SDN Kabat	Kabat	
7	SDN Blimbingsari	Blimbingsari	
8	SDN Licin	Licin	
9	SDN Olehsari/Glagah	Glagah	
10	SDN Banyuwangi	Banyuwangi	
11	SDN Sempu	Sempu	
12	SDN Singojuruh / SDN 2 Alasmalang	Singojuruh	Best Presenting Group and Best <i>Sinden</i> (vocal)
13	SDN Muncar	Muncar	
14	SDN Kedungrejo	Bangurejo	
<i>Participants in the junior school level category</i>			
1	SMPN 1 Genteng	Genteng	
2	SMAN Tegaldlimo	Tegaldlimo	
3	SMPN 1 Srono	Srono	Best Featured Group
4	SMPN 1 Giri	Giri	
5	SMPN 3 Songgon	Songgon	
6	SMPN 1 Purwoharjo	Purwoharjo	Best Group of Presenters, <i>Sinden</i> and <i>Angklung</i>
7	SMPN 2 Rogojampi	Rogojampi	
8	SMPN Cluring	Cluring	Best <i>Kendang</i> Players, Clowns and Clothes
9	SMPN 2 Muncar	Muncar	
10	SMPN Glagah	Glagah	
11	SMPN Banyuwangi	Banyuwangi	
12	SMK Muhammadiyah	Siliragung	

(Source: Elvin Hendatha, 2021, in the book *Angklung* Tabung Musik Blambangan, pp. 73-74 (Hendratha, 2021). With the addition of the name SDN 2 Alasmalang to SDN Singojuruh)

Apart from fanatical audiences, at the *Caruk Angklung* Festival, there are general audiences who deliberately come to take advantage of the *Angklung Caruk* music festival. Some of these spectators are tourists from outside Banyuwangi who are interested in witnessing cultural exoticism or satisfying their desire for adventure to witness the various cultural diversity of the archipelago. Apart from that, there are also viewers from within the Banyuwangi area who deliberately watch to enjoy the beauty and uniqueness of the work presented, reminisce about the *Angklung Caruk* performance, or there are also those who watch to build their existence by sharing photos of themselves (selfies) via social media. Based on the facts described, a construction of thought can be built regarding the *Angklung Caruk* Festival from a social practice perspective. In the cultural reproduction paradigm, the arena in social practice is not a purely physical event, nor is it a condition whose structure is fragmented, but the arena is a network structure that frames relations between social positions/positions [52]. More specifically, Bourdieu explains that the arena is a system of structured social positions, where the structure is controlled by individuals or institutions who have the power to structure various social positions. The structuring of this arena occurs internally in the context of power relations between social positions [49]. Considering Bourdieu's thoughts, a temporary understanding can be drawn that the *Angklung Caruk* Festival is a social arena because, in it, various social elements place themselves

in their respective positions according to their status, position, and role to then build relationships between agents (individuals or groups) by bargaining with each other—bargain based on the strength of its position. Another understanding that can be constructed is that various interests meet in the *Angklung Caruk* Festival arena. The government is interested in preserving music culture and increasing Banyuwangi's culture-based tourism rating. Meanwhile, schools and students as educational individuals have an interest in achieving social prestige for their schools to increase the school's recognition rating in society. At this point, the intersection or wedge between the education and tourism domains can be seen. Which party will be the winner of this festival contest? The informant's opinion from the trainer, who is generally a professional traditional *angklung* artist, stated that 'hang wins yo Banyuwangi' (the winner is Banyuwangi). This statement implies that anyone who feels their interests have been achieved, but in fact, the winner of these interests is Banyuwangi. It can be explained because, with the *Angklung Caruk* Festival, Banyuwangi's traditional music culture can be passed on to the younger generation; at the same time, tourism offers more diversity and attracts many tourists to visit Banyuwangi. Of course, this will open up more tremendous potential for regional revenue receipts.

4. Conclusion

As a process of sociocultural reproduction, the *Angklung Caruk* Festival produces cultural products that have meaning and essential value for people's lives. Based on the analysis, the research found seven crucial impacts of the *Angklung Caruk* Festival: the preservation of musical works/*gending*, the inheritance of gamelan equipment, the inheritance of knowledge behind the gamelan's physical set, the regeneration of young artists, the social existence of senior artists, the prestige of school, institution, and community, and the diversification of cultural tourism. This conclusion has implications for the need to build tourism events that can also preserve culture, especially for other regions in Indonesia. This research has limitations in that its regional coverage is in Banyuwangi. Therefore, further research can better look at art festivals in other regions of Indonesia.

Acknowledgment

The author would like to convey their heartfelt gratitude to Sebelas Maret University for the research funding support provided through the 2021 Doctoral Dissertation Research Grant and the 2023 Research Group Grant. Thanks are also extended to the traditional *Angklung Caruk* musicians of Banyuwangi, the students who participated in the festival, and the local government of Banyuwangi for their willingness to grant permission and collaborate during the research. Immense appreciation is also given to Mukhlis Anton Nugroho, an ethnomusicologist from Solo, Central Java, for his invaluable assistance during the transcription and data analysis phases of the field research.

Declarations

Author contribution	: The author is the main contributor to this paper.
Funding statement	: The author received research funding support provided through the 2021 Doctoral Dissertation Research Grant and the 2023 Research Group Grant.
Conflict of interest	: The authors declare no conflict of interest.
Additional information	: No additional information is available for this paper.

References

- [1] F. S. Rota and C. Salone, "Place-making processes in unconventional cultural practices. The case of Turin's contemporary art festival Paratissima," *Cities*, vol. 40, pp. 90–98, 2014, doi: [10.1016/j.cities.2014.03.008](https://doi.org/10.1016/j.cities.2014.03.008).
- [2] O. Kolokytha, "Bottom-up cultural diplomacy in the Greek periphery: The city of Chania and Dance Days Chania festival," *City, Cult. Soc.*, vol. 29, no. October 2020, p. 100448, 2022, doi: [10.1016/j.ccs.2022.100448](https://doi.org/10.1016/j.ccs.2022.100448).
- [3] H. Wang and S. yang Kao, "Cultural events and the city: The migration of FIRST International Film Festival from Beijing to Xining, China," *City, Cult. Soc.*, vol. 32, no. February, p. 100506, 2023, doi: [10.1016/j.ccs.2023.100506](https://doi.org/10.1016/j.ccs.2023.100506).

-
- [4] K. Choi, H. J. Kang, and C. Kim, "Evaluating the efficiency of Korean festival tourism and its determinants on efficiency change: Parametric and non-parametric approaches," *Tour. Manag.*, vol. 86, no. December 2020, p. 104348, 2021, doi: [10.1016/j.tourman.2021.104348](https://doi.org/10.1016/j.tourman.2021.104348).
 - [5] N. W. Utomo, "Dari Ritual Menjadi Festival: Proses Komodifikasi Ritual Kebo-Keboan Desa Alas Malang," Brawijaya University, 2017.
 - [6] C. Gilstrap, A. Teggart, K. Cabodi, J. Hills, and S. Price, "Social music festival brandscapes: A lexical analysis of music festival social conversations," *J. Destin. Mark. Manag.*, vol. 20, no. February, p. 100567, 2021, doi: [10.1016/j.jdmm.2021.100567](https://doi.org/10.1016/j.jdmm.2021.100567).
 - [7] E. Montero and D. Yang, "Religious Festivals and Economic Development: Evidence from the Timing of Mexican Saint Day Festivals," *Am. Econ. Rev.*, vol. 112, no. 10, pp. 3176–3214, Oct. 2022, doi: [10.1257/aer.20211094](https://doi.org/10.1257/aer.20211094).
 - [8] E. D. Alfath and Y. S. Permana, "Festival 1000 Tumpeng: Komodifikasi Tradisi, Pariwisata, dan 'Territoriality' di Gunung Kelud," *Masyarakat, Kebud. dan Polit.*, vol. 29, no. 4, p. 169, 2016, doi: [10.20473/mkp.v29i42016.169-180](https://doi.org/10.20473/mkp.v29i42016.169-180).
 - [9] G. Pasya, P. Setiyorini, and R. Andari, "Traditional festivals: A tourism development contribution for cultural inheritance," *South East Asia J. Contemp. Business, Econ. Law*, vol. 11, no. 2, pp. 27–30, 2016.
 - [10] V. Georgoula and T. S. Terkenli, "Tourism Impacts of International Arts Festivals in Greece. The Cases of the Kalamata Dance Festival and Drama Short Film Festival," pp. 101–114, 2018, doi: [10.1007/978-3-319-67603-6_7](https://doi.org/10.1007/978-3-319-67603-6_7).
 - [11] G. Reverté, F. Miralbell, and O. Izard, "Managing music festivals for tourism purposes in Catalonia (Spain)," *Tour. Rev.*, vol. 64, no. 4, pp. 53–65, 2009, doi: [10.1108/16605370911004575](https://doi.org/10.1108/16605370911004575).
 - [12] Y.-N. Li and E. H. Wood, "Music festival motivation in China: free the mind," *Leis. Stud.*, vol. 35, no. 3, pp. 332–351, May 2016, doi: [10.1080/02614367.2014.962588](https://doi.org/10.1080/02614367.2014.962588).
 - [13] D. Liberalo, E. Costa, P. Liberato, and J. Ribeiro, "The role of events and music festivals in urban tourism: Case study," *Smart Innov. Syst. Technol.*, vol. 171, no. December 2019, pp. 537–549, 2020, doi: [10.1007/978-981-15-2024-2_47](https://doi.org/10.1007/978-981-15-2024-2_47).
 - [14] S. Wu, Y. Li, E. H. Wood, B. Senaux, and G. Dai, "Liminality and festivals—Insights from the East," *Ann. Tour. Res.*, vol. 80, no. July 2019, pp. 1–13, 2020, doi: [10.1016/j.annals.2019.102810](https://doi.org/10.1016/j.annals.2019.102810).
 - [15] B. Swartjes and J. Haynes, "Working live. A sociological account of the entangled relations of liveness through festival work," *Poetics*, vol. 100, p. 101820, 2023, doi: [10.1016/j.poetic.2023.101820](https://doi.org/10.1016/j.poetic.2023.101820).
 - [16] J. Aswoyo, R. Rustopo, L. L. Simatupang, and D. T. Kartono, "Makna 'Seneng lan Kemringet' dalam Festival Lima Gunung," *Panggung*, vol. 28, no. 1, 2018, doi: [10.26742/panggung.v28i1.500](https://doi.org/10.26742/panggung.v28i1.500).
 - [17] M. Adams, *Music and the Play of Power in the Middle East, North Africa and Central Asia*, vol. 11, no. 1. 2014. doi: [10.2989/18121004.2014.995445](https://doi.org/10.2989/18121004.2014.995445)
 - [18] V. Pavlukovi, T. Armenski, and J. M. Alcantara-Pilar, "Social impacts of music festivals : Does culture impact locals ' attitude toward events in Serbia and Hungary?," *Tour. Manag. J.*, vol. 63, pp. 42–53, 2017, doi: [10.1016/j.tourman.2017.06.006](https://doi.org/10.1016/j.tourman.2017.06.006).
 - [19] T. Balough, "The Indian Ocean Festival 1984 as Music Education," *Int. J. Music Educ.*, vol. os-5, no. 1, pp. 60–67, 1985, doi: [10.1177/025576148500500113](https://doi.org/10.1177/025576148500500113).
 - [20] S. Karlsen and S. Brändström, "Exploring the music festival as a music educational project," *Int. J. Music Educ.*, vol. 26, no. 4, pp. 363–373, 2008, doi: [10.1177/0255761408096077](https://doi.org/10.1177/0255761408096077).
 - [21] P. Lell, "Understanding world music festivals as sites of music education - An ethnographic approach," *IASPM J.*, vol. 9, no. 1, pp. 56–72, 2020, doi: [10.5429/2079-3871\(2019\)v9i1.6en](https://doi.org/10.5429/2079-3871(2019)v9i1.6en).
 - [22] P. A. Wolbers, "Account of an Angklung Caruk July 28, 1985," *Indonesia*, vol. 43, no. April, pp. 66–74, 1987. doi: [10.2307/3351210](https://doi.org/10.2307/3351210)
 - [23] H. Rachmah, A. M. Tsauray, A. Alhamuddin, and R. Gunawan, "Development of Social Skills based on Local Wisdom in the Osing Community of Kemiren Village Banyuwangi, East Java," in *Social and Humanities Research Symposium (SoRes 2021)*, 2022, pp. 211–215, doi: [10.2991/assehr.k.220407.041](https://doi.org/10.2991/assehr.k.220407.041).
-

-
- [24] Karsono, Wadiyo, T. S. Florentinus, and T. R. Rohidi, "Character education of children in the Banyuwangi Angklung Caruk festival, East Java, Indonesia," in *Proceedings of the 4th International Conference on Learning Innovation and Quality Education*, 2020, pp. 1–9, doi: [10.1145/3452144.3452209](https://doi.org/10.1145/3452144.3452209).
- [25] P. A. Wolbers, "Account of an Angklung Caruk July 28, 1985," *Indonesia*, vol. 43, pp. 67–74, Apr. 1987, doi: [10.2307/3351210](https://doi.org/10.2307/3351210).
- [26] A. Nortaviana, Sumarno, and R. P. N. Puji, "The Dynamics of Traditional Art ' Angklung Caruk ' Banyuwangi Regency 1999-2018," *J. Hist.*, vol. 3, no. 2, pp. 166–173, 2019.
- [27] C. Liu and D. Stout, "Inferring cultural reproduction from lithic data: A critical review," *Evol. Anthropol. Issues, News, Rev.*, vol. 32, no. 2, pp. 83–99, Apr. 2023, doi: [10.1002/evan.21964](https://doi.org/10.1002/evan.21964).
- [28] J. Zacharakis, "Cultural Reproduction," in *The Wiley-Blackwell Encyclopedia of Social Theory*, B. S. Turner, Ed. Wiley, 2017, pp. 1–2. doi: [10.1002/9781118430873.est0080](https://doi.org/10.1002/9781118430873.est0080)
- [29] I. Pace, "Ethnographic approaches to the study of western art music: Questions of context, realism, evidence, description and analysis," in *Researching and Writing on Contemporary Art and Artists: Challenges, Practices, and Complexities*, Department of Music City, University of London, London, United Kingdom: Palgrave Macmillan, 2020, pp. 91–121. doi: [10.1007/978-3-030-39233-8_5](https://doi.org/10.1007/978-3-030-39233-8_5)
- [30] B. T. Khoa, B. P. Hung, and M. H. Brahmi, "Qualitative research in social sciences: data collection, data analysis and report writing," *Int. J. Public Sect. Perform. Manag.*, vol. 12, no. 1/2, pp. 187–209, 2023, doi: [10.1504/IJPSPM.2023.132247](https://doi.org/10.1504/IJPSPM.2023.132247).
- [31] E. Webster, "Ethnography in the Performing Arts: A Student Guide," *Pop. Music*, vol. 28, no. 3, pp. 455–457, Oct. 2009, doi: [10.1017/S0261143009990298](https://doi.org/10.1017/S0261143009990298).
- [32] M. C. Alcano, *Masculine Identities and Male Sex Work between East Java and Bali*. New York: Palgrave Macmillan US, 2016. doi: [10.1057/9781137541468](https://doi.org/10.1057/9781137541468)
- [33] P. S. Campbell, *Songs in Their Heads: Music and Its Meaning in Children's Lives (2nd ed.)*. New York and Oxford: Oxford University Press, 1998. doi: [10.1093/oso/9780195111002.001.0001](https://doi.org/10.1093/oso/9780195111002.001.0001)
- [34] J. P. Spradley, "Ethnography and Culture," in *Conformity and conflict: readings in cultural anthropology*, J. Spradley and D. W. McCurdy, Eds. Pearson Education, 2012, pp. 6–12.
- [35] N. Garrido, "The method of James Spradley in qualitative research," *Enfermería Cuid. Humaniz.*, vol. 6, no. Especial, pp. 37–42, Oct. 2017, doi: [10.22235/ech.v6iEspecial.1450](https://doi.org/10.22235/ech.v6iEspecial.1450).
- [36] N. L. Leech and A. J. Onwuegbuzie, "An array of qualitative data analysis tools: A call for data analysis triangulation," *Sch. Psychol. Q.*, vol. 22, no. 4, pp. 557–584, Dec. 2007, doi: [10.1037/1045-3830.22.4.557](https://doi.org/10.1037/1045-3830.22.4.557).
- [37] H. Creese, "A Textual Cabinet of Curiosities: Commentaries on History, Society, Religion and Ritual," in *Bali in the Early Nineteenth Century*, Jawa Timur: BRILL, 2016, pp. 172–257. doi: [10.1163/9789004315839_010](https://doi.org/10.1163/9789004315839_010)
- [38] I. Suyitno, Y. Pratiwi, K. Andajani, and H. D. Arista, "The Cultural Meaning in Ritual Traditions for the Character of Osing People Banyuwangi, Indonesia," *The Qualitative Report*. 31-Jul-2023, doi: [10.46743/2160-3715/2023.6156](https://doi.org/10.46743/2160-3715/2023.6156).
- [39] B. Prasetyo, "Traditional Wisdom and Conservation of the Osing Tribal Community in Banyuwangi," *Techno J. Penelit.*, vol. 10, no. 2, pp. 104–114, Oct. 2021, doi: [10.33387/tjp.v10i2.2824](https://doi.org/10.33387/tjp.v10i2.2824).
- [40] E. Hendratha, *Angklung: Tabung Musik Bambangan*. Banyuwangi: Sengker Kuwung Belambangan, 2021.
- [41] Tim, "Konsep Selayang Pandang Blambangan," 1976.
- [42] P. A. Wolbers, "Gandrung and Angklung from Banyuwangi; Remnants of a Past Shared with Bali," *Asian Music*, vol. 18, no. 1, pp. 71–90, 1986. doi: [10.2307/834159](https://doi.org/10.2307/834159)
- [43] A. Scott-Maxwell and R. A. Sutton, "Traditions of Gamelan Music in Java: Musical Pluralism and Regional Identity," *Ethnomusicology*, vol. 39, no. 1, p. 133, 1995, doi: [10.2307/852207](https://doi.org/10.2307/852207).
-

-
- [44] B. Bupati, "Peraturan Daerah Kabupaten Banyuwangi Nomor 13 Tahun 2013 Tentang Rencana Induk Pembangunan Kepariwisata Kabupaten Banyuwangi," 2012.
- [45] R. Minawati, "Komodifikasi: Manipulasi Budaya Dalam (Ajang) Pariwisata," *J. Ekspresi Seni*, vol. 15 Nomor 1, pp. 117–127, 2013.
- [46] D. A. R. Widyastuti, "Komodifikasi Upacara Religi Dalam Pemasaran Pariwisata," *J. ASPIKOM*, vol. 1, no. 2, p. 197, 2011, doi: [10.24329/aspikom.v1i2.18](https://doi.org/10.24329/aspikom.v1i2.18).
- [47] A. Blunden, "Bourdieu on status, class and culture," in *Hegel, Marx and Vygotsky*, Brill, 2021, pp. 387–401. doi: [10.1163/9789004470972_026](https://doi.org/10.1163/9789004470972_026)
- [48] K. Räsänen and I. Kauppinen, "Moody habitus: Bourdieu with existential feelings," *J. Theory Soc. Behav.*, vol. 50, no. 3, pp. 282–300, 2020. doi: [10.1111/jtsb.12234](https://doi.org/10.1111/jtsb.12234)
- [49] R. Jenkins, "Pierre Bourdieu from the model of reality to the reality of the model," in *Human agents and social structures*. 2016. doi: [10.7765/9780719095191.00011](https://doi.org/10.7765/9780719095191.00011)
- [50] M. Rimmer, "Beyond Omnivores and Univores: The Promise of a Concept of Musical Habitus," *Cult. Sociol.*, vol. 6, no. 3, pp. 299–318, Sep. 2012, doi: [10.1177/1749975511401278](https://doi.org/10.1177/1749975511401278).
- [51] P. Bourdieu, "Cultural Reproduction and Social Reproduction," in *Knowledge, Education, and Cultural Change: Papers in the Sociology of Education*, R. Brown, Ed. London and New York: Routledge Taylor & Francis Group, 2018, pp. 71–112. doi: [10.4324/9781351018142-3](https://doi.org/10.4324/9781351018142-3)
- [52] A. Reckwitz, "Affective spaces: a praxeological outlook," *Rethink. Hist.*, vol. 16, no. 2, pp. 241–258, Jun. 2012, doi: [10.1080/13642529.2012.681193](https://doi.org/10.1080/13642529.2012.681193).