

Strengthening Regional Arts Competitions in Banyuwangi: Enhancing Creativity and Local Arts Development through Event Management Workshops

**Arif Hidajad¹, Anik Juwariyah², Retnayu Prasetyanti Sekti³, Eko Wahyuni Rahayu⁴,
I Nengah Mariasa⁵**

^{1,2,3,4,5} Universitas Negeri Surabaya

Email: arifhidajad@unesa.ac.id

Entered : November 09, 2025
Accepted: December 22, 2025

Revised : November 20, 2025
Published : December 31, 2025

ABSTRAK

Kompetisi seni daerah memiliki potensi strategis sebagai instrumen pengembangan ekosistem seni lokal, namun dalam praktiknya sering direduksi menjadi agenda seremonial yang berorientasi pada pelaksanaan acara semata. Kondisi ini menyebabkan kompetisi seni gagal berkontribusi secara signifikan terhadap penguatan kreativitas dan keberlanjutan seni lokal. Penelitian ini bertujuan menganalisis peran workshop manajemen event dalam meningkatkan kualitas pengelolaan kompetisi seni daerah serta dampaknya terhadap kreativitas seniman dan pengembangan seni lokal secara berkelanjutan di Banyuwangi. Penelitian ini menggunakan metode kualitatif deskriptif-analitis dengan pendekatan kontekstual dan interpretatif. Data diperoleh melalui wawancara mendalam dengan penyelenggara kompetisi seni, seniman lokal, dan fasilitator workshop, serta analisis dokumen kebijakan dan program seni daerah. Hasil penelitian menunjukkan bahwa workshop manajemen event berperan sebagai mekanisme intervensi kapasitas yang mendorong perubahan paradigma pengelolaan kompetisi seni, memperkuat perencanaan strategis, sistem kurasi, dan jejaring pemangku kepentingan. Pengelolaan kompetisi seni yang lebih profesional menciptakan ruang yang kondusif bagi eksplorasi kreatif, pembelajaran reflektif, dan keberlanjutan praktik seni lokal. Penelitian ini menyimpulkan bahwa penguatan kapasitas manajerial melalui workshop manajemen event merupakan strategi kunci dalam mentransformasi kompetisi seni daerah menjadi instrumen pembangunan ekosistem seni yang berkelanjutan.

Kata kunci: Kreativitas, Manajemen Event, Kompetisi Seni, Seni Lokal, Workshop

ABSTRACT

Regional art competitions have strategic potential as instruments for developing local art ecosystems, yet in practice they are often reduced to ceremonial, event-oriented agendas. This condition limits their contribution to strengthening artistic creativity and the sustainability of local arts. This study aims to analyze the role of event management workshops in improving the quality of regional art competition management and its impact on artists' creativity and sustainable local art development in Banyuwangi. The study employs a qualitative descriptive-analytical method with a contextual and interpretative approach. Data were collected through in-depth interviews with art competition organizers, local artists, and workshop facilitators, as well as document analysis of cultural policies and art programs. The findings indicate that event management workshops function as a capacity-building intervention that transforms management paradigms, strengthens strategic planning, curation systems, and stakeholder networking. Professionally managed art competitions create conducive environments for creative experimentation, reflective learning, and the sustainability of local artistic practices. This study concludes that strengthening managerial capacity through event management workshops is a key strategy for transforming regional art competitions into sustainable instruments for local art ecosystem development.



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Keywords: Art Competition, Creativity, Event Management, Local Arts, Workshop

INTRODUCTION

In the global context, art competitions are increasingly positioned as strategic instruments in the development of cultural ecosystems and creative economies, rather than merely as media for artistic expression. Various international studies emphasize that professionally managed art events contribute to strengthening the capacity of artists, expanding creative networks, and generating culture based economic value (Rahman et al., 2021; Wawuru & Aryaningsyah, 2024). However, the literature also indicates that an increase in the number of art events does not automatically produce structural impacts if it is not accompanied by adequate governance, curation, and sustainability strategies (Asra & Merry, 2024). Therefore, art competitions need to be understood as components of a complex and interconnected art ecosystem.

At the national level in Indonesia, cultural and creative economy policies encourage regions to actively organize festivals and art competitions as instruments for cultural promotion and tourism development. Nevertheless, several studies reveal that many regional art competitions are still managed in a ceremonial and event based manner, with a short term orientation focused solely on event implementation (Listyorini et al., 2023; Lestari et al., 2025). This pattern causes art competitions to fail in functioning as spaces for creativity incubation and artist regeneration, as they are not followed by mentoring systems, capacity development, and sustainable artwork distribution mechanisms (Saputra et al., 2023).

Banyuwangi represents an empirically interesting context within the dynamics of regional arts in Indonesia. The region is known for its rich traditional and contemporary arts that thrive within community practices, education, and local creative industries (Hermawati et al., 2025; Saputra et al., 2025). Various art events and cultural competitions are regularly organized as part of regional development strategies. However, research on Banyuwangi arts indicates that the management of art events still faces structural challenges, particularly in terms of management, curation, and integration with local artist capacity development (Martadi & Sampurno, 2025).

Practically, weak event management in art competitions results in low levels of professionalism in implementation and limited networking access for local artists. Artists are often positioned merely as participants without involvement in planning, evaluation, and post event follow up, resulting in competition outputs that do not significantly contribute to the sustainability of artistic practice (Jefrizal et al., 2021; Bustomy & Aliyah, 2024). This condition reinforces findings that without strengthening managerial capacity, art competitions tend to become symbolic agendas that fail to generate structural added value for regional art ecosystems.

From an academic perspective, studies on arts and culture in Indonesia are still dominated by perspectives of preservation, arts education, and cultural identity expression. Studies on community based art transmission and arts education in Banyuwangi, for example, position art as a medium for transmitting cultural values and local identity (Hermawati et al., 2025; Martadi & Sampurno, 2025). Although important, this approach pays relatively little attention to governance dimensions, event management, and capacity strengthening as determinants of art ecosystem sustainability (Asra & Merry, 2024).

Several studies have begun to examine managerial aspects within artistic practices, yet they still exhibit conceptual and analytical limitations. Asra and Merry (2024), through their study on the management of the Geratri Festival as a platform for building an art ecosystem in Batam City, emphasize that art festival management can

shape local art ecosystems, but their focus is limited to festivals as single events. Jefrizal et al. (2021), in their study on performing arts management training for the Kesara Art Community, highlight the importance of management training, but this research is community service oriented and does not analyze structural changes in art competitions. Meanwhile, Carito et al. (2025), in Human Resource Development Strategy in the Creative Industry of Sih Sasomo Art Studio, discuss artistic human resource development within the creative industry context without directly linking it to regional art competitions.

Based on this mapping, a major limitation in previous research is the absence of analyses that position art competitions as structural instruments for art ecosystem development connected to the enhancement of organizers' managerial capacity (Rahman et al., 2021; Listyorini et al., 2023). Furthermore, event management workshops are still treated as separate technical training activities, rather than as strategic intervention mechanisms capable of systematically transforming the management patterns of art competitions (Amsari et al., 2025). Accordingly, the research gap of this study lies in the absence of research that specifically and systematically analyzes the role of event management workshops in strengthening the quality of regional art competitions and their impact on creativity and sustainable local art development. Previous studies have not causally linked managerial capacity enhancement, transformation of art competition governance, and the strengthening of local artists' creativity within a single integrated analytical framework (Asra & Merry, 2024; Carito et al., 2025).

The novelty of this research lies in three aspects. First, conceptually, this study positions event management workshops as instruments for strengthening regional art ecosystems rather than merely as technical training (Jefrizal et al., 2021). Second, analytically, this study connects art competitions, managerial capacity, and artist creativity within an integrated causal relationship (Rahman et al., 2021). Third, contextually, this research is grounded in local artistic practices in Banyuwangi as a representation of regional art dynamics in Indonesia (Hermawati et al., 2025). Therefore, this study aims to analyze the contribution of event management workshops to improving the quality of regional art competitions, strengthening local artists' creativity, and fostering sustainable local art development.

METHOD

This study employs a qualitative descriptive analytical method to gain an in depth understanding of the dynamics of strengthening regional art competitions through event management workshops. The qualitative approach is chosen because it allows researchers to explore meanings, practices, and social relations that shape art competition governance at the local level, particularly in the context of Banyuwangi arts (Braun & Clarke, 2021; Asra & Merry, 2024). The research approach is contextual and interpretive, focusing on the design and implementation of event management workshops, changes in art competition management patterns, and their implications for creativity and local art development. Primary data were obtained through in depth interviews with art competition organizers, local artists, and workshop facilitators, while secondary data included program documents, regional cultural policies, and art activity reports (Jefrizal et al., 2021; Listyorini et al., 2023). Data analysis was conducted through thematic analysis, involving stages of data reduction, analytical categorization, and meaning generation based on patterns of relationships between event management and local art dynamics. The validity of the analysis was ensured through source

triangulation and consistency of interpretation across themes, thereby providing adequate conceptual and empirical validity (Braun & Clarke, 2021).

RESULT AND DISCUSSION

Repositioning Regional Art Competitions as Structural Instruments for Local Art Ecosystem Development

Within the theoretical framework of art ecosystems and creative economies, regional art competitions should be understood as structural instruments that function to build sustainable relationships between artistic production, artist capacity, and institutional support. Literature on cultural development emphasizes that art events hold strategic value when designed as part of systems that enable learning, innovation, and sustainable regeneration of artistic actors (Rahman et al., 2021; Wawuru & Aryaningsyah, 2024). Therefore, art competitions cannot be reduced to incidental activities, but must be positioned as mechanisms for local art ecosystem development.

However, the findings of this study indicate that regional art competition practices are still dominated by ceremonial and administrative logic. Art competitions are generally designed to fulfill annual local government agendas, with primary focus on the successful execution of events rather than long term impacts on artists and art communities. This pattern aligns with the findings of Listyorini et al. (2023), who state that many regional art programs function as symbols of cultural commitment but are not integrated with strategies for institutional strengthening and creative ecosystem sustainability. The reduction of art competitions to ceremonial agendas directly hampers their function as creativity incubation spaces. Art competitions that should encourage experimentation and artistic exploration instead tend to reproduce safe and conventional aesthetic patterns. Asra and Merry (2024) assert that art events lacking curatorial reflection and developmental vision result in artistic stagnation because they fail to provide spaces for critical dialogue among artworks, curators, and the public.

Curation emerges as a critical point in understanding the failure of art competitions to perform their strategic functions. This study finds that curation in regional art competitions is often administrative in nature, with selection criteria that are not conceptually formulated and not transparently communicated to artists. This condition strengthens Carito et al.'s (2025) argument that weak curation systems reflect low managerial capacity and directly affect the quality of art ecosystems, as artists do not receive feedback that supports the development of creative practice.

Moreover, the absence of post competition sustainability mechanisms exacerbates the limitations of art competitions as instruments for local art development. This study shows that after competitions conclude, there are no follow up programs such as mentoring, artwork distribution, or artist network strengthening. As a result, competition benefits are limited to participation experiences alone. This finding is consistent with Saputra et al. (2023), who emphasize that local art sustainability depends heavily on continuity between artistic production, market access, and stable institutional support.

In the context of Banyuwangi, a paradox emerges between the richness of local artistic practices and the weak integration of art competitions into broader art ecosystem development strategies. Numerous studies demonstrate that Banyuwangi arts possess strong community bases and play significant roles in education and cultural transmission (Hermawati et al., 2025; Martadi & Sampurno, 2025). However, this study finds that art competitions have not functioned as structural bridges connecting these community bases with cultural policy and broader creative economy opportunities.

Structurally, this condition indicates that the core problem of regional art competitions does not lie in the lack of artistic activities, but in management paradigms that position competitions as end goals. From a cultural governance perspective, art events should be understood as layered processes encompassing strategic planning, participatory implementation, and long term impact evaluation on art ecosystems (Rahman et al., 2021; Listyorini et al., 2023). Without this paradigm shift, art competitions will remain trapped in symbolic and non transformative logic.

Thus, this discussion underscores the need for conceptual repositioning of regional art competitions as structural instruments for local art ecosystem development. This repositioning requires professional governance, reflective curation systems, and post event sustainability mechanisms. When art competitions are understood as processes of capacity building and network development rather than mere events, they hold the potential to become driving forces for creativity and sustainability in local arts (Wawuru & Aryaniningtyas, 2024; Carito et al., 2025).

Workshop Event Management as a Capacity Intervention Mechanism Transforming Regional Art Competition Management Patterns

In this study, event management workshops are understood as structural interventions aimed at enhancing the managerial capacity of regional art competition organizers. Unlike technical training oriented toward operational skills, these workshops are designed as reflective learning spaces that encourage paradigm shifts in viewing art competitions as strategic processes (Jefrizal et al., 2021; Amsari et al., 2025). This approach aligns with human resource development theories emphasizing contextual learning and reflective practice.

The findings show that event management workshops contribute to paradigm shifts among art competition organizers. Organizers begin to perceive art competitions as interconnected managerial activities encompassing planning, curation, stakeholder engagement, and impact evaluation. This change confirms the findings of Haratua et al. (2025), which indicate that reflection based training significantly enhances the analytical capacity of organizational actors. From a planning perspective, workshops encourage organizers to design competitions more systematically and goal oriented. Art competitions are no longer designed solely to meet event implementation targets, but are directed toward generating medium term impacts for artists and art communities. This pattern aligns with the findings of Aka et al. (2024), which demonstrate that strategic planning is a key factor in improving public organizational performance.

Event management workshops also have significant impacts on strengthening curation systems. Organizers begin to formulate curation criteria based on artistic quality, innovation, and local contextual relevance. Curation is positioned as a mentoring mechanism that provides constructive feedback to artists. This approach supports Asra and Merry's (2024) argument that curation is a central element in building the quality and sustainability of art events. Changes in art competition management patterns before and after the workshops are presented in the following table.

Table 1. Structural Changes in Art Competition Management Before and After the Management Workshops

Management Aspect	Before Workshop	After Workshop
Program Planning	Event-oriented and short-term	Strategic and outcome-oriented
Curation System	Administrative and unclear	Quality-based and transparent
Stakeholder Involvement	Limited and fragmented	Inclusive and collaborative
Networking Strategy	Incidental	Planned and sustainable
Post-event Evaluation	Minimal or absent	Systematic and reflective

The table shows that event management workshops function as catalysts for structural change in the governance of regional art competitions. The shift from a short term orientation toward strategic planning strengthens the position of art competitions as instruments for developing art ecosystems. In addition, improvements in curatorial quality and stakeholder engagement expand learning spaces and networks for local artists. These findings are consistent with Carito et al. (2025), who emphasize that enhanced managerial capacity has a direct impact on the quality of practices within the creative industry sector.

Beyond internal aspects, the workshops also encourage changes in publication strategies and networking for art competitions. Organizers begin to establish cross sector collaborations with art communities, educational institutions, and creative partners. This strategy not only increases the visibility of competitions, but also creates sustainability opportunities for artists through collaboration and market access (Rahman et al., 2021; Wawuru & Aryaningtyas, 2024). Causally, the research findings indicate that increased managerial capacity through event management workshops directly contributes to improving the quality of regional art competitions. Professionally managed art competitions create environments that are conducive to creative exploration, collective learning, and network strengthening. Thus, event management workshops function as strategic interventions that bridge the gap between local artistic potential and previously ceremonial art competition management practices (Amsari et al., 2025; Haratua et al., 2025).

Strengthening Creativity and the Sustainability of Local Art as Structural Impacts of Professionally Managed Art Competitions

Local artists' creativity does not emerge in a vacuum, but is formed through interactions between individual capacity, institutional environments, and supporting structures that enable sustained exploration and experimentation. From an art ecosystem perspective, professionally managed art competitions function as mediating spaces between artists' creative potential and institutional structures that support the sustainability of artistic practice (Rahman et al., 2021; Carito et al., 2025). Therefore, strengthening creativity cannot be separated from the quality of art competition governance as one of the main arenas of interaction.

The findings of this study show that when art competitions are managed using a systematic event management approach, significant changes occur in how artists perceive competitions as creative spaces. Competitions are no longer viewed merely as contests to gain symbolic recognition, but as spaces for learning, testing ideas, and

developing artistic quality. This shift in perception aligns with the findings of Asra and Merry (2024), who assert that the quality of art event governance directly influences artists' creative orientation.

Professional management of art competitions creates safer and more structured conditions for artists to experiment. Clear and transparent curatorial systems signal that innovation and artistic quality are valued, encouraging artists to move beyond repetitive aesthetic zones. This condition supports the argument of Carito et al. (2025) that creative environments supported by professional standards foster more reflective and sustainable creativity rather than creativity that is merely spontaneous and sporadic. In addition, professionally managed art competitions expand their function as spaces for creative dialogue. This study finds that evaluation sessions, curatorial feedback, and post event discussions create opportunities for artists to reflect on both the process and outcomes of their work. This pattern aligns with the findings of Octavia et al. (2024), who emphasize that reflective processes in artistic practice play an important role in enhancing the quality and depth of artistic expression. Thus, art competitions generate not only artworks, but also artistic knowledge.

Strengthening creativity is also closely linked to the expansion of networks and access to creative resources. Professionally managed art competitions provide meeting spaces for artists, curators, organizers, and other stakeholders such as educational institutions and creative communities. These findings are consistent with Rahman et al. (2021), who emphasize that cross actor collaboration is a prerequisite for the development of sustainable creative ecosystems. Such networks enable artists to access collaboration opportunities and artwork distribution beyond the competition context itself. In the context of Banyuwangi, strengthening local artists' creativity has broader implications for the sustainability of regional arts. Banyuwangi arts have long been supported by strong community bases and cultural transmission processes (Hermawati et al., 2025; Martadi & Sampurno, 2025). However, without professional structural support, artistic practices risk becoming trapped in the reproduction of tradition without innovation. This study shows that professionally managed art competitions can function as bridges between tradition and innovation by providing spaces for reinterpreting local arts in contemporary contexts.

The sustainability of local art is determined not only by the continuity of creative practices, but also by the ability of art to adapt to social and economic change. Art competitions integrated with sound event management open opportunities for local arts to enter broader creative economy ecosystems. This finding aligns with Saputra et al. (2025), who demonstrate that transforming local arts into components of the creative industry requires systematic governance support and networking. In this regard, art competitions function as entry points for such processes. Furthermore, this study shows that the impacts of professionally managed art competitions are cumulative and structural. Artists' creativity increases not only at the individual level, but also contributes to strengthening collective local art identities. Works produced through competitions begin to represent more diverse and reflective local art narratives. This condition supports the argument of Wawuru and Aryaningshyas (2024) that strengthening local cultural identity depends heavily on the quality of art production and distribution spaces. Thus, strengthening creativity and the sustainability of local arts constitute structural impacts of professionally managed art competitions through an event management approach. Art competitions no longer remain temporary events, but become part of a sustainable art development cycle. These findings confirm that investment in art competition governance and managerial

capacity strengthening is a key strategy for building adaptive and resilient regional art ecosystems (Asra & Merry, 2024; Carito et al., 2025).

CONCLUSION

This study concludes that strengthening regional art competitions through event management workshops plays a significant role in transforming art competitions from ceremonial agendas into strategic instruments for developing local art ecosystems. The findings show that enhanced managerial capacity among organizers directly contributes to improved art competition governance, strengthened curatorial systems, and expanded networks and post event sustainability. With more professional governance, art competitions are better able to function as effective spaces for creativity incubation and artist regeneration. Theoretically, this study expands arts and cultural research by positioning event management and governance as key variables in strengthening creativity and local art sustainability. It demonstrates that artists' creativity cannot be separated from the institutional structures that support artistic practice. Practically, these findings provide references for local governments and art organizers to integrate event management workshops into long term oriented cultural policies. Future research may develop sustainability based evaluation models for art competitions and examine the replication of this approach in other regions with different artistic characteristics. Institutionalizing managerial capacity strengthening in the organization of art competitions represents a strategic step to ensure that local arts are not only preserved, but also develop adaptively within dynamic cultural and creative economy ecosystems.

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