

**IMPLEMENTING COLLABORATIVE GOVERNANCE:  
COLLABORATION BETWEEN ACTORS IN ORGANIZING  
BANYUWANGI FESTIVAL**

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**ABSTRACT**

The Banyuwangi Festival is the flagship of Banyuwangi tourism on a national level. In addition, the presence of the Banyuwangi Festival also supports the growth of tourist visits to the Banyuwangi area. The success of the Banyuwangi Festival is inseparable from the presence of two significant events, namely the Banyuwangi Ethno Carnival (BEC) and the Gandrung Sewu event. The success of organizing these two significant events cannot be separated from the multi-actor collaboration between the Banyuwangi local government and the private sector to culturalists. This article answers questions about the Collaborative Governance process in the Banyuwangi Festival Program, which consists of the BEC event with the Hybrid Culture theme and Gandrung Sewu with the Traditional theme. This study uses a qualitative comparative method. In Collaborative Governance at the BEC event, the Banyuwangi government cooperates with Dinan Fariz Event Organizer as a private party who provides ideas in terms of conceptual to various detailed elements that support the implementation of a modern carnival. Meanwhile, the Blambangan Arts Council from the Cultural side determines the theme of traditional culture and the party that maintains traditional standards that must be maintained in the implementation of BEC. At the Gandrung Sewu event, the Banyuwangi local government invites cultural cooperation to determine all aspects of culture in the Gandrung Sewu event. Meanwhile, schools and art studios were invited to collaborate to involve their students in the Gandrung Sewu performance. The success of organizing two significant events, namely BEC and Gandrung Sewu, summarized in the Banyuwangi Festival program, cannot be separated from the collaboration of multi-actors who have successfully played

their roles by the functions and synergies that have been built between all actors involved.

**Keywords:** *Collaboration, Culture, Festival, Traditional, Governance.*

## **A. INTRODUCTION**

This article describes the characteristics of collaborative governance in cultural events summarized in the Banyuwangi Festival program. Conceptually, collaborative governance is a relationship that is built between government or public institutions and non-governmental stakeholders in a decision-making mechanism that is collective, formal, consensus-oriented, and deliberative to make or implement a public policy or government programs (Ansell & Gash, 2008). Each state, private and community actor will jointly build a relationship consisting of several essential phases, namely initial conditions, then build a collaboration consisting of elements of engagement, share motivation, capacity for joint action, to produce an output of program implementation and policy (Ansell & Gash, 2008; Emerson et al., 2011; Morse & Stephens, 2012).

When discussing collaborative governance, one of the priority points is building egalitarian participation among multi-actors. Various studies have stated that the characteristics of participation in collaborative governance are indeed very diverse, from those characterized by one of the dominant actors, inhibiting participation to providing broad participation for the community to be involved (Ghose, 2005; Koski et al., 2018; Terry L. Cooper et.al, 2006). Participation is indeed one of the main factors determining the extent to which multi-actor cooperation is successful. Furthermore, two essential values must be present when expecting successful collaborative governance: trust and sharing power (Louise Sylvan, 2008). Apart from participation, leadership is another factor that drives the success of Collaborative Governance. The role of the leader is vital to facilitate the various perspectives that exist, channel the vision of his leadership to be in charge of the relationships that are built between these actors (Chris Silvia, 2011). Furthermore, leaders must pay attention to three things in collaborating with non-government actors: the importance of understanding culture, designing communication strategies accepted by all stakeholders and building flexible institutions (Fahmi et al., 2016).

Collaborative governance is a concept that can be applied in various sectors when it is related to government programs. The Salvador Carnival in Brazil is an event that uses the concept of government and non-government collaboration in its implementation (Cabral & Krane, 2018). This research found that informal relationships and the basis for decision-making are important elements in collaboration. In contrast, the trust factor, which is theoretically considered important, is not too dominant in the case of the Salvadoran carnival in Brazil. In the context of Indonesia, one application of collaboration between government and non-government is in the cultural event at the Banyuwangi Festival. If seen, the product of the Banyuwangi Festival event is quite successful because it becomes a magnet in itself to attract tourists and introduce Banyuwangi culture to foreign countries. In the scope of tourism, the Banyuwangi Festival is one of the

drivers of increasing tourist visits every year (Kurniawan, 2017). If it is seen from the statements of the regent and related officials, the surge in domestic and foreign tourists continues to increase due to festival activities held continuously every year.

The Banyuwangi Festival is one of the events that get priority from the Indonesian Ministry of Tourism. The Banyuwangi Festival, which consists of various cultural events, has become one of the most popular events in the country and has been promoted to foreign countries (Haorrahman, 2017). Not only that, promotional efforts by the Ministry of Tourism were carried out by inviting eighteen journalists from Japan to cover various tourism commodities, including the Banyuwangi Festival (Asdhiana, 2016). For the consistency and innovation carried out in implementing the Banyuwangi Festival, the district government as the organizer has received various awards on a national to an international scale. In 2013, the Banyuwangi Regency Government was awarded the 2013 Travel Club Tourism Award (TCTA) from the Ministry of Tourism and Creative Economy (Asdhiana, 2013). The success of Banyuwangi in winning awards and beating other regions because tourism promotion featuring the Banyuwangi Festival with various events is considered the right choice as the leading tourism destination. At the event held by The United Nations World Tourism Organization (UNWTO) in 2016 in Madrid, Spain, the Banyuwangi government received an award in Excellence and Innovation in Tourism for the category of Public Policy Innovation and Governance (Pemkab Banyuwangi, 2016a). This achievement is inseparable from the various strategies carried out by the government in managing tourism activities through the Banyuwangi Festival which introduces elements of local culture to the outside world.

In this article, the author wants to limit the analysis to cultural events in the Banyuwangi Festival, held from 2010 to 2019. Because of the dozens of current events, cultural events include a multi-actor collaboration pattern consistently every year. The characteristics of the design of cultural events held at the Banyuwangi Festival are in two forms, namely hybrid Ethno Carnival, which uses a design that combines traditional Banyuwangi elements with elements of modernity (Faruq, 2015). In addition, the Banyuwangi Festival also displays traditional culture. The characteristics of traditional cultural displays can be seen in events such as Gandrung Sewu. The cultural event organization is based on a multi-actor collaboration process involving the Banyuwangi local government with Dinan Fariz Event Organizer as a private party and the Blambangan Arts Council from the Cultural side (Makmur & Taufiq, 2016). Especially for traditional cultural events such as Gandrung Sewu, the Banyuwangi government cooperates with culturalists as parties who maintain cultural authenticity and understand in detail the standards of traditional art (Makmur & Taufiq, 2016). This multi-actor collaboration is the constant model in organizing these cultural events.

Based on the problem above, the writer makes a research question. How is the Collaborative Governance process in the Banyuwangi Festival program? The author will describe several points related to collaborative governance in the Banyuwangi Festival in the discussion section. First, a description of the

characteristics of the collaboration between the Banyuwangi Regency Government and the private sector and cultural observers in organizing the Banyuwangi Ethno Carnival. The discussion in this phase focuses on the early stages of collaboration, then continues the dynamics of the collaboration process to produce a hybrid culture output. On the second point, the author will describe the collaboration between the Regency Government and Cultural People in implementing Gandrung Sewu. Then, explain the dominant factors that influence organizing cultural events in the Banyuwangi Festival.

## **B. LITERATURE REVIEW**

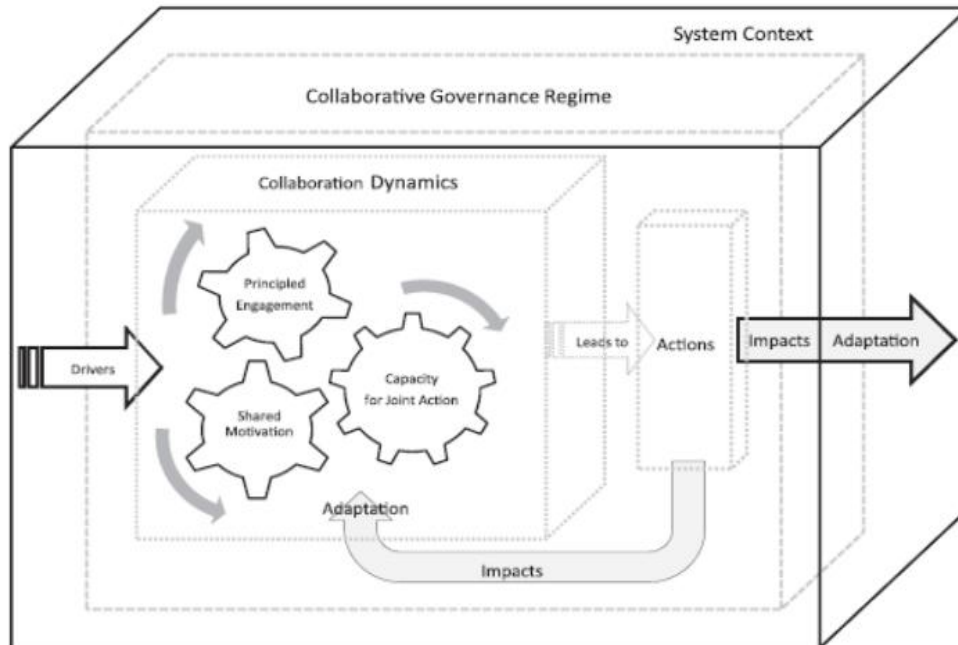
### **Collaborative Governance as an Approach**

Collaborative Governance is a process that involves processes that are bound to carry the interests of each party in achieving common goals (Purwanti, 2016). In more detail, collaborative Governance is defined as a relationship that is built between government or public institutions and non-government stakeholders in decision-making mechanisms that are collective, formal, consensus-oriented, and deliberative to make or implement a public policy or program Government (Ansell & Gash, 2008). When establishing cooperation, each actor has an interest, but the achievement of goals must still be prioritized. Several elements must be implemented in establishing cooperation: alignment, shared vision, and liabilities based on a mutual agreement (Purwanti, 2016). The concept of Collaborative Governance has a framework with various dimensions. The following is an overview of these dimensions (Emerson et al., 2011).

Building collaborative governance consists of dimensions of System context, drivers, and dynamics in collaboration to produce an action or output then. The system context is an element that determines why Collaborative Governance is implemented and how the characteristics of collaboration will emerge. These elements consist of the condition of resources, the existence of policies, the existence of conflicts, external factors such as socio-political, Etc., previous failures to aspects of power between each party. Second, drivers are elements that encourage Collaborative Governance to be implemented. Several components can encourage successful or stalled cooperation in the driver's aspect (Emerson et al., 2011). The components that are part of the drivers are as follows: a. Leadership, leaders whose role is to encourage and prepare the resources needed for collaboration; b. Capacity of agency or institution, when an agency or institution does not have sufficient Capacity, collaboration with other parties is needed to complete the resource requirements to implement programs, services, or policies; c. Uncertainty of the situation, collaboration becomes a mechanism used to share existing risks. Each party depends on the other in achieving a goal amidst fluctuating situations; d. Consequential incentives.

Internal factors related to HR and external factors such as threats and uncertainty trigger collaboration. The meaning of the two incentives is not always negative. However, it can be positive and encourage collaboration.

Figure 1 Collaborative Governance Framework



Source: (Emerson et al., 2011)

Third, the dynamics of collaboration have three components present in Collaborative Governance. These components consist of principal engagement, shared motivation, and the capacity of each actor.

a. Principal engagement

Actors who have different motivations, powers and capacities will cooperate to solve problems, reduce conflicts and create values. Several elements that continue to be present in multi-actor collaboration include discovery, definition, deliberation, and procedural and substantive provisions.

b. Shared motivation

This element is related to social capital that is not visible between each actor where there is a tendency of trust, mutual understanding, and mutual commitment to share.

c. Implementing Actor Capacity

Each actor will share authority to the same degree based on mutual agreement. The leadership factor must also emerge to facilitate capacity sharing. Then the factor of social capital and sharing of resources to run the working mechanism together.

### C. METHOD

This study uses a qualitative comparative method to examine the collaboration process between actors at the Banyuwangi Festival, which consisted of the Banyuwangi Ethno Carnival event and the Gandrung Sewu Festival in the period 2010 to 2019. Collaboration between the government and non-government parties began in the early stages that brought together actors to the dynamic

collaboration process in the Banyuwangi Ethno Carnival event and the Gandrung Sewu Festival. The research process with a qualitative method approach explores and understands the meaning that some people interpret as coming from social or humanitarian problems (Creswell, 2014). This article utilizes various secondary data sources from books, journal articles, official documents, news, and various other literature related to collaborative governance in the Banyuwangi Festival program. The search for scientific articles is done by utilizing several databases such as Google Scholar, Jstor, Sciencedirect, Emerald, Tandfonline. Several documents such as regional regulations and official press releases are sourced from the official website of the Banyuwangi Regency government. In addition, several sources of mass media or news come from credible popular media.

#### **D. EXPLANATION**

##### **Portrait of Cultural Events in Banyuwangi Festival**

Since he first took office in 2010, Regent Azwar Anas has discussed a tourism activity that can attract domestic and foreign tourists. To realize this target, the Banyuwangi Regency Government organized an annual event entitled Banyuwangi Festival in 2012. If we look at the festival's impact on the number of tourist visits, it is pretty significant. In 2012, domestic tourist visits amounted to 860,831 people, and foreign tourist visits amounted to 5,502 people. Meanwhile, in 2013, tourist interest experienced a significant increase, with the number of domestic tourist arrivals amounting to 1 million people and foreign tourists amounting to 10,462 (Setiawan P et al., 2016). This makes the number of events in the Banyuwangi Festival more innovative. Three themes become commodities offered to tourists: entertainment, cultural attractions, and natural tourism. Especially for cultural tourism, the Banyuwangi Festival has provided several events such as the Banyuwangi Ethno Carnival and Gandrung Sewu.

As explained in the previous point, the Banyuwangi Ethno Carnival design is implemented in a hybrid form, namely a collaboration between traditional and modern cultural elements. To realize this concept, the Regency Government collaborates with Dinan Fariz, who is experienced in organizing the Jember Fashion Carnival (Setiawan P et al., 2016). Furthermore, Banyuwangi local cultural experts were also part of the collaboration in organizing the event. Each year's themes and costumes are pretty varied and exciting. If we mention in the last two years, in 2016, the theme used was "The Legend of Sritanjung Sidopekso," and in 2017, the theme was "Majestic Ijen" (Fanani, 2016). Then, in 2018 and 2019, BEC was held using the theme "Putri Kayun" and "The Kingdom of Blambangan" (Pemkab Banyuwangi, 2018, 2019).

Since it was first implemented in 2011, various theme innovations and costume designs are always displayed attractively, and there are updates every year. The following cultural event relates to the traditional designs displayed in the Gandrung Sewu dance performance. Every year around a thousand participants will be involved in the event. They will be trained to perform the gandrung dance together through cultural guidance. The Gandrung Sewu consists of elementary, middle, and junior high school students from all areas of the Banyuwangi Regency (Pemkab Banyuwangi, 2015). The involvement of

culturalists in collaboration with the Banyuwangi government in cultural activities has been going on for quite a long time. To legitimize the involvement of culturalists in every cultural event, the government made the Regent's Decree, the Banyuwangi Regent's Decree, concerning the Establishment of the 2010-2013 Blambangan Arts Council and the 2014-2018 Blambangan Arts Council. This regulation gives legitimacy to humanists who are members of the Blambangan Arts Council to cooperate with the government in organizing every cultural program. The discussion of this collaboration will be presented in more detail in the next sub-chapter.

### **Banyuwangi Ethno Carnival (BEC) Collaboration Dynamics**

Banyuwangi Ethno Carnival is a breakthrough in organizing the carnival. The Banyuwangi Regency Government, as the initiator, dared to make a breakthrough by presenting a modern carnival parade using traditional themes. To realize this event, the government has the initiative to cooperate with Dinand Fariz Event Organizer from the private sector (Anoegrajekti, 2016). In addition, the government also involves the Blambangan Arts Council as a party that maintains the authentic elements of a culture displayed in the BEC. The Banyuwangi government, from the beginning, has implemented a Collaborative Governance pattern in the implementation of the Banyuwangi Ethno Carnival. The three actors, namely the government, Dinand Fariz, and the Blambangan Arts Council, will work hand in hand in formulating and producing a carnival parade. To photograph the characteristics of Collaborative Governance in the Banyuwangi Ethno Carnival, the author uses the concept of Collaborative Governance Regimes formulated by (Emerson et al., 2011).

#### *System Context*

The first analysis relates to the system context dimension in multi-actor collaboration at the Banyuwangi Ethno Carnival. In this dimension, the Banyuwangi Ethno Carnival is initiated by Azwar Anas as the regent. The regent's consideration for organizing the event is inseparable from his desire to introduce Banyuwangi culture to foreign countries (Anoegrajekti, 2016) 2016). However, to realize the event, the Banyuwangi government does not have the resources from internal bureaucrats. Limited resources make the government look for parties to collaborate with to organize BEC. The Banyuwangi government finally cooperated with Dinand Fariz Event Organizer from the private sector. The consideration of collaborating with Dinand Fariz EO cannot be separated from his experience when successfully carrying out the Jember Fashion Carnival (JFC) for more than 15 years (Anoegrajekti, 2016).

#### *Drivers*

Azwar Anas' seriousness in implementing the program is manifested in coordination with the bureaucrats under him. Regent Azwar Anas annually publishes a Decree, for example, when the BEC 2015 made the *Surat Keputusan Bupati Nomor: 188/124 /KEP/429,011/2015* concerning the division of responsibilities from the government in carrying out various Banyuwangi Festival activities, which include the Banyuwangi Ethno Carnival. The decree states that the one responsible for controlling and allocating various resources to other actors in the implementation of BEC is the Banyuwangi Tourism and Culture Office.

This Disbudparda will later become the leading bureaucrat in allocating the budget, preparing all facilities directly involved in technical activities during BEC preparation (Pemkab Banyuwangi, 2011).

As the peak event approached, the coordination between the parties involved, such as the Blambangan Arts Council and Dinand Fariz Event Organizer, became more intense. The Department of Culture and Tourism is the regulator of the rhythm in implementing the collaboration. The service gives the Blambangan Arts Council the right to be involved in BEC because the design basis for the event is still related to culture and cultural observers also play a role in considering the cultural symbols displayed (Macaryus & Anoeграjekti, 2016). Meanwhile, Dinand Fariz, according to what Azwar Anas has often said in his public speeches, acts as a consultant in organizing the BEC. Each party involved in the Banyuwangi Ethno Carnival is complementary according to their specialization. The Regency Government is in charge and a "leader" while Dinand Fariz is a consultant and the Blambangan Arts Council is the party that maintains Banyuwangi culture. Of course, the collaborative character inline provides a positive injection in implementing Collaborative Governance in the Banyuwangi Ethno Carnival.

#### *Collaboration Dynamics*

In carrying out a collaboration, an element of principle engagement will appear when each actor establishes an intense mass collaboration. In the first phase, the multi-actor will look for a shared value intended to gain understanding between actors so that there is synchronization in implementing the cooperation mechanism. The forum used to understand each actor is found in coordination forums in preparation for the implementation of the BEC. For example, in every BEC theme determination, the party with great authority to determine the theme and propose various cultural elements that will later be included in the BEC is the Blambangan Arts Council. On the other hand, Dinand Fariz, as EO, has the authority to carry out his role as a consultant and determine various elements of costumes that will be used by carnival participants (Harmawan et al., 2017). Likewise, when there is a display not by the elements of traditional values, cultural observers will submit objections and protests to Disbudparda and Dinand Fariz EO (Pratama, 2012). There is a check and balance mechanism not to distort the primary purpose.

In the next stage, the implementation of Collaborative Governance must also raise trust or trust between each party. This element of trust can be built if the intensity of communication between each actor is intensive. The trust of each BEC actor can build communication and succeed in reducing the ego of each party (Harmawan et al., 2017). All actors who work together must have a uniform perception that the goal to make the BEC successful must be prioritized above the egos of each party. Each party involved in the Banyuwangi Ethno Carnival has an element of capacity to join in the action. The first element that appears in the multi-actor collaboration in the Banyuwangi Ethno Carnival is the institutional structure or procedure that overshadows the cooperation of each party. For the Blambangan Arts Council by the Regent's Decree in 2010 and 2014, it has the authority to determine themes and regulate matters related to culture. Meanwhile,



Dinand Fariz's involvement as a consultant was based on the Memorandum of Understanding (MOU) between the Banyuwangi Regency Government and Dinand Fariz EO Number: 188/5863/429,012/2011 concerning the Implementation of the Banyuwangi Ethno Carnival (BEC). The standard text in the form of MOU and the SK are the basis for each actor in forming a power-sharing between each actor.

In the context of Collaborative Governance, Disbudparda is the leading bureaucrat who plays the role of a leader in setting the rhythm in managing power-sharing among other actors when preparing BEC. Disbudparda coordinates Dinand Fariz EO and DKB to discuss, make decisions and determine the working hours of other actors according to their responsibilities. The characteristics of the leaders displayed by the Disbudparda are more egalitarian and provide considerable freedom for other actors in exercising their authority. This polarization of multi-actor relations keeps repeating itself and continues to be carried out every year in the Banyuwangi Ethno Carnival.

#### *Multi actor Cooperation Action*

When establishing cooperation between each actor is carried out, the next step is to carry out technical work in preparation for the Banyuwangi Ethno Carnival. The technical stages are involved in preparation for implementing the BEC (Harmawan et al., 2017).

- a. Determination of the theme of Banyuwangi Ethno Carnival.
- b. Participant costume prototype.
- c. Participant socialization.
- d. Music for Banyuwangi Ethno Carnival.
- e. Participant audition.
- f. Banyuwangi Ethno Carnival Workshop.
- g. Costume presentation.
- h. Show time Banyuwangi Ethno Carnival.

Referring to the Mou and the agreement results, the Blambangan Arts Council played a role in the stage of determining the theme, costume prototypes, musical accompaniment, costume presentation, and judges for the showtime of the event. Meanwhile, Dinand Fariz EO's involvement was in the costume prototype phase, costume presentation, and showtime judges. Banyuwangi Disbudparda can provide all required facilities from phase a to f. In addition, Disbudparda officials also participated as judges during the BEC show time. Then it should be noted, the involvement of students and the general public as participants in the BEC began during the audition phase, workshops, costume presentations to the showtime of the Banyuwangi Ethno Carnival.

#### **Portrait of Collaboration in Traditional Cultural Attractions (Gandrung Sewu)**

Gandrung Sewu is a cultural event that is part of the Banyuwangi Festival. In contrast to BEC, Gandrung Sewu's design is fully packed with traditional Banyuwangi elements. In organizing Gandrung Sewu, the government collaborated with the Blambangan Arts Council and dance studios in Banyuwangi to get involved. The following are the stages of collaboration that took place in the implementation of Gandrung Sewu.

### *System Context*

Regent Azwar Anas and the Banyuwangi Regency Government were the originators of the idea of the presence of *gandrung sewu*. The government has two goals in organizing *Gandrung Sewu*. On the one hand, *gandrung sewu* is one of the cultural attractions used to attract tourists. In addition, Azwar Anas also hopes that the existence of *gandrung sewu* can have a positive impact on cultural consolidation and regenerate *gandrung* art activists in Banyuwangi (Kartinah, 2017). To realize the *Gandrung Sewu* event, the government took the Blambangan Arts Council to work together. The Blambangan Arts Council, by the Regent's Decree regarding the formation of the 2010-2013 and 2014-2014 DKB, will play a role in determining cultural aspects ranging from themes to cultural aspects that must be fulfilled in the implementation of the *gandrung* dance. Furthermore, the government also involves all dance studios in Banyuwangi to play an active role in training and involving their students in the *Gandrung Sewu* festival (Makmur & Taufiq, 2016). Not only stopping at the studio, but the government also provides opportunities for schools in Banyuwangi to get involved in *Gandrung Sewu* (Pemkab Banyuwangi, 2015).

### *Drivers*

Disbudparada, through the Regent's Decree, is in charge of organizing *Gandrung Sewu*. The Disbudparada party, who will later become the leader, will regulate how many resources are needed, where these resources are distributed. The Disbudparada party provides time provisions regarding coordination carried out with all actors involved in preparation for the implementation of *Gandrung Sewu* (Sukma & Sunarti, 2017). Coordination becomes a space between each actor to provide his idea for the implementation of *Gandrung Sewu*. The characteristics of *Gandrung Sewu*, which required a large number of participants, made Azwar Anas and Disbudparada move quickly. The government injects funds into each dance studio in the Banyuwangi area. In 2011, Azwar Anas assisted 35 art groups with a total budget of IDR 700 million, and in 2012 he assisted 74 art studio groups with a total budget of IDR 986 million (Makmur & Taufiq, 2016). Of course, this funding aims to improve the quality and stimulate the dance of the *gandrung* dance in Banyuwangi. The relationship developed between the Banyuwangi government and the dance studio is mutualism. The results of the disbursement of funds began to be felt when the number of studios involved in *Gandrung Sewu* continued to grow. Before the assistance and the implementation of *Gandrung Sewu*, the number of studios was only 13. However, from year to year, it continued to grow until 2014, there were 59 studios involved in the *Gandrung Sewu* dance (Pemkab Banyuwangi, 2016b).

### *Collaboration Dynamics*

The first point relates to the principal engagement in *Gandrung Sewu*, which can be said to be smooth, and there are no significant conflicts. Each actor, the Government, the Arts Council, and the Dance Studio have the same orientation. The common perception among the multi-actor is related to the existence of a shared vision to maintain and develop the traditional culture of Banyuwangi. The intensity of the discourse between the Government and humanists is relatively high. The Regent often invites Culturalists to discuss various aspects of

Banyuwangi culture, including Gandrung Sewu (Pemkab Banyuwangi, 2016c). These spaces are the means to build shared values, understanding, and a formal decision-making process based on mutual agreement (determination).

The element of trust that has been built between the Government and the Blambangan Arts Council has been going on for a long time. The Gandrung Sewu event was only one of many events held together. The intensity of the dialogue in the forum carried out by both parties is also evidence of the vital dimension of Trust (Pemkab Banyuwangi, 2020). Meanwhile, the process of sharing power between each actor, such as Disbudparda and the Blambangan Arts Council, has been regulated in their respective regulations, such as the Regent's Decree concerning the Responsibilities of the Office and the Decree of the establishment of the DKB, which regulates the main tasks and functions of culturalists. Disbudparda, in this case, is indeed the party that regulates the rhythm of the meeting, such as when inviting cultural observers to meet to discuss the implementation of Gandrung Sewu (Pemkab Banyuwangi, 2020). This dialogue process determines the extent of the authority each party has.

## **E. CONCLUSION**

In recent years, the implementation of cultural events at the Banyuwangi Festival has experienced success. This indicator of success is inseparable from the various domestic and international awards won by the Banyuwangi Festival. Multi actor collaboration in cultural activities in Banyuwangi has succeeded in gaining recognition and legitimacy that the program it implements is innovative and creative to attract the interest of a broad audience. Cultural events in the Banyuwangi Festival, held with the concept of Collaboration, were the Banyuwangi Ethno Carnival (BEC) and Gandrung Sewu. The two shows have different designs and actor involvement.

Banyuwangi Ethno Carnival is implemented with a hybrid culture event design because it combines traditional elements and modern packaging. The event's success was inseparable from the Collaboration involving three actors: Disbudparda, Blambangan Arts Council (DKB), and Dinand Fariz EO. Building the cooperation of three actors with different characteristics does produce many dynamics. Protests and disapproval from the Blambangan Arts Council against the involvement of Dinand Fariz EO had occurred at the beginning of the BEC. DKB is afraid that the involvement of the private sector will erode the original cultural values of Banyuwangi. This problem could be resolved when the Government represented by Regent Azwar Anas and Disbudparda met with DKB in a deliberation forum.

Collaborative Governance in BEC divides the roles of each actor according to their specialization. Disbudparda becomes the leader, provides budget, provides facilities to other actors. Dinand Fariz became a consultant who handled the costumes and workshop participants. At the same time, the Cultural is the determinant of the carnival theme and the guardian of cultural values displayed in the BEC. The decision-making process and the division of technical work are carried out through intensive event preparation forums.

Collaboration is also carried out in organizing the Gandrung Sewu dance. The designs displayed in the Gandrung Sewu show are traditional. In its implementation, Disbudparda collaborates with the Blambangan Arts Council and Dance Studios in the Banyuwangi area. Efforts to build Collaboration are not tricky between several parties because they have a high intensity of cooperation. In addition, there is a shared vision that each party has a goal to maintain and develop the traditional culture of Banyuwangi.

In this Collaboration, Disbudparda becomes the driving force or leader who regulates the rhythm of cooperation between each party. Culturalists are the ones who determine the theme of the carnival and the cultural rules that must be obeyed. Meanwhile, the art studio will be the party that will involve its members in art performances in Banyuwangi. The most challenging work in the Gandrung Sewu collaboration lies in increasing the interest of the participants every year because they are required to perform a thousand dancers. For this reason, the Government and the Blambangan Arts Council provide budget incentives for studio management and direction so that the regeneration of gandrung dancers can continue.

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