

# CULTURAL CSR IN PERCEPTIONS OF CULTURAL PRESERVATION OSING

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## CULTURAL CSR IN PERCEPTIONS OF CULTURAL PRESERVATION OSING

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**Abstract.** aim of this study is to obtain a model of the development of Corporate Social Responsibility culture that will be used by companies as a form of participation of indigenous cultural preservation Osing tribe. This study analyzes the public response to the social awareness of the cultural aspects of the company, to explore and understand the cultural values that exist in society Kemiren village for the preservation of indigenous culture. So the paradigm in this study is ethnomethodology interpretive approach. The results of this research to the development of culture through the implementation of the ceremonies, each group of informants have the same perception, that the ceremony is a ritual and custom that must be implemented. The shape of the execution in accordance with the ritual that had been implemented, with funding coming from the individual and society through muphu (dues). To the development of culture through the development of art galleries, each group of informants have different perceptions; Cultural actors: they feel the studio that they have never received funds, whether from the government or from the company. Funding for the development of art galleries, either for exercise or to perform (b-fest or staging) is carried out by independent fee. Cultural figures: they are self-financed owner of the art galleries, should they get help for example in the form of equipment. The Government: government provides assistance in the form of actualization of art. The galleri was given the freedom to create and actualize in art. Model CSR developed in this study to seek the establishment of effective communication between the company, CSR forum, council Blambangan arts and cultural actors/ art galleries owner. With the development of the model is expected later CSR funds disbursed by the company through Art board blambangan (DKB) or directly to the cultural actors/ art galleries owner as sponsorship or development of art galleries can be precisely targeted.

**Keywords:** Corporate Social Responsibility culture, custom culture Osing, culture actors, art gallery

### I. INTRODUCTION

Art Osing tribe is unique and contains elements such mystical art Balinese people and Tengertribe. One of the distinctive art of Banyuwangi is Gandrung is typical dances to welcome the guests. This dance has been used as a mascot of Banyuwangi tourism. There is also Patrol, dance Seblang, Damarwulan, Angklung, Barong dance, Kuntulan, Kendang Kempul, Janger, Jaranan, Jaran Kincak, Angklung gluttonous and Jedor. There is also a tradition that is carried out every year, as the tradition of sea quotation, metik (rice and coffee), Rebo wekasan, Kebo-keboan, ruwatan, Tamplek Punjen, Gredoan, Endog-endogan and other traditions. The traditional customs are shown each year and packaged in the Calendar of Events.

The Government of Banyuwangi Regency is aware of the great cultural potential of the Osing tribe by setting Kemiren Village in Glagah District as a customary village that must maintain the Osing cultural values. In this village there are native tribal villages and in this village they still maintain the traditions and values of their ancestors. Kemiren village is a tourist destination that is quite popular among the people of Banyuwangi and surrounding areas. Cultural festivals and other annual art events are always held in this village.

Preservation of traditional cultural event in the form of performances are held regularly or held for welcoming guests and the implementation calendar of events certainly requires a lot of funds. During this time for a particular art show, in the village of

Kemiren for example, people with self-executing. The funds obtained from the public voluntary donations. People felt compelled to carry out the traditional art performances or because it is a tradition passed down from generation to generation, so that the public did not object to mengeluarkan funds to finance these activities.

The preservation of culture is not only the responsibility of individuals or local communities to undertake, but a shared responsibility, community and local government. Society in this case could be an individual or a company. Individually community participation in cultural preservation can be a direct participation as an actor in the implementation of the tradition, donated funds or provide other forms of participation (site preparation, clothing or other equipment).

While corporate participation in cultural preservation is participation in the form of funds known as Corporate Social Responsibility (CSR). The demands of applying the concept of Corporate Social Responsibility (CSR) and the demands on companies in the effort to implement social responsibility are important aspects. The company is no longer solely in pursuit of profits, but on the other hand, requires companies to set aside certain portions of corporate profits for CSR activities.

In the implementation of CSR, the company is expected to have a business philosophy that the company becomes an integral part of the surrounding community. Vice versa, the surrounding community becomes an integral part with the company. So both need to realize harmony and harmony of mutually beneficial relationships. One indication of the success of a company one of them is determined by the attention to the surrounding social environment. That is, the company's commercial success is also seen from how the company manages social responsibility to the surrounding environment. However, the management of CSR should be handled seriously and professionally, because not a few companies are experiencing prolonged conflict with the surrounding community.

Society around a company certainly diverse, considering Indonesia is a very rich country in all things ranging from natural wealth, ethnicity and cultural wealth. One of the culture that is owned by art and culture of customary ritual. One form of art is the rites.

This research is to understand corporate participation in the form of Corporate Social Responsibility (CSR) for the preservation of traditional ritual culture of Osing tribe in Banyuwangi which has a diversity of art that should be preserved. The Osing tribe is different from other tribes in East Java, this distinction allows the birth of different forms of potential so it needs special attention from the local government.

This research problem is related to the research question which will be searched for answer in the research implementation: (1) Is there real participation of local company in preservation of indigenous culture of Osing tribe in Kemiren village? (2) How can the model of CSR Culture be developed for the preservation of indigenous Osing culture in Kemiren village?

The general objective of this research is to obtain a model of development of Corporate Social Responsibility (CSR) culture that will be used by local companies as a form of participation of Osing Tribe culture.

There are two things that become urgency of this research, namely: (1) Indigenous culture in Banyuwangi is diverse and a cultural tradition that continues to be done by the community requires a lot of money so that the customary culture can continue to be preserved, (2) Local companies should be able to providing real participation in the form of cultural CSR to preserve the Osing Tribal custom culture

## II. THEORY

### A. Concept of Corporate Social Responsibility (CSR)

*Corporate Social Responsibility (CSR)* [1] is the process of communicating the social and environmental impacts of economic activities of the organization to specific groups concerned and on society as a whole, Disclosure of *Corporate Social Responsibility (CSR)* through sustainability reporting has become an important and particularly when making investment decisions are long-term, through performance reporting *Corporate Social Responsibility (CSR)* will reflect whether the company has been running a social accountability and environmental optimally or not, who at once will be revealed that the company concerned has been implementing *best practices*, norms of a healthy

business, initiative, consensus and commitment that agree or disagree with the legislation in force. Besides, the company to be open and honest in the delivery of accurate information or reporting on the implementation of the program of *Corporate Social Responsibility (CSR)* to stakeholder.

Ernst and Young suggests that the company has four main responsibilities of employees, consumers, communities and the environment. Fourth it can be a basic consideration for the company to establish a core program in implementing specific CSR. There are nine programs to do the work the company in carrying out CSR activities, namely:

1. *Employee Programs*

The employee is a valuable asset for the company, so it is not surprising that companies are very concerned competency development and employee welfare. The attention to the welfare of employees need to be expanded not only in terms of health and safety guarantees, but need for expansion of programs such as work life balance programs and decision making empowerment program.

2. *Community and Broader Society*

The majority of companies have activities in this area, one of which is through community empowerment which in essence is how individuals, groups or communities are trying to control their own lives and seek to shape the future in accordance with their wishes [2]. Implementation of community empowerment through:

- a). Development projects that allow community members receive support in meeting the needs.
- b). Campaigns and social action that enables these needs can be met by other parties responsible.
- c). *Environment Programs*

Program relating to the maintenance of the environment, for example by producing products that are safe, harmless to health and environmentally friendly; making infiltration wells; and sewerage well.

4. *Reporting and Communications Programs*

The Company issued or report the results of its CSR activities through annual CSR report, so there is real evidence of the company's participation in carrying out its social

responsibility.

5. *Governance or Code of Conduct Programs*

Corporate emphasize social activities carried out under a system regulated by the government. The main thing to note is how stakeholders, governments, communities, and businesses can make regulations or terms and conditions agreed to effective CSR programs. This means that the necessary laws to regulate CSR at the macro level as CSR program objectives, program assessment standards of success, and coordination with relevant parties.

6. *Stakeholder Engagement Programs*

Efforts to create "effective engagement program" as a key to success CSR strategy and sustainability strategy.

7. *Supplier Programs*

Fostering a good relationship based on trust, commitment, sharing of information between the company and its business partners, for example through the supply chain management or business networking.

8. *Customer / Product Stewardship Programs*

The need for the company's attention to consumer complaints and quality assurance of products produced by the company.

9. *Programs shareholder*

enhancement program "share value" for shareholders, as shareholders is a priority for the company.

Implementation of CSR should be within the corridor of the company's strategy to achieve the company's business base. CSR requires the development of a systematic and complex stages. The first phase, starting with efforts to look at and assess the needs of the community by identifying problems that occur and seek appropriate solutions. The second phase, action plans have been made along with your budget, schedule, evaluation indicators, and the necessary resources for the company. The third phase, monitoring activities through site visits or through surveys. The fourth stage, perform regular evaluation and reporting to be used as a strategy guide and further program development. Evaluation also done by comparing the results of the evaluation of the company's internal and external [3]

**I. The concept of value Cultures Understanding**

### Cultural Values Indigenous <sup>5</sup>

Cultural values are values that are agreed upon and embedded within a community, the scope of the organization, society rooted in habit, trust (*believe*), symbols and particular characteristics which can be distinguished from one and the other as a reference the behavior and the response has been over what's going to happen or is happening (Wikipedia Indonesia: 2015)

There are three aspects related to cultural values, namely:

- a. symbols, slogans or other visible by naked eye.
- b. attitudes, acts of behavior, rasping movements arising from the slogan, the motto of the
- c. belief embedded and ingrained into the frame of reference in the act and behave (not shown)

<sup>6</sup> Culture is a way of life that developed and shared by groups of people and passed down from generation to generation, Culture is made up of many complex elements, including religious and political system, customs, languages, tools, clothing, buildings and works of art.

## II. Culture of Custom Osing

Cultural value contained in Osing tribe is highly value mutual cooperation, voluntary work with residents to promote unity, social gathering, silaturahmi or exchange visits and discordant contribute. Kemiren village is one destination that is quite attractive in Banyuwangi and surrounding community. Various kinds of art can still be found as art barong, kuntulan, jaran kincak (horse dance), mocopatan (read ancient papyrus) as well as the majority gandrung infatuated famous dancer from the village Kemiren.

The communities in the District Kemiren Glagah Banyuwangi have traditional cultural Seblang. This dance is a ritual dance of praise and starting reinforcements made from generation to generation, carried out by a woman who was a girl. The dance was held after Eid and Eid al-Adha. The process begins with the dancers enter the spirit and diakhirir with a procession of dancers followed by local people.

The uniqueness of the village Kemiren, the majority of the population Kemiren have beds "mattress – (kasur-Java Language)" with the same motifs and colors which are black on top and bottom, red at the edges. This mattress will be owned by the

bride and groom from their parents. It has its own philosophy, which means the color red as a repellent of custody and black symbolize the permanence in the household. At one moment the whole society Kemiren issued the mattress to the drying Kemiren along the village road. This tradition is called mepe kasur, according to local tradition traditional elders is done because the source of all diseases originate from the bed. This is done to repel all sorts of diseases. That tradition is a series tumpeng sewu "clean village ritual" that was conducted in Dhulhijjah.

Crocogan, Tikel / Baresan, Tikel cockscomb and attack is a type of tribal house using, where all four kinds of traditional houses can still be encountered in the village Kemiren. The building - the building is hundreds of years old. The building was designed to withstand earthquakes, with the main structure of the arrangement of four poles saka (wood) beam with sparring system without spikes (*Knokdown*) but using Paju (*pasak pipih*). Each type of roof has a different meaning and privileges. Differences custom home roof Osing also have a different social status.

Privileged Kemiren traditional village, still keep the traditions that has existed since their ancestors. Barong Ider Bumi, Tumpeng Sewu, wine - parade and art barong. Coexist with the spirit of mutual cooperation, tradition sustained deliberation. In 2013 the community kemiren trigger event along with the name "ngopi sepuluhewu"

## III. RESEARCH METHOD

### A. Framework Research Plan

Type of research is a qualitative research using a case study approach (*casestudy*). In this study, used a case study approach to analyze the implementation of *Corporate Social Responsibility* and the realization of culture performed by local companies towards the development of indigenous cultures in the District Glagah around the company. This study also analyzes the public response to the social concerns of local companies from the cultural aspect. Therefore, this study is to explore and understand the cultural values that exist in society Kemiren village and explain the existence of the cultural values in an effort to the preservation of indigenous culture. So the paradigm in this study is ethnometodology interpretive approach. Through this research are expected to be achieved the main goal of this research is a model of CSR culture

as a form of real participation of local companies in preserving indigenous culture Kemiren Osing tribe in the village.

Researchers collected data through documentation (photos and videos) [4], perform in-depth interviews and field observations addressed to the local companies and communities located in the area of cultural actors Kemiren village Glagah Subdistrict. Local companies that could potentially provide social responsibility towards the preservation of tribal culture Osing. The CSR can provide benefits to communities around the company so it can happen simbiosis mutualitas in the relationship between the community and the company.

### B. Sources and Data Collection Techniques

The research was conducted in community cultural actors in the Village Kemiren Glagah District of Banyuwangi. Ethnometodology as a research approach that wants to unravel the social phenomenon required key informants will provide data, information, experience and others to address research problems. The informants of this study were divided into two:

- 1). The informant to uncover the cultural values including cultural actors, studio owner arts and traditional elders, to determine the source of funds used for any cultural performance is done either in the form of routine or held to welcome the guests.
- 2). Informant to uncover the participation of local companies in the preservation of culture is the local company, a member of the Arts Council Blambangan, Journalist, Department of Tourism and Member of the Board, to determine the real role in the preservation of their cultural and regional policy.

The identity of the informant who used only the initials to replace the actual name of the informant. Data were collected by direct observation at the time of implementation of indigenous culture and at informal. The research instrument used is the in-depth interview to the cultural actors who performed with the snowball method. Tops of all it will take a cultural actors who play an active part in cultural activities and events customs districts. Furthermore, based on the informant information will be found another informant.

Interviews were also conducted in-depth to

explore the data to a local company, Government tourism office, members of Art board of Blambangan (DKB) and board members and community leaders. In addition, data collection techniques are also done through observation and documentation, observation and documentation is done to get a picture of the general condition of the local company and the implementation of the indigenous culture.

Depth interviews were conducted to learn more about the application and CSR budget, funding for indigenous cultural activities, participation / support of the local company. The secondary data to complement the general picture of local companies and cultural activities comes from a variety of data and existing documentation such as regulations on CSR culture and corporate data that has been doing CSR culture.

### 3. Techniques Data

Used Analysis of data obtained in this research is to use inductive data analysis. The process of data analysis begins by examining all the data collected through interviews and field observations as well as official documents from several agencies associated with the research. Having studied and learned later is generated into a general conclusions based on empirical facts about the sites.

The procedure of data analysis in this study using data analysis model of [1]. The analysis procedure performed is data reduction, data presentation, and conclusion. The reason of choosing this method because researchers will identify, analyze, describe and interpret phenomena found. All the results of interviews and observations (observation) is reconstructed from memory into files record field (*fieldnotes*). Based on field experience of researchers conducted an analysis during data collection (*analysis during the data collection*), while after the field data collection ended, researchers conducted a post-collection analysis of data (*analysis of data after collection*).

Analysis of the data in the study also were also conducted with triangulation techniques with the source by comparing and checking the degree of confidence behind the information obtained. Triangulation technique is a procedure in which researchers use more than one method that can be obtained independently of the information and data collected. By comparison triangulation techniques do

the following things:

1. Comparing the observed data with data from interviews.
2. Comparing the perspective of someone with different opinions and views of various speakers.
3. Comparing a result of interviews with the contents of a document related.

#### IV. EMPIRICAL RESULT AND CONCLUSION

##### 1. Real Participation Osing cultural Development

###### a. Through the Cultural Development Implementation Ceremony Kemiren village

Until now customary values Osing tribe culture is still very strong. Society with the awareness and the spirit of the high cultured participate in traditional ceremonies were conducted in a routine. Among others, moco lontar held every Wednesday night, routines tumpeng sewu to Seblang, Ider bumi, kebo-keboan. Cultures that have attached themselves to be regarded as a set of patterns of human behavior by relying on creativity and confidence for the necessities of life, so that cultural heritage is still being carried out today. It is expressed by a cultural actors from the village Kemiren:

*"an indigenous tradition that should not be omitted, as Seblang, Ider bumi, kebo-keboan was customary, if the festival sort of festival angklung, a festival of education, was made by the government."*

*"No government intervention, if any form of canvas shelters and sound system, but every body or every group still emits a cone and which has issued the arts gallery. It's from yourself."*

These quotations can be concluded that the villagers still adhere to customs Kemiren rooted tradition in the village and always perform the traditional ceremony with independent funds.

This cultural actors also shared some of the traditions in the village Kemiren, including *mepe kasur*, the mattress issued tradition to dry in front of each house. The mattress is a mattress hereditary given by parents when their children to be bride. Usually the criteria economic assessment capabilities of each pair is of thick and thin mattresses they have. But the underlying moral messages of tradition *mepe kasur*

the actually is to remove or dispose of the disease. Night after the implementation of the *mepe kasur* continued with ngopi sepuluewu. *Ngopi sepuluewu* also an indigenous tradition where every house put out coffee and laid out on the front porch each. They will feel very satisfied if coffee was placed on the porch drinking a lot. Tradition *mepe kasur* and *ngopi sepuluewu* is held every month of Suro.

In a further development *ngopi sepuluewu* not only provides a coffee but also typical snacks such as, lepet, ketan kirik, tape ketan and kucur. But even this tradition evolved into an event that implementation is not provided in front of the homes, but held at the roadside in the village Kemiren and become an event that is no longer free.

Another tradition that salvation or salvation Ider bumi Every year is held syawal second day. These traditions making cone *pecel pitik* then do the procession through the village. The purpose of salvation Ider bumi pleading to God Almighty that the villagers were given safety and to avoid any disaster.

Another tradition is customary *Tumpeng sewu*, the cone presenting a large number of which was held along the village road Kemiren. This custom carried out every month Dzulhijah / Hajj. The moral to the tradition of this tradition is the spirit of mutual cooperation and to pray that their village survived and kept away from all kinds of diseases. *Tumpeng Sewu* is presented with *pecel pitik* (range chickens) were burned and coupled with grated coconut. The torch was lit in a row along the way add a thick atmosphere of tradition in this village.

Rebo Wekasan salvation is also one of the tradition that is still preserved. This tradition is held on the 27th of the month of Safar. Performed at every point springs in the village Kemiren with the hope that spring was melangalir profusely and do not carry disease. There are 27 springs in the village Kemiren, so that salvation was also held in 27 of the water point.

Indigenous traditions are carried out on a large scale is customary ritual Seblang. This ritual dilaksanakan on day 7 Shawwal and held for 7 days.

Implementation of the indigenous traditions Seblang Lulian (Oleh Sari) one of the sacred ritual ceremonies related cultural systems marked specific qualities that command respect and obedience to God Almighty. Activities are strictly regulated by a

specific time and fast, right in the open area under the umbrella of the great white, Circular grounded ground. Young female offenders designated unseen from Seblang descent, wearing a omprok crown made of flowers and young banana leaves, dancing with his eyes closed, accompanied by music and a certain poetry that is believed to have magical powers. Tribal Village Osing Olehsari uphold the teachings of his ancestors. Seblang a symbol of communal dance that human life will be peaceful if the social harmony of man with man, man and nature as well as man's relationship with the supernatural is maintained (B-fest 2017).

Cultural values Osing, particularly in the village of Kemiren are different from those in other villages, such as village Olehsari, Glagah or another as expressed by one of the informants of the Department of Tourism:

*"Why Kemiren village designated as a tourist village for ritual Kemiren indigenous community is still very strong, Is there Olehsari village? There is. Whether in Glagah village there? There is. But not all residents do, just some. While in Kemiren, ranging from eastern to western Kemiren all residents perform traditional rituals. Even the smell of incense in the village Kemiren was something unusual, if in another country is not there. They carried out because it is tradition and custom."*

*While the Cultural figures Osing states: "The art still art. If the rituals are different. Do not be equated. Rituals and traditions are different. Traditional rituals is something that should not be abandoned, if religion is prayer, there is a church, in a ritual there are spells, all intended to invoke the safety of the Creator."*

*One of the residents we interviewed was said: "we will continue to perform traditional rituals though no funding from the government. Normally we do muphu (dues) prior to the ritual, by collecting coins. Traditional rituals existed before the b-fest and will continue to exist even without the b-fest. We actually prefer this traditional ritual to something sacred, not a festival."*

#### **b. Actors Images Culture and Cultural Preservation Efforts Development Through Art Gallery**

Kemiren village has been designated as the Village Osing the same time serve to preserve the

cultural Osing. Cultural tourism area located in the middle of the village it was confirmed that the village is faced Osing and projected as a cultural heritage Osing. Many features owned by the village which this is a typical use of language which is the language Osing. Kemiren village became the center of a tourist location since 1996, because the village has a very interesting cultural potential, such as the unique customs, arts and languages are always charged *wangsalan Osing* and *basanan*.

Discussing about the performing arts, in this village is a lot of cultural actors, both as a dancer, performer instrument music or art gallery owner. Their role as a dancer and performer of musical instruments is to always be able to display the performances at the customs, tradition carried on by the village. While the studio where they are for conservation efforts. They train children to adults so that later they can also inherit a culture deeply rooted in society.

Their art galleries is not a fancy and large has many facilities. In the view of researchers to observe directly at the site, the art gallery was their location or place that can be used to practice the dance. The existence of the tool could be an alternative, meaning that if there is then they use a set of gamelan but if not then they simply use a VCD / CD.

Seventh art galleries in Kemiren village it self is formed on the initiative of the art galleries owner who wants to preserve the cultural customs. Even the existence of the art galleries is not commercialized but purely for artistic practice activities, the following quote the proverb: *"My art galleries no tariffs, Every dance practice to Rp.1.000-Rp.2.000, or free. That's the difference artist of heart and artists who are looking for a profit and enrich themselves"*

The studio is very supportive existence in the implementation of traditional ceremonies as well as events organized by the government. To follow the staging, event or traditional ceremony of course the cultural actors and art gallery owners need a lot of funds.

Based on interview quotes with cultural actors, they reveal explicitly "never" or "not yet" to answer the question of whether they have ever received financial assistance related to routine activities in art galleries or for government events. The question asked by this researcher is to answer the research problem is whether there is real participation of local



company, either directly or through government in effort to preserve cultural custom.

Cultural customary preservation here is in the sense of development in the form of providing assistance to the owners of art galleries and cultural actors who carry out traditional adat activities. Providing assistance to the studio is intended to maintain the existence of the studio because it is through this art studio that children and the younger generation will continue to be sharpened and trained various art that has been entrenched culture.

A very elderly cultural figure said: "Art galleries should have gamelan for dancing, do not use cassettes. But most of them do not have, only a few Art gallery only, because it is a set of gamelan is not cheap "

Answering the question of how the tourism service's role to cultural development especially in Kemiren village, an informant said: "*We empower it not in cash money, but in the form of art actualization, please create the creation and perform, we will pay later. Actualization of this art every week is displayed in blambangan. It is our benchmark whether the galleries deserve to be taken out of the region. So we also have a grate for each dance studio.*"

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

- a). Against the development of culture through the implementation of traditional ceremonies, each group of informants have the same perception, that the traditional ceremony is a ritual and tradition that must be implemented. Form of execution is in accordance with the ritual that has been implemented with the source of funding comes from individuals and communities through muphu (dues).
- b). Against cultural development through the development of art galleries, each group of informants has different perceptions;

The perpetrators of culture: they feel that their studio has never obtained funding, either from the government or from the company. Funding for saggar development, whether for training or for performing (b-fest or staging) is done at an

independent cost.

Cultural figures: The owner of the art gallery has its own fund, they should get help such as equipment

Government tourism office: the government provides assistance in the form of art actualization. the art gallery given freedom to be creative and actualize in art.

## 2. Culture CSR Model as Local Corporate Participation Model on Cultural Preservation

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

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

In the implementation of ceremonial event of this kind, the role of government in this case is to provide supporting in the form of branding outside, the government does not intervene in the activities of traditional ceremonies.

Preservation in research is an attempt done so that art galleries can play as much as possible, have a place to practice, have gamelan, have barong, have costumes and others so that they can contribute maximally in the preservation of indigenous culture.

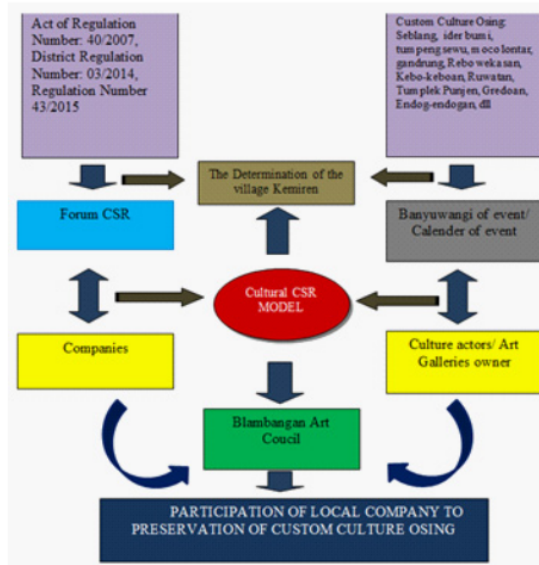
Based on observations of researchers in the field, based on secondary data obtained through the research agencies and through the website and based on interviews with several groups of informants, researchers obtained some conclusions:

- a). Banyuwangi District has local regulations on CSR namely Banyuwangi District Regulation Number: 3/ 2014 About Corporate Social Responsibility
- b). Regulation Bupati Banyuwangi Number: 43/ 2015 on Implementation Guidelines regulations

- banyuwangi district Number: 3/2014 on corporate social responsibility
- c). Banyuwangi values of indigenous culture Osing tribe still continues to be preserved such as: Seblang, Ider bumi, tumpeng sewu, moco lontar, gandrung, Rebo wekasan, kebo-keboan, ruwatan, tamplek punjen, ruwatan, Endog-endogan, etc.
  - d). Various traditional rituals are packaged in the form of banyuwangi festival and festival combined with various local government formation
  - e). Local Government has set Village Tourism through Local Regulation Number: 1/2017 About Tourism Village
  - f). The Local Government has established Kemiren Village as a Tourism Village. This determination because Kemiren village is the only village whose people still carry out the ritual intact
  - g). Own art galleries and cultural actors in desperate need of funds for good development owned art galleries equipment, costumes or for training activities and performances
  - h). Local companies in Banyuwangi have partially implemented their obligations to issue CSR, others still do not. CSR that has been issued by the company is managed by the local government for various purposes, including for the culture. However, the usefulness of cultural development has not been felt by cultural actors and studio owners
  - i). CSR Forum in Banyuwangi was formed to convey the plan, implementation and evaluation of corporate CSR
  - j). Blambangan Arts Council (DKB) is required to be a mediator between cultural actors / art galleries owners and the company
  - k). The role of cultural CSR directly to cultural actors in the form of built art galleries is expected to help the development and preservation of culture
  - l). Legislation is required to legally protect such interests.

CSR model as a model of local participation on the preservation of culture custom Osing as illustrated in Figure 1:

Figure 1. CSR model

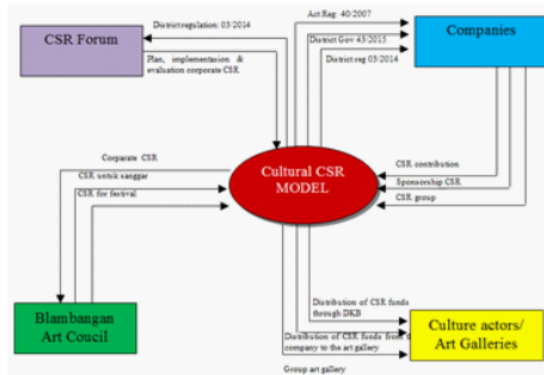


Based on the CSR Model on the participation of local companies in the preservation of Osing custom culture, furthermore this research also makes a model of CSR funds flow. This CSR funds flow model is intended to provide a more transparent explanation of CSR funds with the aim that CSR funds that have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

The following is the flow of CSR funds formed through the CSR Model with related parties such as companies, CSR forums, Blambangan Arts Council and cultural actors / art galleries owners.

The CSR funds flow model presented in this study provides three alternatives for the distribution of funds that can be applied. The alternatives that can be chosen and expected properly distributed to the cultural actors as well as the purpose of corporate partitioning in CSR Culture (Figure 2).

Figure 2. Distribution CSR



Three alternatives to the CSR fund flow model are as follows:

1. Model the flow of funds through the Arts Council Blambangan (DKB)

Companies as a participating party to spend funds in the form of CSR culture can distribute CSR funds in the form of distribution through DKB. The distribution of cultural CSR funds through DKB, will be managed transparently. DKB can do mapping art studios that require funds for the development of art gallery or for festival activities. The role of DKB in this case is expected to be a mediator between cultural actors / owners of the studio with the company. So that CSR can properly distributed to the affected parties or parties that require funds.

2. Model flow of funds to cultural actors

Distribution of CSR funds from companies in this alternative is done directly to the cultural actors in the form of sponsorship, among others can be in the form of company support for studio performances, studio development in the form of funding for the purchase of art or uniform tools, or corporate donations in the event -event specific. Distribution of CSR funds is not done continuously but at certain moments and at certain studios at random. But the distribution of funds can be distributed directly to cultural actors for the development of art.

3. Model flow of funds to art galleries

The third alternative CSR fund flow model is to provide group art galleries. This model will be more perceived by the art gallery. As well as distribution CSR funds for small business development, this model also has the goal of growing and developing

existing studios in order to continue to preserve indigenous cultures and cultures through existing art galleries

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

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