

# Management of Cultural Literacy Among Osing Tribe Women and Children for Local Culture Preservation

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**Abstract** – The preservation of the local culture of the Osing Banyuwangi tribe cannot be separated from the role of women, especially mothers, in transmitting cultural values through cultural literacy which is applied to the next generation. Apart from the role played by mothers, there is also the role of cultural studies which manage cultural literacy. One of them in Banyuwangi Regency is Sapu Jagad Studio located in Kemiren village which manages cultural literacy to maintain the local culture of the Osing tribe. Therefore, this research aims to analyze how to manage ethnic cultural literacy for women and children in preserving local culture. The approach applied in conducting this research is a case study with qualitative methods. Data sources were obtained by applying data collection techniques in the form of interviews, observation, and documentation to studio managers, groups of women, and children involved in the Sapu Jagad studio. The analysis technique used is the Miles & Huberman model which is carried out through 3 stages, namely collection, reduction, presentation, and concluding the data that has been obtained.

The results obtained from this research are the management process of the Sapu Jagad studio through the management stages of institutional management, the learning process, and the impact obtained from managing cultural literacy for women to preserving the local culture of the Osing tribe in Banyuwangi.

**Keywords** – local culture, literacy, women, Osing tribe.

## 1. Introduction

The family is the first educational institution for young children to gain knowledge before entering the world of school. In the family, there is also an informal learning process about life as an individual and social creature by introducing the environment to a child, educating the child's character, instilling life values, and introducing and fostering a sense of love for local culture in children as the next generation of the family bring about the future of society [1], [2]. Children need to be prepared to continue the noble values of their successors, so children need to know their social and cultural environment [3]. Culture is one of the elements that build life in society, where culture is the overall result of human ideas or work, whether in the form of character or activities carried out in all aspects of human life [4], [5].

According to Berry (1980) in Yuniardi (2017) several cultural categories are embedded in people's lives. These cultures include food and clothing, houses and technology, economic and transportation systems, individual and family activities, communities and government, welfare, religion, and science to sex and life, all of which are formed as a result of interactions between humans and other humans. One way to foster a love of culture is to emphasize literacy [6]. Literacy today is not only about the ability to read and write. More than that, literacy is literacy, namely the ability to understand all contexts related to life, one of which is culture [7] [8].

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DOI: 10.18421/SAR73-08

<https://doi.org/10.18421/SAR73-08>

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Received: 13 June 2024.

Revised: 23 August 2024.

Accepted: 30 August 2024.

Published: 27 September 2024.

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Cultural literacy is defined as the ability to understand the culture so that it can convey national identity through a culture that is considered a way of life, beliefs, values, and symbols held by a group of people [9], [10]. With the great hope that the family will be the main source of literacy and knowledge for children, it is necessary to pay attention to parenting patterns and literacy for parents and families, in general, to support knowledge and increase the literacy level of early childhood [11]. Cultural literacy needs to be carried out and instilled by families in children so that they can understand the culture of their ancestors which is full of wisdom values [3], [10]. Families can carry out various activities to foster a culture of literacy in children.

Indonesia, as a country rich in culture, is still embedded and followed by its community groups [3], [12], [13]. This is a real challenge in initial actions to improve the personal and social skills of each member of society in the context of preserving local culture. The way this can be done is through the application of 4C competencies, namely (1) critical thinking; (2) creativity; (3) collaborative; and (4) communication in any field and for anything. So, the cultivation and habituation of literacy have to start when children are in their golden age, during that period children will more easily accept new and interesting things to learn. In instilling literacy at this time, the first language used by a mother is mother tongue, where mother tongue is the first language that humans have mastered since they were born through interaction with fellow members of society, such as family, and the local community so that it will facilitate the process of instilling literacy until internalization of life values in early childhood [11].

The acculturation process taught by parents to the next generation is carried out by paying attention to several developments that follow as a consequence of the development of human thought patterns. It is not only the form that is transmitted, but it also includes the values and norms that apply and are adhered to by members of the supporting community, where the norms and life values handed down by parents are always endeavored to be upheld.

From this statement, it can be seen that the role of the family, especially women as mothers, in preserving local culture is crucial because how a mother cares for and educates will influence a child in carrying out his life by the cultural values that apply in society. However, Indonesian culture sometimes marginalizes the role of women, thereby affecting the process of forming national character [14], [15]. This is due to the existence of a cult stereotype that women are only capable of doing domestic work and are not allowed to make policies that will provide opportunities and benefit women.

According to Haftalifia (2022), in Figure 1 we can see if women play an important role in preserving local culture, namely as bearers of traditional values and in maintaining cultural heritage. Apart from that, women also have a role as teachers and artists in introducing local culture to the community [16], [13], [17].

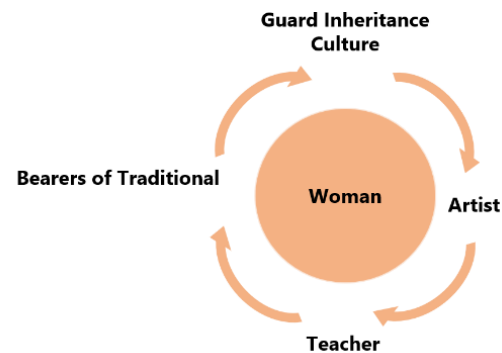


Figure 1. Women's Roles (Haftalia, 2022)

East Java has a rich local culture that is still preserved today. One of the areas where traditions are grounded is Banyuwangi. Banyuwangi as the easternmost district of the island of Java borders Bondowoso Regency, Situbondo Regency, and Jember Regency and borders the Bali Strait. It has cultural diversity, both local culinary delights, traditions, and natural tourism that upholds local wisdom values, making Banyuwangi nicknamed "The Sunrise of Java". Banyuwangi culture is guarded and preserved by the Osing tribe. The Osing tribe an indigenous tribe that inhabits Banyuwangi passes down their traditional and cultural heritage from generation to generation. The culture inherent in the Osing tribe is very unique and is still preserved, from typical types of food such as tumpeng sewu, koloan selamatan, ngingang, and ritual pecel pitik. Apart from typical food, the local culture of the Osing tribe that is still maintained is language, maintaining kinship, Hindu-Buddhist beliefs, traditional houses, various kinds of traditional ceremonies and traditions such as gedhongan tradition, barong ider bumi, village clean tradition, mepe kasur (matrass), and angklung paglak. Local cultural preservation is widely implemented in one of the villages in Banyuwangi, namely Kemiren village. It is in this village that the local culture of the Osing tribe is maintained and managed well, not only by the family but also through a cultural studio [18], [19]. Cultural studies are traditional institutions formed by the community to carry out cultural activities, such as cultural learning, as a place to gather to learn and spread cultural values to the community of adherents [20].

Sapu Jagad Studio is one of the few in Banyuwangi that still preserves the original culture of the Osing tribe. This studio is located in Kemiren village, Glagah subdistrict, and is managed by Mr. Sucipto. Sapu Jagad Studio apart from having dance and music learning activities, also accommodates women and the community in passing on the local culture of the Osing tribe to children as the younger generation so that the local culture of the Osing tribe remains sustainable. Based on these conditions, the importance of literacy for women and children is reflected in fostering a love of Osing tribal culture. Thus, researchers are interested in studying the management of the Osing tribe's cultural literacy for women and children in the Sapu Jagad studio to preserve the local culture of the Osing tribe. This research was studied to know the management of cultural literacy of the Osing tribe which is preserved through familiarization by women and children, especially those developed at Sapu Jagad Studio Kemiren Banyuwangi.

## 2. Methodology Section

This research is a case-study research Dr. Subana explained that case study research is research carried out by focusing on a case in detail and intensively on a subject and will produce a longitudinal picture of the research data [21]. A case study is a study in detail of a setting a subject person a document repository or a particular event [22]. In the case of excavation, data will be extracted in-depth and intensively analyzed for the interaction of the factors involved. This research revealed the cultural literacy of the Osing Tribe for women and children at Sapu Jagad Studio, Kemiren Village, and Banyuwangi. The research subjects were women and children who were members of Sapu Jagad Studio.

The informant was chosen based on the consideration that Sapu Jagad Studio has accommodated women in passing on the local culture of the Osing tribe to children as the younger generation.

The research method used was qualitative research. Qualitative research is a research method used to examine a natural situation (what it is) in depth with the researcher as the main instrument [22], [23]. The types of data used in this case study research are primary data and secondary data. Primary data was obtained by applying data collection techniques in the form of in-depth interviews with women and children who are members of Sapu Jagad Studio. Apart from conducting interviews, data collection was also carried out by conducting participatory observations to see the cultural elements of the Osing Tribe community, the condition of the Osing Tribe's cultural literacy, the process of instilling cultural values, the facilities and infrastructure that support increasing cultural literacy, the role of women and children in cultural literacy of the Osing tribe, forms of involvement of women and children in cultural literacy, as well as strategies for women and children to increase cultural literacy of the Osing tribe at Sapu Jagad Studio, as well as documentation studies carried out by recording videos and photographs as well as collecting reports development of activities to become supporting data. The secondary data used to support this research was obtained by studying literature related to the cultural literacy of the Osing tribe, the management of cultural studios, and the role of women as cultural actors to complement the primary data.

After getting the data, the next step is to carry out data analysis. The analysis technique applied in this research is the Miles & Huberman technique with the following steps in Figure 2.

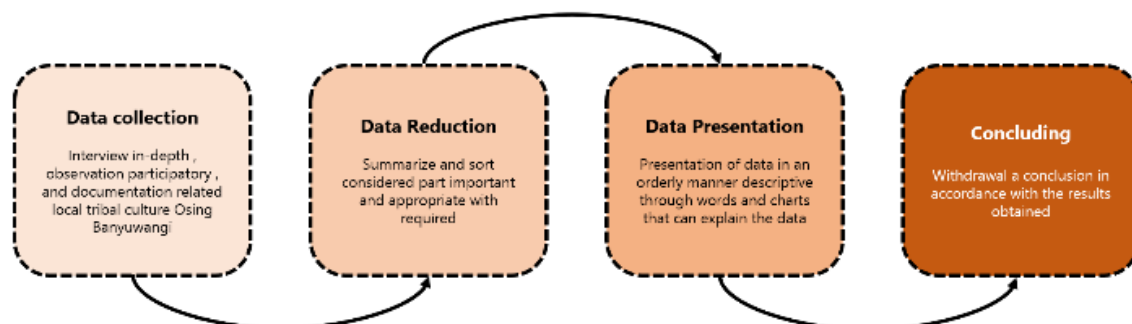


Figure 2. Analysis Steps (Miles & Huberman, 1994)

To obtain reliable research results, researchers checked the validity of the data.

There are 3 types of triangulation techniques, namely source triangulation, engineering triangulation, and time triangulation [24].

In this study, the researcher used source triangulation, where source triangulation is a triangulation technique used to test validity by comparing data that has been obtained through several sources. In line with this opinion [25], source triangulation by comparing or re-checking the data obtained to increase the degree of trust and truth of information that has been obtained using tools and at different times [26].

### 3. Results

From data collection activities carried out by researchers using predetermined observation and interview techniques, researchers found several findings related to the management of Osing Tribe cultural literacy for women and children at Sapu Jagad Studio. The results of this research focus the discussion on the process of managing the cultural literacy of the Osing Tribe, the learning process of women and children, as well as the impact of managing cultural literacy for women and children at Sapu Jagad Studio on the preservation of the culture of the Osing Tribe.

#### a. Process of Managing Cultural Literacy of the Osing Tribe at Sapu Jagad Studio

In managing cultural literacy for women and children at Sapu Jagad Studio, it is introduced through several processes until the culture of the Osing Tribe is internalized in life. The initial process that took place at Sapu Jagad Studio was to open it to anyone who wanted to learn about the local culture of the Osing Tribe, especially women and children. Apart from that, studios that manage local cultural activities also collaborate to strengthen culture. This is proven by the results of interviews conducted by researchers as follows:

"The studio welcomes anyone who registers. The studio accommodates various abilities and interests that children have. Everyone is brought together to then learn art together. Apart from that, the relationship between the Sapu Jagad studio and other studios still has sibling ties, which can provide greater opportunities for young people to learn and teach each other. "Often between studios carry out joint exercises and attend invitations to artistic performances in the form of collaboration." (Sucipto 2/3/2024)

From the answers given by informants to researchers, it can be seen that the process of learning Osing Tribe culture carried out at the Sapu Jagad studio has a sibling bond so that it can strengthen brotherly relations in the Osing Tribe as well as

provide opportunities for young people to develop their potential in preserving their local culture through training, together or collaborate. With a process like this, it will be easy for the Osing tribe to preserve their local culture because a regional spirit has been formed that is born from each individual to be able to preserve their cultural traditions.

#### b. Learning Process for Women and Children at Sapu Jagad Studio

##### 1) Learning Stages

The learning process is carried out through stages until the learning objectives that have been set are achieved. Likewise, Sapu Jagad Studio is a cultural studio that is active in preserving local Banyuwangi culture. The stages carried out in the process of managing the preservation of local Banyuwangi culture at the Sapu Jagad Studio for children and women are carried out from the basics. This was conveyed by Mr. Sucipto the head of the Sapu Jagad Studio as follows:

"The stages carried out in the studio management process in preserving this culture are carried out with a basic introduction to dance, such as the Gandrung dance, jaran goyang, barongan. There is no specific curriculum, but everything is adapted to the abilities of each participant." (Sucipto 2/3/2024)

From the answers given, it can be seen that the stages carried out in the process of managing the Sapu Jagad Studio, especially in the process of teaching children, do not have a curriculum as a particular standard, but are carried out informally, namely by looking at the abilities of the children as learning participants. The learning process starts from basic introduction to movements until children can imitate movements skillfully and then they can become peer tutors for their peers.

The process of learning the culture of women and children of the Osing Tribe in Banyuwangi is carried out in several stages, where the learning stages are adjusted to the student's ability to learn the art of dance; this is proven by the following interview results:

"Yes, the introduction of cultural values in the Osing tribe, precisely at the Sapu Jagad studio, is adjusted to their age. There are levels, for example in dance skills; there are stages from beginner to advanced. "If there are children who, for example, are still small but can be considered proficient, then later they can occupy the front row and can be used as leaders in training activities." (Sucipto 2/3/2024)

In the next discussion, the stages of introducing cultural values to children are carried out from the age of 3 years, starting in a simple way, namely by inviting the child to see a traditional dance performance, then indirectly the child will be able to observe how traditional Banyuwangi dance movements are performed by the dancers. Evidenced from the results of the interview as follows:

"Cultural values are introduced to children from the age of 3 through dances. Like the chicken dance. But to start studying culture more seriously with children usually starts when children reach school age in grades 3-4, but it is not possible if children have started to be interested in learning from an early age, it can be started right away." (Sucipto 2/3/2024)

From these answers, it can be seen that children are introduced to cultural values from the age of 3 years, but children can also take part in learning when they are interested in their traditions. This answer was then continued by Mr. Sucipto who said that cultural values were introduced in the family environment by the mother through daily habits, especially when there were cultural performances which became a place for the mother to introduce local culture.

"Cultural values are introduced to the family environment by women (mothers) when they are still small, namely when taking them to school, accompanying children when playing or watching Osing tribal cultural performances, and directing children to learn local culture." (Sucipto 2/3/2024)

Apart from inviting children to see traditional art performances from the Osing Tribe, parents, especially mothers, also often invite children to contribute to artistic and traditional activities carried out in the village. This was conveyed by the informant during the interview as follows:

"To introduce culture, parents invite their children to contribute to arts and traditional activities that are routinely carried out in the village. Apart from that, those of us who have parents who are dancers or cultural practitioners have supported their children from childhood to learn art in the studio. "It doesn't stop at the studio; parents also support their children to have big careers in the world of art, so that some of us are included in BPAN (Archipelago Indigenous Youth Front)." (Roky 2/3/2024)

This answer is in line with the opinion expressed by Rosyid as follows:

"If there is a spectacle event, a celebration, all mothers and women will take their children along the side of the road to see the barong spectacle and other types of singing arts activities." "Involvement from an early age, when their children are born (the Osing Community) is already formed, they will continue dancing or playing musical instruments." (Rosyid 2/3/2024)

This answer was strengthened by the opinion expressed by Mr. Sucipto, where he conveyed the duties of a mother, apart from caring for her child, but also controlling her child in the learning process of introducing traditional culture, apart from just accompanying the child while studying in the studio.

"Parents, especially mothers, have intense control over their children. Even though parents fully trust the studio to teach their children good things and good culture, especially for those who are still of school age, parents also accompany their children's activities while studying at the studio, especially activities outside the school that involve people from outside the tribe. This is done as a form of supervision and care by parents for their children, especially girls. In everyday life, parents who accompany children during the process of learning cultural values also apply them in the form of instilling habits in everyday life. "Children and parents alike learn traditional traditions of mutual respect, affection and doing things with a sense of gratitude that can be applied in everyday life." (Sucipto 2/3/2024)

From these answers, it can be seen that to create habituation (habits) through local traditions, an intensive parental role is needed in instilling cultural values. Apart from being carried out by parents, girls can also play a role in the cultural learning process, as is done by Gandis, one of the peer tutors at Sapu Jagad Studio who is actively involved in teaching dance. This is proven by the answer as follows:

"I teach dancing to young children who attend the studio, I have been doing it for a long time" (Gandis 2/3/2024)

Not only Gandis, but Karmila also did the same thing. Apart from teaching young people how to dance, they also teach them how to wear costumes as well as internalize the meaning of the costumes they wear. This is shown by the following answers during the interview:

"I teach my younger siblings at home, at my neighbor's house I teach dancing costumes." (Karmila 2/3/2024)

From these answers, it can be seen that the process of introducing and instilling local Banyuwangi cultural values is proceeding in synergy between studios, women's groups, parents, and similar institutions. Apart from teaching, Mr. Sucipto said that efforts to preserve local culture were also carried out by actively participating in traditional activities by the community. This is shown in the interview answers as follows:

"To preserve the traditions of the Osing tribe at the Sapu Jagad Studio, this is done by participating in traditional activities by the entire community, when there are activities to commemorate holidays. So that habits create habits in people's lives, especially for women as cultural subjects." (Sucipto 2/3/2024)

From several answers and explanations mentioned above, it can be concluded that women's groups, both youth and parents (mothers) in Banyuwangi have a crucial role in preserving regional traditions, namely through community activities and assistance in the learning process of Banyuwangi regional arts.

## 2) Learning Methods

Method is the method or approach used by the tutor in the learning process to achieve the learning objectives. In this case the Sapu Jagad studio is carrying out its learning activities. From interviews and observations carried out by researchers with the owner of the Sapu Jagad studio, Mr. Sucipto, the following results were obtained:

"The (peer tutoring) model applied in managing cultural literacy at the Sapu Jagad Kemiren studio is dance training activities, gamelan music..." (Sucipto 2/3/2024)

From these answers, it can be seen that the learning process is carried out by applying training methods, namely dance and accompanying music (gamelan) to the students. Apart from applying this training method, in the teaching process, the peer tutoring method is applied, namely that participants accompany and teach each other in their learning process. This is proven by the following interview results:

"To introduce culture to the younger generation, especially women, the studio introduces the basics of traditional arts in the Osing tribe."

"Introduction is also accompanied by direct training where participants share their knowledge or abilities and teach each other." (Sucipto 2/3/2024)

This opinion is also in line with the opinion expressed by Roky as follows:

"Apart from that, between friends, we usually take responsibility for teaching the small children who are members of the studio..." (Roky 2/3/2024).

From the answers given above, the cultural learning model applied is peer training and tutoring, which means that young people (children to teenagers) provide assistance and direction to each other during the training process, whether in dancing practice or playing gamelan music. This answer was then continued by Roky, who stated that the management and peer tutors at the Sapu Jagad studio were a milestone in introducing the basics of Osing tribal arts through joint training activities.

## c. Learning Support Facilities and Infrastructure

Apart from methods, facilities, and infrastructure are crucial factors in achieving success in learning objectives, including at the Sapu Jagad studio which studies local Banyuwangi culture. At the Sapu Jagad studio, the facilities and infrastructure needed include musical instruments and tutors. This was conveyed by Mr. Sucipto the owner of Sapu Jagad Studio as follows:

"The facilities and infrastructure that support the cultural inheritance of the Osing tribe at the Sapu Jagad studio are musical equipment such as gamelan, human resources (including personal abilities that can later guide and direct the next generation)." (Mr. Sucipto 2/3/2024)

From the answers to the questions submitted by Mr. Sucipto, it can be seen that at the Sapu Jagad Studio, children are taught how to play traditional musical instruments and dances supported by musical instruments and costumes by teaching assistants (tutors), so that the intergenerational learning process continues.

## d. Impact of Cultural Literacy Management for Women and Children at Sapu Jagad Studio on the Preservation of Osing Tribe Culture

The process of managing cultural literacy for women and children at Sapu Jagad Studio has an impact on the existence of local Banyuwangi culture in the lives of its people.

This begins with a simple process and is woven synergistically between elements, from young people to parents who entrust their children to study in the studio, which ultimately has an impact on instilling cultural values in children until ultimately cultural values continue to be embedded and inherited. This opinion is proven by the results of interviews conducted by researchers with Mr. Sucipto as follows:

"The internalization carried out by the management and conservationists of Studio Sapu Jagat is not just about educating and teaching dance to students, but how to shape character, personality, and character as true dancers. This process requires continuous instillation of values, attitudes, and doctrines, through words, actions, behavior, and concrete examples in everyday life." "Even forming a genuine Osing dancer requires strong physical and spiritual strength, as well as a sincere soul to serve for the greatness and glory of culture." (Sucipto 2/3/2024)

From the explanation given, it can be concluded that the process carried out in the process of managing cultural literacy at the Sapu Jagat studio is carried out in a gradual process starting from the informal socialization of local culture carried out by parents to the internalization of cultural values in children.

#### 4. Discussion

Literacy is not only limited to the ability to read, write, or count. As time goes by, the scope of literacy is getting wider, including cultural literacy [27]. Barrat-Pugh & Rohl in Triwardhani et al., (2023) state that literacy has to be implemented practically and not just achieved cognitively (limited to knowledge), but realized through participation in the environment to form perspectives, communication skills, values, and the knowledge of the people.

Cultural literacy has a broad meaning. One of them is the ability to understand a culture where this culture is the identity of a society that adheres to its rights and obligations to improve the quality of individuals and society in a country [10]. This is because Indonesia is a country that has cultural diversity. Therefore, its people need to have cultural literacy skills to be able to preserve the culture of their nation. As happened at the Sapu Jagat Banyuwangi studio. Sapu Jagat Studio is a center for studying local culture and preserving it. In the process, cultural preservation in Banyuwangi cannot be separated from the role of women and children, therefore in this research, we will discuss the process of managing the cultural literacy of the Osing tribe at Sapu Jagat Studio Banyuwangi [28], [29].

##### a. Process of Managing Cultural Literacy of the Osing Tribe at Sapu Jagat Studio

Culture is an inseparable part of society. Culture is passed down from generation to generation through stories, customs, and rules that are followed over a long period [5]. Culture is a very close part of the life of a society, especially a society that still holds, implements, and upholds the values of traditions.

Internalization is a complex and long process in the concept of culture [30]. According to the KBBI, internalization is defined as a process of deepening, appreciation, and mastery that takes place through guidance, coaching, and mentoring. Meanwhile, in the cultural context of the Osing Tribe at the Sapu Jagat studio, cultural internalization can be seen through the processes carried out there. The process of internalizing the culture of the Osing Tribe is carried out in addition to activities in the studio by continuing to be open to people who want to learn about local Banyuwangi culture. Cooperation (collaboration) is also carried out between studios to accommodate the potential of teenagers in strengthening the local cultural community.

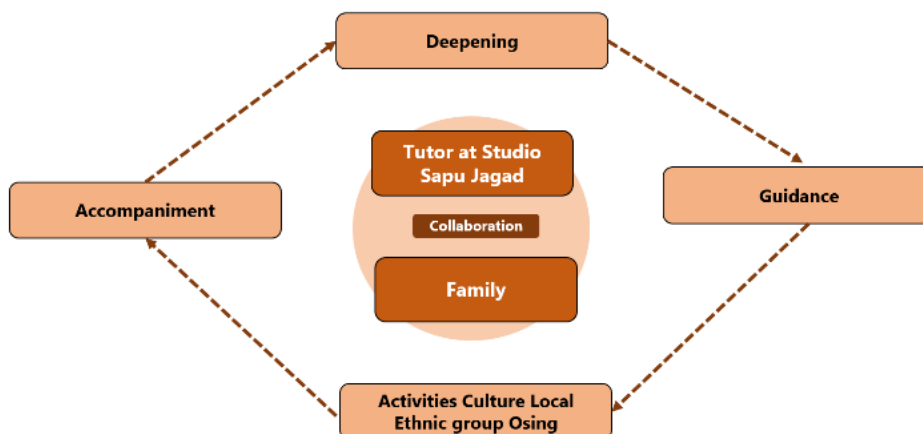


Figure 3. Cultural Internalization Process

From the Figure 3, we can see the cultural deepening process is carried out through joint art training activities, assistance in learning dance and music by peer tutors, daily activities, and actions that are in line with the values of the Osing tribe life. The introduction of cultural values to children is carried out from the age of 3 years, starting in a simple way, namely by inviting the child to see a traditional dance performance, and then indirectly the child will be able to observe how traditional Banyuwangi dance movements are performed by the dancers or by inviting children to contribute to cultural activities that parents and family pass down intensely to children so that they can understand their local culture [31]. This process is carried out continuously and informally, making it easier to instill local cultural values in children.

Success in instilling local Banyuwangi cultural values in the younger generation through Sapu Jagad Studio cannot be separated from the management process it implements. Management linguistically comes from the English "Management" which is defined as managing, controlling, arranging, or handling something. According to George R. Terry in Amniaty (2018) states that management consists of 4 process stages, namely planning, organizing,

actuating, and controlling. From this statement, Sapu Jagad Studio has carried out all stages of the management process. Findings obtained during research in the field, researchers found that in the stages of the process that occurred, Sapu Jagad Studio carried out it using a simple and traditional management system that can be seen in Figure 4.

This is shown in each stage, which always collaborates with regional activities and holidays and works together with the family. In the planning stage, as an initial stage before carrying out activities and also as the first function of the management process, the Sapu Jagad studio coordinates with management members regarding routine activities that are always carried out in the studio. Coordination of activity planning is not only carried out to carry out routine activities but is also carried out if there will be activities on big holidays or preparations for visits by guests to the studio. The forms of planning carried out start from carrying out coordination, compiling a schedule of learning activities, arranging a responsible tutor, drawing up an event concept, arranging finances, to drawing up a long-term studio activity plan for the development of the Sapu Jagad studio.

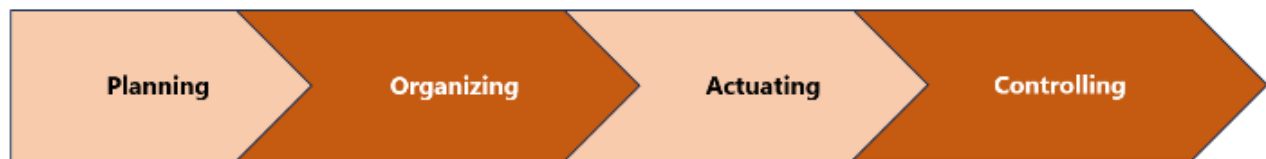


Figure 4. Management Stage of Sapu Jagad Studio

The second stage in the studio management process is organizing, which in this stage is carried out by forming an organization starting from the studio administrators and those responsible for each activity. This is done to make it easier to achieve the goal. Next, in the actuating stage, which is a management function related to transformation efforts, guidance, providing advice and orders [26]. This function is demonstrated by taking action, both by the leader and by members of the studio management. At the Sapu Jagad studio, the studio leaders motivate their members, in the form of guidance, direction, and awards. This is done with a sense of kinship so that in the process of mobilizing the studio as an art learning institution in this region it becomes warmer and more orderly.

As for the final stage, namely supervision (controlling) [26]. Controlling is a management function that carries out assessments and provides corrections (improvements) to work results. Supervision is the duty of a leader.

This is done by supervising members in carrying out the established studio activity program. Mr. Sucipto as the head of the studio always provides supervision to its members, starting from routine training activities, village events, art invitations, as well as visiting events. Apart from providing supervision in artistic activities, Mr. Sucipto also evaluates the activities that have been carried out, this is done to know the success of the activities carried out as a material for improving activities and efforts to develop the studio in the future.

#### b. Learning Process for Women and Children at Sapu Jagad Studio

##### 1) Learning Stages

An art studio is a place used by a group of people or a community for artistic activities. One of the activities carried out in it is in the form of non-formal learning activities about art [24]. The learning carried out at the Sapu Jagad Kemiren Banyuwangi studio is the traditional art of dance and music of the Osing Tribe.



In the process, learning is carried out through several stages to achieve the goals expected as the final learning achievement.

Learning dance aims to develop sensory perception through creative artistic experiences according to character through movements and stages of skill development for studio students.

The aim of learning the art of music is to develop sensory perception through creative artistic experiences according to character through sounds adapted to the dance atmosphere and the stages of developing the abilities of studio students [29], [30].



Figure 5. Learning Stages

In contrast to studios in general which run systematically and in a structured manner, at the Sapu Jagad studio there is no specific curriculum that is carried out in a standard way, but they teach according to the flow and needs of the students. As stated by Mr. Sucipto during the interview, the learning process began with a basic introduction to dance, both *gandrung*, *jaran goyang*, and *barongan* dances. After students understand the basics of the dance being studied, then students imitate each movement that is exemplified, then move up a level until each student can be said to be proficient and can become a peer tutor for other colleagues. The cultural learning process for women and children of the Osing tribe in Banyuwangi is carried out in several stages, where these learning stages are adjusted to the student's abilities to be able to learn dance and music. The stages of the learning are briefly depicted in Figure 5.

## 2) Learning Methods

In a learning stage, it is never separated from the method that leads to the learning objectives. The method according to Khuluqo in 2020 is a method applied to achieve a goal, which in this context is a learning objective. In line with this opinion, Ginting (2008) in Dewi (2020) state that learning methods are patterns that are used as basic principles of education as well as basic techniques in managing resources so that the learning process occurs for the learner [24].

The application of this learning method is closely related to the development of students' learning, including art learning, because the right method will foster good learning motivation, especially in encouraging the preservation of local culture. The results obtained from interviews show that the learning process that occurs at the Sapu Jagad studio applies peer tutoring and drill methods.

### a. Peer Tutor Method

According to Ahmadi and Supriyono in Dewi et al., (2020), the peer tutoring method is a type of method that involves appointing students to help

their friends who are having difficulty learning so that their friends can understand the material well. As for the peer tutoring model that occurs at the Sapu Jagad studio, tutoring is carried out by students who are already proficient in understanding and performing dances and teaches to students who are new or beginners [24]. These peer tutors were appointed because their abilities were already at an advanced level obtained from previous learning results, both from the Sapu Jagad studio and from studying through other communities.

The learning process using the peer tutoring method at the Sapu Jagad studio is considered appropriate because, with the peer tutoring method, students who have not been able to master the dance or music movements being taught dare to ask questions without feeling embarrassed or afraid. Apart from that, it can also strengthen relationships between students even though they come from different school backgrounds or ages.

The benchmark for proficiency in becoming a peer tutor is if students can produce *wiraga*, *wirama*, and *wirasa* in the art of dance. *Wiraga* is closely related to how to express it physically through movements in dance. Furthermore, *wirama* is related to the sharpness of taste and sensitivity to rhythm which is integrated with the movement, then *wirasa* is closely related to the spirit and emotional disposition that is by the content of the dance being performed. So that from one unity each of these elements can convey the cultural values that are internalized in the lives of the people.

### b. Training Method (Drill)

Drill method or what is usually called training is a teaching method that is carried out by training students to perform skills according to the material that has been taught, which in this context is the traditional dance and music of the Osing Banyuwangi tribe. In the process, the two methods applied, namely the peer tutoring method and the training method, went hand in hand.

After students receive assistance from peer tutors, then students imitate traditional movements and music as exemplified.

The aim of implementing the training method in the Sapu Jagad studio is so that students have appropriate motor skills when playing the traditional dance of the Osing tribe [28]. In this method, it is very demanding for students to perform dance movements and play traditional musical instruments repeatedly until they have a deep understanding and can memorize the material provided as well as practice the skills of what they have learned.

Of the two methods applied at the Sapu Jagad studio, apart from the learning process, the internalization of cultural values is also strengthened by synergistic cooperation between managers, tutors, and parents of students. That is the role of a mother in accompanying her child in learning about the culture that dominates the Banyuwangi Kemiren environment, to create a society that is literate in local culture.

### 3) Learning Support Facilities and Infrastructure

Facilities and infrastructure are tools and equipment used in the direct learning and teaching process, such as buildings, classrooms, chairs, tables, and learning media [30], [31]. Facilities and infrastructure are some of the supporting factors that influence the success of learning. According to Mulyani (Yani, 2020; Korina, 2015), facilities and infrastructure are tools used to support activities. Likewise, this applies to art learning in the studio.

The studio as a place to carry out artistic activities has benefits in many ways, including providing information and education related to regional cultural activities, especially regarding traditions that are rooted in the values of the nation's cultural character [30]. Facilities and infrastructure support the learning process carried out there, such as tape recorders, clothing, make-up, scarves, and other attributes to support dance learning. The typical Banyuwangi gamelan musical instrument is no exception, to support the art of music.

In the process of learning activities carried out at the Sapu Jagad studio, facilities and infrastructure are required, especially in learning traditional Banyuwangi dance and music. The facilities available at this educational institution are used to support the educational process, especially the teaching and learning process. The most important facility in the Sapu Jagad studio is a learning area in the form of a pavilion where students learn the traditional arts of the Osing tribe.

Based on the results of observations made by researchers on March 1, 2024, the Sapu Jagad studio has a large pavilion supported by a meeting place which is used as a practice area as well as to welcome large numbers of guests, plus a collection of knick-knacks as property for the dancers. It is still maintained and adds to the aesthetic and mystical value of Banyuwangi.

### 4) Impact of Cultural Literacy Management for Women and Children at Sapu Jagad Studio on the Preservation of Osing Tribe Culture

The existence of the Sapu Jagad studio in Kemiren Village, Banyuwangi, and its management, has had a great influence on cultural literacy among women and children. This is marked by the existence of traditional activities on every traditional holiday and major religious celebrations that they adhere to, the enthusiasm of young people in learning their local culture, and the internalization of cultural values by the community, especially children.

The internalization process that occurs at the Sapu Jagad studio is not only carried out by simply educating and teaching traditional dance or music but is carried out by forming character and personality by the cultural values of the Osing tribe through character education by the management and conservationists of the studio. This process is carried out by instilling values, and doctrines continuously through words, actions, behavior, and real examples directly in everyday life. This is similar to the results of observations obtained by researchers in the field on March 1st 2024 by studying the traditional dance arts of the Osing tribe. Osing dancers can be formed who have strong physical and spiritual strength to dedicate themselves to maintaining the existence of their local culture.

Apart from maintaining cultural existence through dance arts, the local culture of the Osing tribe is internalized through literacy activities by women and children in preserving culture: namely through the socialization process. Socialization is defined as a lifelong process of how an individual learns habits which include ways of life, values, and social norms found in society so that they can be accepted by society. Socialization is a general concept that can be interpreted as a process where we learn through interactions with other people, about how to think, feel, and act, all of which are very important things in producing effective social participation. Socialization is a process that continues throughout human life. Socialization is a process of learning, appreciating, and instilling values, norms, roles, and behavioral patterns that individuals need to be able to participate effectively in community life [29].

## 5. Conclusion

Based on the results of research conducted, the management of Osing Tribe cultural literacy for women and children in the Sapu Jagad studio, Kemiren Village, Banyuwangi is carried out non-formally, involving the role of managers and tutors in improving the community's cultural literacy skills. Apart from that, the synergy between the studio and the habits built by the community, especially by older women (mothers) and young women in building cultural awareness, is very strong, both through daily habits in life and through regional cultural communities so that it can realize its existence. Banyuwangi's local culture continues to thrive today without neglecting the developments of the modern world.

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