

The Role of Local Wisdom-Based Human Resource Management for the Sustainability of the Traditional Performing Arts

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Abstract: - The purpose of this study is to explore the value of local wisdom and human resource management practices in the Jaranan art community in Jember Regency, East Java, Indonesia. This research uses a qualitative approach with ethnomethodology. The informants used were 26 people who came from active members in performance, leadership, and cultural preservation. The results of the study show that human resource management in the Jaranan arts organization in Jember Regency does not depend on the formal system. Human resource management is applied based on cultural indigenouness, including gotong royong (mutual cooperation), seduluran (sense of fraternity), discipline, ethics, sincerity, nguri budaya (cultural preservation), and leadership rooted in dedication and service. The leadership of the Jaranan arts organization is not chosen based on competence, but on the basis of a high commitment to the sustainability of the arts. In addition, leaders are also required to have social responsibility and preserve traditional values. The recruitment process, role assessment, and division of tasks are carried out together. These three processes prioritize loyalty and cultural preservation rather than compensation. Noble values such as guyub rukun (living in harmony), spirituality, and responsibility are the basis for the sustainability of the arts group.

Key-Words: - Human Resource Management, Art Community, Local Wisdom, Cultural Preservation, Traditional Performing, Sustainability

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1 Introduction

Human resource management (HRM) is an important element in an organization. This is because it can directly affect the effectiveness of the organization in achieving its goals, [1], [2]. Activities in HR management include the employee planning process, recruitment, training, development, evaluation, and compensation, [3], [4], [5]. Within both the public and private sectors, human resource management approaches have been widely implemented in a systematic manner, [6], [7]. However, its implementation within artistic organizations remains

relatively uncommon [8], especially within traditional art communities [9] such as the Jaranan art form in Jember Regency, East Java.

The Jaranan art community plays a significant role in safeguarding local cultural heritage, [10]. However, challenges such as weak organizational structures, the absence of clear task distribution, and limited member capacity development highlight the need for a more effective human resource management approach, [11]. In addition, Jaranan art represents the embodiment of local wisdom values that are important to explore and preserve, [12].

Jaranan art is part of Javanese culture. This art combines several elements such as dance, music, and ritual. The dance was played using costumes and horse props from woven bamboo and barong masks, accompanied by gamelan music, [13]. Jaranan art performances are rich in spiritual symbols, local wisdom values, and philosophies of life in the community, [12]. This art is often associated with traditional activities in the community. In addition, it is also displayed as a form of gratitude and prayer of protection, so that it is considered not only as a performance but also as a form of cultural identity of the community, [14].

Jaranan is one of the arts that has developed to date in several regions in East Java, including in Jember Regency, [15]. In this regency there are 138 Jaranan art groups. As shown in Figure 1 (Appendix).

The researchers' survey results reveal several challenges faced by Jaranan art groups in Jember, primarily due to limited generational renewal and the absence of structured organizational management. Many Jaranan groups continue to operate informally. They function without a clear organizational structure. Roles and responsibilities are chosen directly based on emotional proximity. So that Jaranan art members find it difficult to survive in their group. This difficulty also occurs in the involvement of members, especially in the younger generation. Preserving this arts requires a way to integrate cultural values with managerial strategies. This integration is considered to be able to strengthen the organizational structure. In addition, this can also determine the sustainability of the Jaranan art group.

This is where the role of human resource management (HRM) becomes highly significant. Conceptually, HRM is a systematic process of managing individuals involved in an organization to ensure they work optimally and in alignment with the organization's goals, [16]. This process includes identifying workforce needs, recruitment, training, skill development, compensation, and continuous performance evaluation, [17]. In both business and government organizations, this approach has proven effective in enhancing workforce productivity, loyalty, and innovation, [18]. Therefore, the same approach can be adapted and applied to traditional art organizations.

The application of human resource management principles within Jaranan art groups does not imply the elimination of cultural distinctiveness or traditional nuances. Conversely, this approach can strengthen local culture through a structured and sustainable organizational system. This can be achieved by forming a clear leadership style. The roles given to members should also be clear based on

their expertise. Developing new members can be achieved through training programs that help improve the quality of the show.

Furthermore, human resource management can also be understood as an effort to explore and revitalize the local wisdom values embedded in Jaranan art. Values such as *guyub rukun* (living in harmony), *gotong royong* (mutual cooperation), discipline, spirituality, *nguri budaya* (cultural preservation), and reverence for ancestors can serve as the foundation for developing a distinctive and contextually relevant HRM model for art communities. This approach not only supports cultural preservation but also represents a form of culturally rooted managerial innovation that sets Jaranan groups apart from other types of organizations.

Traditional art forms such as Jaranan also hold significant economic and tourism potential, [19]. Effective human resource management can position itself as a professional cultural actor ready to perform on various stages, both local and national. This kind of management creates opportunities for members of the art group to earn additional income. In addition, it can also add value to the region in the creative economy and tourism sectors. However, this kind of management is difficult to achieve if there is no careful planning.

This can create opportunities for additional income for members of the art group. Moreover, it can add value to the region, particularly in the creative economy and cultural tourism sectors. However, this cannot be achieved without careful planning. It also requires support through sustainable human resource management.

Therefore, it is essential for local governments, academics, and cultural practitioners to collaboratively promote the implementation of human resource management within art communities, [20]. Interventions such as leadership training, organizational structuring, activity management development, and raising awareness of the importance of regeneration can serve as concrete steps to strengthen the existence of Jaranan art in the modern era. This can be achieved by involving the younger generation. In addition, integrating information technology can further expand the reach of promotion and the visibility of the groups on social media and other digital platforms, [21]. The integration of human resource management approaches with the local values of Jaranan art can produce a resilient and professional model for managing culture-based art groups. This is not only to preserve culture, but also to build an national character. This effort will contribute to the formation

of a national identity that respects tradition and is able to adapt to the changing times.

The purpose of this research is to explore the value of local wisdom and human resource management in Jaranan art performances. This research seeks to formulate an understanding of how human resource management practices can be implemented while remaining grounded in tradition and local cultural values. The findings are expected to contribute to the development of a locally rooted HRM model that is relevant for art communities, while also promoting cultural preservation through the strengthening of artistic organizations.

1.1 Human Resource Management

Human Resource Management (HRM) is both a science and an art for managing, developing, and maintaining the workforce in alignment with organizational goals, [22]. This activity encompasses the processes of recruitment and selection, training and development, performance management, and the cultivation of positive working relationships. All HRM activities are directed toward enhancing employee productivity and well-being, [23]. As globalization and technology evolve, Human Resource Management (HRM) transcends its administrative function to become a strategic partner in shaping organizational culture, [24], [25], anticipating changes in the business environment, [26]. In addition, Human Resource Management (HRM) is able to generate a competitive advantage by effectively managing human capital, [27], [28].

1.2 HRM in Art Organization

Human Resource Management (HRM) within arts organizations possesses distinctive characteristics, since artistic workers are frequently motivated by intrinsic factors, cultural dedication, and a strong sense of community identity, [29]. HRM in arts organizations encompasses recruitment strategies that evaluate artistic excellence alongside collaborative disposition, [30]. A reward system integrating material compensation and artistic recognition, complemented by development initiatives that prioritize mentoring and the documentation of repertoire, [29].

1.3 Leadership in Art Organization

Leadership within arts organizations holds a vital role, requiring the balance of artistic vision with managerial demands and the sustainability of the organization, [31]. An arts leader's role extends beyond directing productions and safeguarding artistic quality, encompassing the cultivation of

intrinsic motivation among members and the management of community relations, [20]. Leadership in arts organizations is responsible for safeguarding both financial viability and operational continuity, [32]. Leadership in arts organizations is different from leadership in organizations in general. The leadership of an arts organization must be able to be a driver in collaborating and participating. Leaders act as facilitators in the development of creativity. Leaders must also maintain cultural values. In addition, leaders become the liaison between artists, audiences, and stakeholders, [33]. It can be concluded that the leadership of an arts organization must be adaptive, visionary, in tune with socio-cultural dynamics. This is important because it can maintain a balance between preserving tradition and pursuing artistic innovation.

2 Methodology

This study employs a qualitative approach using the ethnomethodology method, [34]. This approach is used to reveal the value of local wisdom contained in Jaranan art. In addition, it is also used to explore its HRM activities. Ethnomethodology is utilized by the researchers to understand how Jaranan practitioners actively construct, interpret, and sustain their cultural and organizational heritage through everyday actions.

Data collection was carried out through three main stages:

1. Field Observation

The researcher was directly involved in the activities of eight Jaranan art groups, including training sessions, performances, internal meetings, and other social events related to cultural preservation. This immersive approach enabled the researcher to observe in depth the social interactions, work patterns, and relational dynamics among members within the Jaranan art group.

2. Documentation

The researcher gathered a wide range of archival materials and cultural records related to Jaranan in Jember Regency, including written documents, activity photographs, performance videos, traditional musical instruments, and Jaranan dance movements. This documentation also encompasses historical traces, group organizational structures, and patterns of regeneration within the Jaranan art group.

3. Interviews

Interviews were conducted with 26 key informants. The informants consisted of cultural

elders, leaders, main artists, young members, local governments, academics and community leaders who are active in the preservation of Jaranan art. Interviews are conducted in a semi-structured manner. Interviews like this will be able to explore more deeply about the value of local wisdom, the role of members, training activities, and the evaluation process. In addition, it is also in exploring HRM practices in the group.

Validation and data collection of the information received was carried out with Focus Group Discussion (FGD). These FGDs involved key figures and representatives from the groups. They brought together delegates from the eight Jaranan groups, community members, academics, and government officials—particularly representatives from the Tourism and Culture Office (Disparbud) of Jember Regency. This process was carried out for in-depth clarification and collective verification of the previously gathered research findings.

The data analysis process followed the core procedures of ethnomethodology, [34], [35], namely:

1. Indexicality, namely the process of labeling and interpreting the meaning of social actions, narratives, symbols, and activity structures that emerge within Jaranan art practices.
2. Reflexivity, namely the exploration of deeper meanings embedded within Jaranan art practices, both as cultural heritage and as a form of community management.
3. Narrative meaning-making, in which the results of interpretation are structured as a narrative that explains the relationship between the local wisdom values embedded in Jaranan and the human resource management practices within Jaranan art groups, as well as how both elements contribute to shaping community sustainability and identity.

The final stage of this research is the conclusion, which is formulated to offer new insights into the vital role of human resource management based on local wisdom in supporting the preservation of traditional arts, particularly Jaranan in Jember Regency. The research findings are expected to contribute to the development of a sustainable and culturally grounded model for managing artistic communities. As shown in Figure 2 (Appendix).

3 Results and Discussion

3.1 Results

The researcher conducted interviews and observations with eight Jaranan art groups—namely

Putra Tanjung, Singo Joyo, New Turonggo Mulyo, Gendroyono, Karya Sakti, Sari Budoyo Pangestu, Turonggo Budoyo Sakti, and Sarpo Budoyo—as well as representatives from the local government, academic institutions, and the broader community of Jember Regency. As shown in Table 1 (Appendix).

Based on observations and interviews, several strong local wisdom values were identified within Jaranan art in Jember. Among them, one of the most prominent values expressed by nearly all informants (IJ1–IJ26) is the spirit of *nguri budaya*—a deep-rooted drive to preserve ancestral cultural heritage through artistic practice. As stated by informant IJ12:

“If not us, then who else will love and preserve the original Jemberan culture?”

As stated by IJ3 and IJ7, art performers do not merely serve as entertainers, but also as value keepers, cultural educators, and bridges between generations. This value serves as a strong motivation for community members to remain engaged, even though material compensation is not always sufficient. IJ11 stated:

“Our children and we live and perform Jaranan from the heart; if we were fixated on money, we wouldn’t be able to carry it out”.

A similar sentiment was expressed by IJ4, who stated:

“We pursue Jaranan because we enjoy it; when it comes to money, the juragan (owner and head of the group) often spends from their own pocket”.

Artistic work is demanding. As stated by IJ18:

“*seni itu abot sanggane* (art bears a heavy responsibility), if one is not truly strong and resilient, it will not endure”.

This reflects a deep awareness that engaging in the arts is not merely a form of entertainment but also a social and spiritual responsibility. IJ21 added:

“Willing even to spend personal funds to repair damaged *barongan* or *gamelan* instruments, all for the sake of keeping Jaranan alive”.

This positions art as a space for character education among its members, including aspects of human resource development. In managing Jaranan art groups in Jember Regency, the values of *gotong royong* and *guyub rukun* serve as foundational pillars that sustain the organization over time.

Informants such as IJ5 and IJ10 explained that members voluntarily and actively participate in every stage of the activities, from preparation to performance. They do so without coercion or reward. This has developed because they are aware that togetherness is the key. IJ12 added that harmony among members greatly influences the quality of the performance. This is demonstrated by

the atmosphere of mutual respect, which makes the performance feel sreg (emotionally resonant) and meaningful.

IJ17 states that in the decision-making process, the main principles of rembugan (deliberation) and musyawarah (consensus-building). Activities like this are a form of participatory management that is rooted in the value of local wisdom. Gotong royong (mutual cooperation) and guyub rukun (living in harmony) are not merely social norms but also managerial strategies. These values shape leadership patterns and strengthen the solidarity of Jaranan groups in facing economic pressures, generational shifts, and the ongoing currents of modernity. This is also driven by a sense of ownership and shared commitment to the Jaranan tradition.

The spiritual dimension of Jaranan art shows that every performance is always preceded by prayers and special rituals. This is carried out as a way to ask for protection from the Creator and to honor the ancestors. IJ4 explained that without an opening prayer, the performance is considered to lack divine blessing and may be vulnerable to non-technical disturbances during the show.

IJ8 and IJ13 added that the sacred value of Jaranan art is found in the ritual activities, attitudes, and behaviors of its players. They must uphold ethics, decency, and manners during performances. Work discipline is considered important, as stated by IJ16, where training is carried out regularly and punctually as a form of dedication to the art and responsibility to the group.

IJ21 emphasized that such discipline reflects respect toward fellow performers, juragan (owner and head of the group), and the audience. As a result, each individual develops an awareness that performing is not merely about entertainment, but also about honoring the noble values embedded in Jaranan. Thus, spirituality, ethics, and discipline form the foundation of human resource management within Jaranan groups, reinforcing the existence of this art form amid an increasingly complex society. IJ18 stated:

“Jaranan practitioners must have pikirane kudu nyegoro (a mindset as vast as the ocean).”

This philosophy is the guideline or way of life of Jaranan artists in Jember Regency. This philosophy guides to have a broader and sincere view. Practitioners should avoid envy, selfishness and emotions. As IJ9 and IJ14 have expressed, this value emphasizes more openness, emotional resilience, and acceptance of diversity in the group. In daily life, this value serves as a direction and a tool to ease internal tension in the event of disputes between members. IJ17 also explained that

practitioners must have pikirane kudu nyegoro (a mindset as vast as the ocean) so that all members are more aware in dealing with group dynamics.

On the other hand, the value of ora oleh iri-irian (no envy) serves as a vital foundation for maintaining healthy relationships among members. Informant IJ13 highlighted that this principle motivates members to support one another without harboring jealousy over differences in roles, popularity, or contributions during performances. Such a value is seen as vital in preventing harmful competition and nurturing a spirit of cooperation. The teachings of pikirane kudu nyegoro (a mind as vast as the ocean) and ora oleh iri-irian (no envy) serve as an important form of social capital. Another function is to maintain social harmony and strengthen solidarity. This function ensures the continuity of Jaranan as a dynamic cultural tradition within society. These values hold significant relevance in human resource management, guiding organizational behavior and fostering sustainable community growth.

In performance practice, each group presents a distinct style of show. IJ1 and IJ15 explained:

“Each group presents its own additional performance elements. The standard format typically includes six jathil dancers, two thethek melek (paired masked performers), barongan kepruk, celengan, kucingan, and barong battles”.

Each group also adapts its performance to suit the preferences of the host or penanggap (sponsor), according to IJ2 and IJ6,

“There are now additional elements such as sinden (female vocalists), Gedrug Jemberan dancer (a local Jember-style dance), barongan devil (a variant of barong with a more fearsome aesthetic), gambyongan (a classical Javanese dance), and others.”

IJ19 added,

“It depends on the budget and preferences of the host or penanggap (sponsor)”.

Based on this statement, it means that each group, although committed to maintaining traditional, must also adjust the trends and desires of the audience to remain relevant. This shows that Jaranan art can keep up with the times and in accordance with the needs of the community so that it remains sustainable.

Key figures such as the juragan (owner and head of the group) and the head of the group serve not only as technical coordinators, but also as informal leaders, facilitators, and moral stewards of the group. They become central to human resource management practices rooted in local wisdom, where decision-making, mentoring of new

members, and conflict resolution are carried out through familial and deliberative approaches. When a conflict occurs, the leadership is principled of pikirane kudu nyegoro (a mind as vast as the ocean). This perspective helps their leaders stay calm and open. The leadership is a fair and wise mediator. Parties to the conflict are invited to dialogue and be open so that the conflict can be resolved immediately without causing division.

A strong basis for maintaining the loyalty of the Jaranan art group is to implement fair leadership. In addition, it is also supported by recognition of the contributions of art members. The sustainability of Jaranan art in Jember Regency is influenced by the ability of leaders to foster a sense of belonging. There needs to be a space to participate and a sense of mutual respect. This way is a form of leadership that is rooted in the value of local wisdom and sensitivity to maintain Jaranan as a cultural identity in Jember Regency.

From a human resource management (HRM) perspective, the research findings reveal that although the management system is not formally documented, most fundamental HRM principles are practiced in traditional ways rooted in local wisdom. For instance, in recruitment and regeneration, new members typically come from within the family, neighborhood, or close kinship circles. This process unfolds informally, without the administrative selection stages commonly found in formal organizations. The sustainability of Jaranan art can be maintained by instilling cultural values from an early age. In addition, affection, belonging, and responsibility are also needed in Jaranan art. This way of managing diverse members can show cultural closeness and group bonds can sustain the organization in the long term.

In the realm of training and development, the method employed is distinctly hands-on, rooted in a learning by doing approach. Senior members directly impart movement techniques, performance philosophy, and artistic ethics to younger participants through regular practice and live observation during performances. According to IJ6 and IJ15:

“New members are first taught the basic techniques of how to perform. When there is a tanggapan (performance invitation), they also learn how to play specific segments such as barongan kepruk, celengan, kucingan, and njathil through direct involvement and observation”.

The training process goes beyond the transfer of technical skills; it also becomes a channel for passing down noble values such as perseverance, patience, and respect for ancestors. Rather than

depending on formal systems or structured curricula, this model grows out of intergenerational ties and the emotional bonds that hold the community together. IJ22 stated:

“Most young members who join the Jaranan art do so voluntarily—they genuinely want to perform and be part of the tradition”.

This signifies that regeneration within Jaranan collectives is progressing well in terms of sustainability. Several leaders within the group have expressed confidence that Jaranan will endure, pointing to the remarkable spirit and dedication of its practitioners. Their steadfast enthusiasm provides a solid basis for both safeguarding and renewing this cultural tradition, ensuring its vitality for generations to come.

In terms of evaluation and compensation, there is no formally documented or systematic performance appraisal system in place. Compensation is generally collective and variable, depending on the outcome of the performance and the financial capacity of the host. Nevertheless, the spirit of togetherness is prioritized over individual calculations. As noted by IJ20 and IJ23, there is no sense of envy among members, as any earnings are shared fairly. This value is not based on the size of each individual's share, but rather on a sense of brotherhood and a shared commitment to preserving the Jaranan tradition.

This attitude reflects that solidarity and responsibility are the core of HRM in the Jaranan art group. The contribution of individuals is appreciated with social acceptance and togetherness. The distribution of roles, trust, and the opportunity to participate in the opening ritual serves as a symbol of mutual respect and recognition, rather than a form of competition. The HR system in the Jaranan Art group is not a formal structure, but a structure formed from the value of local wisdom of gotong royong (mutual cooperation), ikhlas (sincerity), seduluran (sense of fraternity), and guyub rukun (living in harmony). This value will form the sustainable and sustainable strength of the Jaranan art group.

In the leadership structure, the selection of a juragan (owner and head of the group) does not involve formal voting procedures. Instead, it is based on charisma, experience, and a demonstrated commitment to the group's continuity. As explained by IJ2 and IJ3:

“A leader of a group is respected not for holding an administrative title, but for their dedication and ability to maintain harmony, manage finances, and uphold the group's cultural values”.

This fosters an inclusive and transformational form of leadership, one that influences members through exemplary conduct and a spirit of service. From a human resource management perspective, this model reflects a locally grounded practice that places values such as *ngemong* (nurturing), *ngayomi* (protecting), and *tepo sliro* (empathy and tolerance) at the heart of interpersonal relations. Leadership is not solely measured by the ability to coordinate technical aspects of performance, but by social and spiritual sensitivity in sustaining the community. Values like *guyub rukun* (living in harmony) and *gotong royong* (mutual cooperation) are deeply embedded in each performer. This foundation makes working relationships within the group resemble familial bonds. Therefore, the leaders of the Jaranan art organization exceed functional management. This is manifested in maintaining the emotions, cultural authenticity, and dignity of art groups. The leadership ensures the sustainability of the Jaranan art group continuously.

Support from all parties plays an important role in strengthening the sustainability of Jaranan art. IJ24 explained that there is an appreciation for research conducted by academics. The results of the study provide valuable knowledge in collecting accurate data on the unique culture and shaping Jember's identity. This information can be used to formulate policies in cultural preservation.

According to IJ25, research in the field of Jaranan art is important to protect against the pressure of modernization and pass it on to the next generation. Efforts that can be made to strengthen Jaranan's artistic human resources include research, training, and mentoring activities. IJ26 explained that there is a strong enthusiasm from the community for Jaranan art. This can be seen from the presence of the public during the performance. In addition, it was also shown from the commitment to maintain mutual security so that the event ran smoothly. This form of support shows pride in culture and dedication to the preservation and sustainability of the arts.

This attitude reflects local wisdom values such as responsibility and social solidarity. It serves as an essential foundation for informal human resource management. The collaborative synergy among Jaranan practitioners, government institutions, academics, and the wider community strengthens the framework of cultural preservation. In turn, these efforts remain inclusive, participatory, and firmly rooted in shared commitment, [12]. This collaboration fosters a socio-cultural ecosystem that supports the protection and development of Jaranan as cultural heritage. In line with previous research

[36], the innovation and advancement of the Jaranan tradition require cross-sectoral involvement to safeguard the continuity of local cultural values amid modernization. Another finding [12] concludes that Jaranan performances fulfill ritual, entertainment, and collective identity functions. Certain roles within these performances can only be sustained through the active involvement of the community and local institutions.

3.2 Discussion

Research findings reveal that human resource management within Jaranan groups in Jember is deeply rooted in local wisdom. The value of *nguri budaya* (preserving culture) acts as a powerful motivator that goes beyond economic reasoning. It positions art not merely as entertainment, but as a medium for character education, the transmission of values, and the safeguarding of cultural heritage.

The principles of *gotong royong* (reciprocal cooperation) and *guyub rukun* (harmonious living) within the Jaranan community are interpreted as a form of participatory management rooted in local wisdom. This kind of approach stands apart from formal management concepts. It has proven highly effective in nurturing solidarity and strengthening social ties. More than that, it operates as a crucial mechanism to secure the organization's continuity in a sustainable way.

The spiritual dimension reveals that Jaranan is not merely an art form. Within this tradition, cultural practices imbued with profound religious and ethical meaning are also present. The inclusion of opening prayers, rituals, discipline, and respect reflects the integration of spiritual values into human resource management. This affirms that the traditional management system in Jaranan functions both as a mechanism of social regulation and as a means of safeguarding the cultural legitimacy of the group.

The values of *pikirane kudu nyegoro* (open-mindedness) and *gak iri-irian* (freedom from envy) are applied to resolve internal conflicts. From the perspective of human resource management, these principles function as ethical guidelines that strengthen interpersonal relationships. They also help prevent disputes among members and preserve organizational harmony. Within this framework, a communal ethos develops through emotional bonds, where mutual respect is placed above competition. In turn, this ensures a resilient social structure within Jaranan groups.

The variations observed in Jaranan performances illustrate the group's capacity to adapt to audience expectations while remaining faithful to its cultural

roots. Such adaptive strategies enable the Jaranan community to sustain relevance in the midst of modernization, without compromising the authenticity of tradition. At the same time, charismatic leadership combined with strong dedication exemplifies a distinctive model of transformational leadership that characterizes the group's organizational dynamics. Core values such as *ngemong* (nurturing), *ngayomi* (protecting), and *tepo sliro* (empathy and tolerance) serve as foundational principles in member management—demonstrating that Jaranan leadership is not merely functional, but deeply cultural.

Support from government, academia, and the community reflects the emergence of a collaborative cultural preservation ecosystem. Although financial backing from the government remains limited, the inclusion of Jaranan groups in official agendas affirms their recognition as a valuable cultural asset. Academics contribute to its preservation through scientific research, documenting Jaranan as a cultural heritage that will be remembered and that reinforces national identity. Meanwhile, active public participation serves as clear evidence of Jaranan's strong social foundation—demonstrating its popularity and the wholehearted support it receives from the surrounding community.

Thus, the human resource management practices rooted in local wisdom found within Jaranan groups in Jember offer a compelling alternative model for managing traditional arts in Indonesia. The integration of cultural values with managerial approaches has proven effective in sustaining the art form—adhering to organizational management principles while simultaneously preserving tradition and behavioral norms distinctive to East Javanese society, such as *nguri budaya* (preserving cultural), *tepo sliro* (empathy and tolerance), discipline, *gotong royong* (mutual cooperation), *guyub rukun* (living in harmony), solidarity, and sincerity.

5 Conclusion

This study demonstrates that Jaranan art functions not only as a form of cultural expression but also as a representation of local wisdom values integrated into community-based human resource management. The value of local wisdom found in this study is *gotong royong* (reciprocal cooperation), *guyub rukun* (harmonious living), spirituality, discipline, ethics, sincerity, and the principle of *nguri budaya* (cultural preservation). This value can be used as the basis for group harmony. In addition, it also functions to maintain solidarity and sustainability.

From a human resource management perspective, although formal systems for recruitment, performance evaluation, and compensation are not yet established, the informal managerial practices in place have proven effective in sustaining the group's existence. Leadership selection is based on the values of charisma and dedication. This process does not constitute an administrative position but reflects a model of transformational leadership rooted in cultural traditions. Compensation in Jaranan groups is carried out collectively and grounded in a sense of brotherhood. Distribution is based on performance in a fair manner and free from rivalry. This practice not only strengthens social bonds but also reinforces the spirit of cultural preservation. Jaranan art in Jember Regency has the potential to increase cultural tourism attractions. This art is also able to increase the number of visitors and strengthen local identity. So that the surrounding community gets economic benefits from business opportunities in the fields of culinary services, handicrafts, and businesses that support cultural tourism.

Interested parties (government, academics, the community) play an important role in maintaining the art of Jaranan. The government contributes to simplifying the licensing of artistic performances. Academics play a role in research activities and scientific publications that highlight the cultural heritage in Jember Regency, especially Jaranan Kepruk. The community plays an important role in maintaining the art form, enthusiasm for attendance at the performance, and safety during the performance.

The implications of this study highlight the need to strengthen community-based policies that promote participatory human resource management grounded in local wisdom. Regional governments are expected to move beyond a merely facilitative role and become proactive in providing funding, training, and sustainable performance spaces. This research also offers a foundation for academics and educational institutions to integrate local arts into character and cultural education. For cultural communities, the findings serve as a reflection to reinforce internal institutional structures and embrace cross-sector collaboration—ensuring the long-term sustainability of Jaranan as a living tradition for future generations.

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APPENDIX

Table 1. List of Jaranan Art Informants in Jember Regency

No	Name	Group Name	Information	Code
1	Bambang	Putra Tanjung	Leader	IJ1
2	Ellys	Putra Tanjung	Dancer	IJ2
3	Charmel	Putra Tanjung	Celengan Performer	IJ3
4	Sulis	Karya Sakti	Leader	IJ4
5	Pradiga	Karya Sakti	Jathil Performer	IJ5
6	Ardy	Karya Sakti	Barong Kepruk Performer	IJ6
7	Halid	Karya Sakti	Music Performer	IJ7
8	Wagiran	Turonggo Mulyo	Leader	IJ8
9	Andika	Turonggo Mulyo	Barong Kepruk Performer	IJ9
10	Tutut Dwi	Turonggo Mulyo	Jathil Performer	IJ10
11	Widayati	Singo Joyo	Leader	IJ11
12	Adit	Singo Joyo	Barong Kepruk Performer	IJ12
13	Buamin	Singo Joyo	Music Performer	IJ13
14	Mujar	Gendroyono	Leader	IJ14
15	Suyadi	Sari Budoyo Pangestu	Leader	IJ15
16	Sujio	Sari Budoyo Pangestu	Music Performer	IJ16
17	Kariyadi	Sari Budoyo Pangestu	Barong Kepruk Performer	IJ17
18	Yahman	Sarpo Budoyo	Leader	IJ18
19	Bonadi	Sarpo Budoyo	Barong Kepruk Performer	IJ19
20	Heri	Sarpo Budoyo	Celengan Performer	IJ20
21	Wandi	Turonggo Budoyo Sakti	Leader	IJ21
22	Anggi	Turonggo Budoyo Sakti	Jathil Performer	IJ22
23	Darsono	Turonggo Budoyo Sakti	Barong Kepruk Performer	IJ23
24	Sugeng	Disbudpar	Local Government	IJ24
25	Dian	Academics	Academics	IJ25
26	Ilham	Community	Jember Community	IJ26

Source: Created by the authors

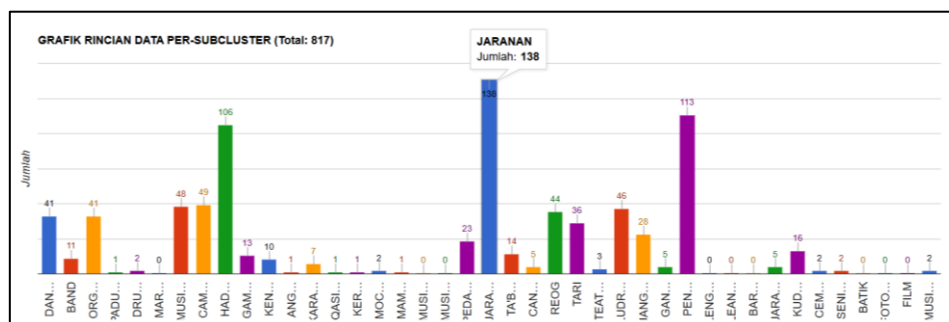


Fig. 1: Cultural Arts Data in Jember Regency, East Java, Indonesia as of a ugust 2025

Source: [37]

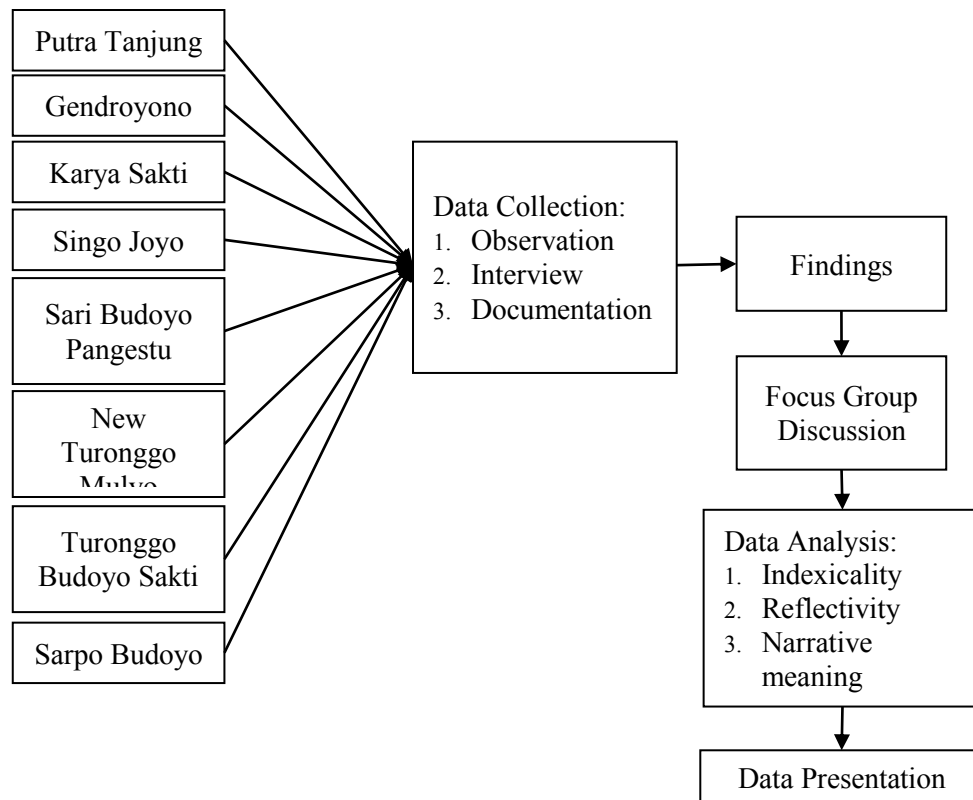


Fig. 2: Research Stage
Source: Created by the authors