

Ethnic Character Design of Seblang Olehsari Dancer as a Visual Communication Design for Banyuwangi Tourism Promotion

Achmad Oddy Widyantoro¹, Raynald Alfian Yudisetyanto²

^{1,2} Program Studi Fotografi, Fakultas Seni Media Rekam, ISI Yogyakarta
Email: oddy@isi.ac.id

Seblang Olehsari is a traditional ritual of the Osing people in Banyuwangi Regency that holds sacred significance and is a main attraction on the regional tourism calendar. Although Seblang has been widely studied from anthropological, cultural, and tourism perspectives, the use of its visual identity as a medium of communication through character design remains relatively limited. This research aims to design a chibi-style ethnic character that represents the visual identity of the Seblang Olehsari Dancer and serves as a promotional medium to support tourism in Banyuwangi Regency. The research method employs a design-based research and development (R&D) approach using the Young and Rubicam Creative Workplan model, which includes the stages of data collection, analysis, creative concept development, design visualization, and evaluation of design outcomes. Data were obtained through literature studies, observation of the visual attributes of the Seblang ritual, documentation, and analysis of existing tourism promotion media. The study produced a set of chibi-style ethnic character designs that retain the main visual elements of the Seblang Dancer's head, such as omprok, as well as expressions and gestures that communicate ritual characters without losing their cultural identity. The character designs are adaptable for use across various promotional media, including digital media, merchandise, illustrations, animations, and promotional materials for tourist destinations. This research shows that the local culture-based character design approach can be an alternative visual communication strategy effective in strengthening destination branding, enhancing the appeal of tourism promotions, and expanding public appreciation of Banyuwangi's intangible cultural heritage.

Keywords: character design, Ethnic, Seblang Olehsari, Tourism Promotion Media, Banyuwangi

This is an open-access article under the [CC BY-NC](#) license



Corresponding Author:

Achmad Oddy Widyantoro
Program Studi Fotografi, Fakultas Seni Media Rekam, ISI Yogyakarta
Glondong, Panggunharjo, Kec. Sewon, Kabupaten Bantul, Daerah Istimewa
Yogyakarta
oddy@isi.ac.id

1. Introduction

Indonesia is recognized for its rich cultural diversity, reflected in numerous ethnic groups, local languages, traditional ceremonies, performing arts, indigenous knowledge, and cultural practices passed down across generations. This diversity is not only an important component of national identity but also represents a valuable resource for social development, the creative economy, and tourism. From the perspective of Intangible Cultural Heritage (ICH), cultural heritage encompasses not only physical artifacts but also practices, representations, expressions, knowledge, and skills continuously reproduced by communities. Such cultural elements contribute to the formation of collective identity and the Sustainability of cultural heritage [1]. Local wisdom embedded in traditional ceremonies, performing arts, and indigenous practices, therefore, has significant potential to be introduced to and communicated to wider audiences [2].

One region that has actively developed its cultural heritage as a tourism attraction is Banyuwangi, East Java. Among its distinctive cultural traditions is Seblang Olehsari, a traditional ritual of the Osing community in Olehsari Village. Seblang has sacred and cultural significance and is performed as a traditional dance ritual that facilitates communication among the Osing community, God, and their ancestors. The ritual is characterized by distinctive visual elements, particularly the young female dancer, traditional clothing, and

the omprok, a decorative crown made from natural materials and flowers. The ritual has also become part of Banyuwangi's annual tourism festival calendar, demonstrating its potential as both cultural heritage and a tourism attraction [3]. However, the visual promotion of Seblang remains relatively limited compared with the broader promotional activities of Banyuwangi tourism. Existing promotional media tend to present tourism information in a general manner, while specific and distinctive visual representations of Seblang are still limited. This condition presents an opportunity to develop a more approachable, contemporary visual medium that can introduce Seblang to both children and adults.

The development of distinctive visual communication is increasingly important in strengthening the recognition of cultural tourism destinations. In the context of destination branding, visual identity plays an important role in helping destinations become recognizable, memorable, and emotionally meaningful to audiences [4]. Previous studies concerning Seblang Olehsari have primarily examined ritual practices, cultural values, historical aspects, and its development as a cultural tourism destination. Meanwhile, research on destination branding has generally emphasized logos, slogans, and broader destination identities, with comparatively little attention to illustrative characters rooted in local cultural heritage [4]. Character design has the potential to transform cultural attributes into an approachable visual representation adaptable to various promotional media, including digital content, printed materials, merchandise, and animation. Nevertheless, the application of character design as a visual communication strategy to represent Seblang Olehsari remains underexplored. This gap indicates the need for a design approach that can preserve Seblang's distinctive cultural identity while presenting it in a contemporary, communicative visual form.

Based on this research gap, this study focuses on designing an ethnic character that represents the Seblang Olehsari dancer as a visual communication strategy to promote Banyuwangi tourism. The character is developed using a chibi visual style to create a friendly, approachable, and memorable representation while retaining important visual characteristics of the Seblang dancer, particularly the omprok, traditional attributes, facial expression, and symbolic elements of the ritual. The design process applies the Young and Rubicam Creative Workplan, which provides a framework for identifying key facts, problems, objectives, creative strategies, and mandatory visual elements. Accordingly, this study aims to design an ethnic character of the Seblang Olehsari dancer that represents local cultural identity and can be adapted as a visual communication medium to support the promotion and branding of Banyuwangi as a cultural tourism destination.

2. Literature Review And Problem Statement

Literature Review

Cultural heritage has increasingly been positioned not only as a representation of collective identity but also as an important resource for tourism and creative communication. Within the framework of *Intangible Cultural Heritage* (ICH), cultural heritage includes practices, representations, expressions, knowledge, and skills that are continuously reproduced by communities. This perspective indicates that cultural preservation does not necessarily require cultural practices to remain confined to their original forms of presentation. Instead, cultural elements may be communicated through contemporary media, provided their essential identity and cultural meaning are preserved [1]. In the context of local culture, visual elements embedded in traditional ceremonies and performing arts can therefore serve as important sources for developing new forms of cultural communication [2]. One cultural practice with strong visual and symbolic potential is the Seblang Olehsari ritual in Banyuwangi. Existing studies describe Seblang as an important cultural practice of the Osing community, with ritual, religious, and historical dimensions that distinguish it from ordinary performing arts. Chotimah[5] explains the distinctive characteristics of the ritual through its dancer,

Ethnic Character Design of Seblang Olehsari Dancer as a Visual Communication Design for Banyuwangi Tourism Promotion. Achmad Oddy Widyantoro et.al

ceremonial clothing, *omprok*, performance procedures, and accompanying instruments. More recent research has examined Seblang from the perspective of its development as a cultural tourism attraction. Vindriana [3], for example, discusses the role of the Seblang Olehsari Festival in the development of cultural tourism. At the same time, Isnaini [6] examines the relationship between ritual and tourism through the perspective of cultural commodification. These studies demonstrate that Seblang has considerable cultural and tourism value. Still, their primary emphasis remains on the ritual, cultural transformation, and tourism dimensions rather than on developing visual communication strategies grounded in the identity of the Seblang dancer.

From a visual communication perspective, *destination branding* provides a relevant conceptual framework for understanding how cultural identity can be translated into recognizable visual forms. García, Gómez, and Molina [7] explain that destination branding involves the formation of a distinctive destination identity through associations developed among relevant stakeholders. Visual identity consequently becomes an important component in establishing recognition and strengthening associations with a destination. However, the application of destination branding has commonly emphasized visual identity systems such as logos, slogans, and destination imagery. The use of illustrative characters derived from specific local cultural practices remains comparatively less explored. This limitation is particularly relevant when cultural tourism requires communication that is not only informative but also memorable and emotionally approachable. Character design offers an alternative approach to visual communication because cultural attributes can be simplified and transformed into recognizable visual identities. In the context of this study, character design is understood not merely as an illustration of a human figure but as a visual representation constructed through the selection and transformation of distinctive cultural attributes. Key characteristics in representing Seblang Olehsari include the *omprok*, the young female dancer's identity, facial expression (closed eyes), and other distinctive visual elements. The design is further developed using a *chibi* style to produce a friendly, approachable, and memorable appearance, particularly for younger audiences. The use of simplified character forms is also consistent with the development of visual communication aimed at building audience attachment and strengthening visual memory. Celestapasha [8] demonstrates the relevance of visual communication in destination branding. At the same time, the present study extends this discussion by placing a specific cultural character at the center of the visual communication strategy. The effectiveness of a character as a promotional medium is also related to its adaptability across different communication platforms. Ambrose [9] emphasizes the importance of design principles and reproducibility in graphic design, which becomes particularly relevant when a visual identity needs to be implemented across multiple formats. In the present design, vector-based digital visualization enables the character to be reproduced at different scales and applied to digital and printed media without compromising visual quality.

Furthermore, souvenir and merchandise media can extend the circulation of destination-related visual identities beyond the immediate tourism site. Wilkins [10] notes the significance of souvenirs as objects associated with travel experiences, making merchandise a relevant medium for extending exposure to destination imagery. The present study consequently considers the character not only as a static illustration but also as an adaptable visual asset for social media, posters, merchandise, vehicle stickers, accommodation spaces, and other promotional applications.

Research Gap and Problem Statement

The literature indicates three important areas of discussion. First, previous studies have established Seblang Olehsari as a significant cultural and tourism resource, but the dominant focus has been on ritual, cultural meaning, transformation, and tourism development. Second, destination branding research recognizes the importance of visual identity in building destination recognition. Yet, the discussion has more commonly

concentrated on conventional identity elements such as logos, slogans, and destination imagery. Third, character design has considerable potential as an accessible and adaptable communication medium, but its application to representing a specific Indonesian ritual culture, particularly Seblang Olehsari, remains limited. The source study explicitly identifies this gap as the limited integration of Seblang's ritual cultural values into an ethnic character design that functions as a visual communication medium for tourism promotion. The problem addressed in this study, therefore, concerns how the visual identity and distinctive cultural attributes of the Seblang Olehsari dancer can be transformed into an ethnic character design without losing its cultural recognizability, while simultaneously making the representation more approachable and adaptable for contemporary tourism promotion. The problem is particularly important because conventional Banyuwangi tourism promotional media tend to provide general information about tourism activities, whereas specific visual promotion of Seblang remains limited.

3. Method

This study employed a design-based research and development (R&D) approach to develop an ethnic character representing the Seblang Olehsari dancer as a visual communication medium for promoting Banyuwangi tourism. This approach was selected because the study's primary outcome is a visual design product rather than a statistical generalization. The method enables the design process to be conducted systematically, beginning with the identification of cultural and visual characteristics, followed by analysis, creative concept development, visualization, and evaluation of the resulting design. The approach is therefore appropriate for ensuring that the final character design is not only aesthetically appealing but also remains consistent with the cultural identity of Seblang Olehsari. The research specifically applies the Young and Rubicam (Y&R) Creative Workplan, which consists of five main components: Key Fact, Problem, Objective, Creative Strategy, and Mandatories [11]. The use of this framework provides a structured basis for translating cultural information into a visual design concept.

Data Sources and Research Materials

The data used in this study were qualitative and consisted primarily of secondary and visual data related to the Seblang Olehsari ritual. The data were collected through literature study, observation, documentation, and analysis of existing tourism promotional media. A literature review was used to obtain information on the cultural background, ritual characteristics, and visual identity of Seblang Olehsari. Observation and documentation were directed toward identifying the physical and visual attributes of the dancer, particularly the costume, *omprok* or crown, flowers, facial characteristics, gestures, and other elements that distinguish the Seblang dancer. Existing promotional media were also examined to identify Seblang's current visual presentation and opportunities to develop a more specific, character-based promotional medium. The principal visual subject of the research was the Seblang Olehsari dancer, particularly the visual attributes associated with the young female dancer. The *omprok* was treated as a key visual element because of its distinctive form and strong recognition value. Other important characteristics included the dancer's closed eyes, facial expression, traditional clothing, flowers, and visual representation of the ritual condition. The source material identifies the dancer as a young woman and emphasizes the *omprok* as one of the most prominent visual characteristics of the Seblang ritual.

Data Collection and Analysis

The research process consisted of several sequential stages. First, relevant cultural and visual information concerning Seblang Olehsari was collected from literature, documentation, observation, and existing promotional materials. Second, the collected information was analyzed to identify the key facts and distinctive visual attributes that needed to be retained in the character design. Third, the findings were

translated into the Y&R Creative Workplan to establish the design problem, objectives, creative strategy, and mandatory visual elements. Fourth, the selected concepts were developed through manual sketching and visual exploration. Finally, the selected sketch was digitally visualized, colored, finalized, and tested across several promotional media. The Y&R Creative Workplan functioned as the principal analytical framework. In the Key Fact stage, the study identified the Seblang dancer as a young woman performing in a trance state, the continuity of the ritual in Olehsari Village, and the distinctive *omprok* decorated with flowers. In the Problem stage, the study identified the limited availability of a specific character or mascot representing Seblang Olehsari and the need for more varied visual promotional media for Banyuwangi tourism.

Table 1. Y&R Creative Workplan – Exploration of the Seblang Dancer Ethnic Character Design

<i>NO</i>	<i>FOCUS</i>	<i>DESCRIPTION</i>
1	<i>Keyfact</i>	a. Seblang dancers perform the ritual dance while in a trance-like state, which is an important characteristic of the Seblang tradition. b. Seblang is a traditional ritual ceremony practiced in Olehsari Village, Banyuwangi, East Java. c. The Seblang Olehsari dancer is traditionally a young woman selected from the local community to perform the ritual dance. d. One of the most distinctive visual elements of the Seblang Olehsari dancer is the <i>omprok</i>, a traditional crown adorned with various types of flowers and other decorative elements. e. The Seblang traditional ceremony continues to be practiced annually in Olehsari Village, Banyuwangi, East Java, reflecting the community's ongoing commitment to maintaining and transmitting this cultural tradition across generations.
2	<i>Problem</i>	a. There is currently no distinctive character or mascot design that specifically represents Banyuwangi's tourism identity through the visual identity of the Seblang Olehsari dancer. b. The continued growth of tourism in Banyuwangi requires diverse promotional media and innovative forms of visual communication to strengthen the representation and recognition of local cultural identity. Character and mascot design offer potential as visual media for communicating Banyuwangi's cultural heritage to broader audiences. c. However, the development of Banyuwangi-themed visual merchandise remains an opportunity to be further explored by incorporating the distinctive characteristics, symbolism, and aesthetic qualities of local customs and cultural arts, particularly the Seblang Olehsari tradition.
3	<i>Objective</i>	a. Exploring the character design of the Seblang Olehsari dancer, traditionally performed by a young girl, to introduce this cultural figure to national and international tourists. b. Preserving Banyuwangi's cultural heritage by developing a Seblang dancer character design that is appealing and accessible to both children and adults. c. Enriching contemporary merchandise by incorporating the unique diversity of Banyuwangi's cultural heritage, enabling its cultural identity to be displayed, worn, and introduced anytime and anywhere.

NO	FOCUS	DESCRIPTION
4	<i>Creative Strategy</i>	a. Designing and visualizing an ethnic character based on the Seblang Olehsari dancer. b. Using the “Chibi” style as the primary character design approach. c. Applying the developed character design across various media for creative and contemporary visual promotional materials and merchandise.
5	<i>Mandatories</i>	a. The distinctive characteristics of the Seblang Olehsari dancer must remain clearly recognizable, particularly the <i>omprok</i> (traditional crown). b. The Seblang Olehsari dancer is traditionally associated with a young female dancer. c. The primary colors are green, red, and yellow.

The Objective stage focused on introducing Seblang to domestic and international visitors while making its visual representation more accessible to children and adults. The Creative Strategy stage determined that the character would be developed using a chibi visual style and subsequently adapted to promotional and merchandise applications. The *chibi* style was selected because its simplified, cute, and friendly visual characteristics were considered suitable for introducing local cultural identity to younger audiences without eliminating Seblang's main visual characteristics. The Mandatories stage established the visual requirements that had to remain recognizable, particularly the *omprok*, the identity of the young female dancer, and the predetermined dominant color characteristics.

Design Development Process

Following the conceptual analysis, the design development began with manual sketches of the dancer's face and *omprok*. The sketching process explored the arrangement of facial features and the crown's decorative elements while maintaining the recognizable characteristics of the original Seblang dancer. The design was then developed into a more complete head illustration using the *chibi* approach. The facial expression was simplified to create a friendly, approachable appearance, while the closed eyes were retained as a significant representation of the dancer's ritual state. The selected sketch was subsequently transformed into a digital vector illustration using CorelDRAW. The software was used for vector tracing, shape construction, coloring, and finalization. The vector-based approach was selected because it allows the character to be reproduced at different sizes while maintaining visual clarity and facilitating application across both printed and digital media.



Fig. 1. Design development process of the Seblang Olehsari ethnic character: (a) initial sketch, (b) digital development, and (c) final character.

The design evaluation was conducted qualitatively by examining the relationship between the resulting visual character and the mandatory cultural attributes outlined in the Y&R Creative Workplan. The main criteria were cultural recognizability, visual consistency, aesthetic suitability, and adaptability to promotional media. The character was considered appropriate when the Seblang dancer's main identity remained

recognizable despite being simplified and stylized into a *chibi* form. Particular attention was given to the *omprok*, closed eyes, young female identity, facial expression, and color treatment. The final design was subsequently tested through several applications, including social media, posters, merchandise, accommodation interiors, and vehicle stickers.



Fig. 2. Implementation design on: (a) guest room/hotel, (b) private or government vehicle, (c) public transportation.

Research Output and Evaluation

The final research output was a chibi-style ethnic character of the Seblang Olehsari dancer, accompanied by several visual applications for tourism promotion. The design was evaluated based on its ability to preserve the original cultural subject's identity while offering a more accessible visual form. The character was then applied to merchandise such as T-shirts, tote bags, and mugs, as well as promotional applications such as wall decoration, vehicle stickers, and other potential digital and printed media. Because this is a design-based qualitative study, statistical assumptions such as normality, multicollinearity, independence of variables, and homogeneity do not apply. Instead, methodological rigor is maintained through consistent data collection, traceable visual references, use of the Y&R Creative Workplan as a structured design framework, and evaluation of the final design against predetermined cultural and visual criteria. This ensures that the design process remains grounded in the documented characteristics of Seblang Olehsari rather than relying solely on subjective aesthetic interpretation.



Fig. 3. Further application of the design to various souvenir items.

4. Results And Discussion

The results of this study indicate that the visual identity of the Seblang Olehsari dancer can be developed into a contemporary ethnic character while retaining its distinctive cultural characteristics. The design process focused on identifying and translating the most recognizable elements of the Seblang dancer, particularly the *omprok*, floral ornaments, the identity of the young female dancer, closed eyes, and other visual characteristics associated with the ritual. These elements were selected as the main visual references to ensure that the resulting character remained identifiable as a representation of Seblang Olehsari rather than becoming a generic traditional character. The design development began with a visual exploration of the *omprok*, floral ornaments, and the dancer's facial characteristics. The selected visual elements were subsequently simplified and arranged according to the proportions of a *chibi* character. The *chibi* style was

selected because its simplified, rounded, and friendly characteristics provide a more approachable visual representation for wider audiences. Nevertheless, the simplification was controlled so that the essential identity of the Seblang dancer remained recognizable. In particular, the *omprok* was maintained as the dominant visual element, while the closed eyes were retained as an important reference to the dancer's ritual condition.

The character was then developed digitally using CorelDRAW through vector-based visualization. This process involved refining the sketch, constructing the visual forms, arranging the floral elements, and applying color. The vector approach allows the character to be reproduced at different sizes while maintaining visual clarity. This characteristic is important because the intended character is not limited to a single visual format but is designed to function across various tourism communication media. The final design demonstrates a process of cultural visual transformation, in which the original appearance of the Seblang dancer is not reproduced literally but adapted into a contemporary visual language. The transformation is particularly visible in the simplified facial proportions, floral composition, and overall *chibi* appearance. However, the cultural reference remains visible through the *omprok*, floral elements, closed eyes, and the representation of the young female dancer. This finding indicates that stylization can be used to make cultural visual elements more accessible while maintaining their principal identity. The result is relevant to previous studies on Seblang Olehsari, which have primarily discussed the ritual from cultural, historical, tourism, and commodification perspectives. These studies establish Seblang as an important cultural resource for Banyuwangi, but comparatively less attention has been given to the development of a character-based visual representation derived from the specific identity of the Seblang dancer. The present study, therefore, contributes a design perspective by translating cultural characteristics into a contemporary form of visual communication. The findings are also related to the concept of destination branding, particularly the importance of distinctive visual associations in building destination identity [7]. Instead of creating a general visual symbol for Banyuwangi, this study uses the Seblang Olehsari dancer as a specific cultural reference. Consequently, the character has the potential to create a stronger visual association between Seblang Olehsari and Banyuwangi as a cultural tourism destination. This approach also responds to the limited availability of specific visual promotional media representing Seblang compared with broader Banyuwangi tourism promotion.

Another finding concerns the character's adaptability. The design can be applied to various promotional contexts, including merchandise, accommodation environments, vehicle stickers, and other digital or printed media. The flexibility of the vector-based character makes it possible to maintain a consistent visual identity across different sizes and applications. This adaptability is important because tourism communication involves multiple points of contact between destinations and audiences. The character can therefore function not merely as an illustration but as a reusable visual communication asset. The use of the character on merchandise also provides an opportunity to extend Seblang's visual presence beyond the ritual location. Products such as T-shirts, tote bags, and mugs can carry the character as a representation of the cultural experience associated with Banyuwangi. Similarly, its potential applications in accommodation spaces and vehicles enable the character to appear across different tourism environments. These applications demonstrate the design's practical potential as an alternative promotional medium.

However, the findings should be interpreted within the limitations of the research. This study focuses on the design process and visual output, and does not conduct quantitative audience testing to measure changes in tourism interest, cultural recognition, visitor intention, or promotional effectiveness. Therefore, the study cannot claim that the character has empirically increased tourism visits or audience engagement. Its contribution lies primarily in providing a culture-based visual design that can be utilized in tourism communication and destination branding. Overall, the results demonstrate that the Seblang Olehsari dancer

can be transformed into a contemporary ethnic character while retaining its principal cultural markers. The *omprok*, floral elements, closed eyes, and young female dancer identity provide the visual foundation for maintaining cultural recognizability. Meanwhile, the *chibi* style provides a more contemporary and approachable visual form. The resulting character, therefore, offers an alternative visual communication strategy for introducing Seblang Olehsari and strengthening its visual association with Banyuwangi tourism.

5. Conclusion

This study concludes that the visual identity of the Seblang Olehsari dancer can be developed into a contemporary ethnic character for tourism communication while maintaining its principal cultural characteristics. The design process identified the *omprok*, floral ornaments, young female dancer identity, closed eyes, and other distinctive visual elements as important cultural markers. These elements were subsequently simplified and transformed through a *chibi* visual approach to create a character that is more approachable and adaptable to contemporary communication contexts. The use of the *chibi* style does not eliminate Seblang Olehsari's cultural identity, as the most recognizable visual elements remain integrated into the character. The resulting design, therefore, represents a balance between cultural representation and contemporary visual communication. The vector-based development also allows the character to be adapted to various promotional media, including merchandise, accommodation environments, vehicle applications, and other digital or printed media. From a practical perspective, the character provides an alternative visual asset for introducing Seblang Olehsari and strengthening its visual association with Banyuwangi as a cultural tourism destination. However, this study is limited to the design and visual application processes and does not empirically measure audience responses or the character's effectiveness in increasing tourism interest. Further research is therefore recommended to evaluate audience recognition, cultural understanding, engagement, and the character's effectiveness as a tourism promotional medium. Overall, the study demonstrates that culture-based character design can serve as a contemporary visual communication strategy to represent local cultural heritage while also facilitating its wider adoption through tourism promotion and destination branding.

6. References

- [1] J. Neyrinck, "Intangible Cultural Heritage in Times of 'Superdiversity': Exploring Ways of Transformation," *International Journal of Intangible Heritage*, vol. 12, pp. 157–174, 2017.
- [2] D. Puspavidya, "'Sejuta' Kekayaan Bangsa," <https://www.goodnewsfromindonesia.id/2017/01/29/sejuta-kekayaan-bangsa>.
- [3] N. D. Vindriana, G. R. L. L. Simatupang, and W. N. C. Richardus, "'FESTIVAL' SEBLANG OLEHSARI BANYUWANGI 2018-2022," *Jurnal KAJIAN SENI*, vol. 10, pp. 94–115, Oct. 2023, doi: 10.22146/jksks.80959.
- [4] H. Qu, L. H. Kim, and H. H. Im, "A model of destination branding: Integrating the concepts of the branding and destination image," *Tour. Manag.*, vol. 32, no. 3, pp. 465–476, Jun. 2011, doi: 10.1016/j.tourman.2010.03.014.
- [5] Y. Chotimah, *Seni dan Budaya Banyuwangi*. Yogyakarta: Sulus Pustaka, 2020.
- [6] I. Isnaini, "Seblang Between Ritual and Tourism: Cultural Commodification in Banyuwangi (2002–2021)," *Gondang: Jurnal Seni dan Budaya*, vol. 9, no. 1, pp. 230–247, Jun. 2025, doi: 10.24114/gondang.v9i1.64654.
- [7] J. A. Castañeda-García, D. M. Frías-Jamilena, S. Del Barrio-García, and M. A. Rodríguez-Molina, "The Effect of Message Consistency and Destination-Positioning Brand Strategy Type on

- Consumer-Based Destination Brand Equity,” *J. Travel Res.*, vol. 59, no. 8, pp. 1447–1463, Nov. 2020, doi: 10.1177/0047287519881506.
- [8] H. A. Celestapasha, “Komunikasi Visual Destination Branding Kecamatan Lasem Kabupaten Rembang Sebagai Cagar Budaya,” *Besaung : Jurnal Seni Desain dan Budaya*, vol. 10, no. 1, pp. 132–148, Feb. 2025, doi: 10.36982/jsdb.v10i1.5187.
- [9] G. Ambrose, P. Harris, and N. Ball, *The Fundamentals of Graphic Design*. Bloomsbury Publishing, 2019.
- [10] H. Wilkins, “Souvenirs: What and Why We Buy,” *J. Travel Res.*, vol. 50, no. 3, pp. 239–247, May 2011, doi: 10.1177/0047287510362782.
- [11] Y. Safanayong, *Desain Komunikasi Visual Terpadu*. Jakarta: Arte Intermedia, 2006.