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Selective Innovation: Conditions for Cultural Continuity in Janger Banyuwangi

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ABSTRACT

Visible innovation does not establish the continuity of living performance traditions. This article examines how selective change relates to continuing practice in Janger Banyuwangi, Indonesia. A critical integrative review synthesizes published Janger research and institutional documentation, drawing on heritage and organizational resilience scholarship to interpret relationships between change and continuity. The synthesis identifies four analytical conditions: cultural legitimacy, learning opportunities, organizational and material support, and practitioner agency. Accounts document negotiated repertoire, repeated training, and operational adjustments, while sustained competence, shared authority, and continuity across generations remain insufficiently demonstrated. Causal effects on cultural continuity remain untested. The framework distinguishes enabling conditions from continuity outcomes, supporting comparative research and evaluations that assess learning and cultural recognition alongside continued activity and organizational persistence

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INTRODUCTION

Cultural continuity in living performance depends on how practices are renewed, recognized, and transmitted. UNESCO's (2003) Convention treats intangible cultural heritage as continually recreated by communities in response to their histories and environments. Heritage scholarship likewise emphasizes social practice and meaning-making (Smith, 2006), while cultural resilience can involve embracing change (Holtorf, 2018). The analytical challenge is therefore to explain how renewal relates to the capacity to reproduce cultural knowledge, rather than treating visible activity as sufficient evidence of continuity.

Janger Banyuwangi is a vernacular theatre tradition in East Java, Indonesia. Distinct from Balinese Janger dance, it developed through encounters among Javanese, Balinese, and local Banyuwangi traditions, including Using (or Osing) practices (Ilham, 2023; Nurullita, 2019). Narrative, dialogue, music, dance, and humour connect heterogeneous audiences. Janger also negotiates cultural belonging (Anoegrajekti, 2014; Ilham, 2021), within a wider ecology of Using oral expressions circulating through social media (Saputra, Hariyadi, et al., 2025).

Existing studies document innovations in characterization, performance techniques, and responses to audience and patron preferences (Anoegrajekti et al., 2022, 2023). Research also examines multilingual communication and the cultural significance of language choices (Ilham, 2018; Sulthoni & Soetopo, 2026). Dewantari and Noordiana (2022) describe Karisma Dewata's organizational adjustments during pandemic restrictions, while Alfariski et al. (2026) examine inheritance and regeneration within Madyo Utomo. Ilham (2026) situates Janger within East Java's challenges of cultural transmission and institutional support. These accounts require comparison across contexts before particular adaptations can be interpreted as conditions supporting continuity.

Two Janger publications by the present research team provide further foundations. Saputra, Ilham, et al. (2025) examine artistic innovation, performance technology, and digital promotion within a creative industry framework. Saputra, Indiarti, et al. (2026) analyse how performances become differentiated digital objects on YouTube through disaggregation, recontextualization, and variable fragment autonomy. Building on these contributions, the present article examines how documented changes relate to skills, cultural recognition, and practitioners' capacity to continue performing. Continuing activity, wider circulation, and intergenerational transmission may reinforce one another, but their relationships require explicit analysis.

A critical integrative review brings these literatures into dialogue. Selective innovation is used here to examine what is retained, reworked, introduced, or rejected in relation to cultural criteria, learning opportunities, organizational resources, and practitioner agency. Plaisance's (2022) distinction between activity continuity and organizational persistence provides a starting point for separating outcomes. Extending this distinction to performance heritage requires attention to the knowledge, relationships, and learning processes through which cultural practices continue to be enacted and recognized.

The study asks under what conditions selective innovation can support cultural continuity in Janger Banyuwangi. It examines what is selected and whose criteria shape acceptance; how documented changes relate to transmission, organizational support, and practitioner agency; and how cultural continuity can be distinguished from organizational persistence and digital visibility. Its contribution is a literature-grounded framework connecting enabling conditions with dimensions of continuity. Janger thereby informs international debates on living performance traditions through analytical propositions whose relevance depends on the historical, institutional, and cultural contexts examined.

LITERATURE REVIEW

Living Heritage and Cultural Continuity

Living heritage is reproduced through enactment, interpretation, and transmission. Smith (2006) asks whose meanings acquire authority in defining heritage. Kirshenblatt-Gimblett (2004) conceptualizes heritage as metacultural production, while Hafstein (2018) examines its institutional construction. Recognition and documentation therefore require analysis alongside living practices.

Holtorf (2018) relates cultural resilience to accepting transformation and loss, challenging assumptions that continuity requires unchanged forms. UNESCO's (2003, 2015) instruments emphasize recreation and community participation as normative orientations, not empirical descriptions. In Seblang ritual discourse, Saputra et al. (2022) relate the retention of Using literary values to their continuing social significance. This comparison directs attention to meaning without prescribing Janger's conventions. Criteria governing language, costume, repertoire, and performance must be traced in contextual evidence, allowing for disagreement among practitioners and audiences.

Organizational Resilience and the Reproduction of Practice

Duchek (2020) conceptualizes organizational resilience through capabilities for anticipation, coping, and adaptation, emphasizing learning and resources. Plaisance's (2022) study of French cultural nonprofit organizations distinguishes activity continuity from organizational persistence. Neither dimension establishes whether performance knowledge is transmitted or cultural meanings remain recognizable. Extending organizational resilience to Janger therefore requires examining how material support and coordination relate to reproducing practice.

Evidence from businesses and French nonprofits offers analytical resources, not direct descriptions of vernacular troupes. Fahmi et al. (2023) situate arts and cultural industries within Indonesian disaster resilience, providing a contextual comparison for examining support and adaptation. Resario et al. (2023) identify individual and collective practices of coping, reworking, and resisting among theatre students and graduates in Ghana. Their account directs attention to agency under precarious conditions. Resilience should accordingly be assessed through available support and participants'

influence, without making individual adaptability a substitute for structural provision.

Selective Innovation as an Analytical Proposition

Innovation research in the creative industries connects artistic creativity with organizational, institutional, market, and technological conditions (Gohoungodji & Amara, 2023). Building on documented Janger innovations and contextual language choices (Anoegrajekti et al., 2022, 2023; Ilham, 2018; Sulthoni & Soetopo, 2026), selective innovation examines what changes, available alternatives, decision-making actors, stated criteria, and relationships to continuing practice.

It does not assume that every adjustment follows deliberate selection; intentional decisions and emergent adaptations remain distinguishable where evidence permits. Four sensitizing conditions organize the inquiry: negotiated cultural legitimacy (K1); opportunities for transmission and learning (K2); organizational and material support (K3); and practitioner agency and terms of participation (K4).

Figure 1 relates these conditions to activity continuity, organizational persistence, intergenerational transmission, and cultural meaning and recognition. These are provisional analytical relations, open to revision through coding, rather than established necessary or sufficient causes.

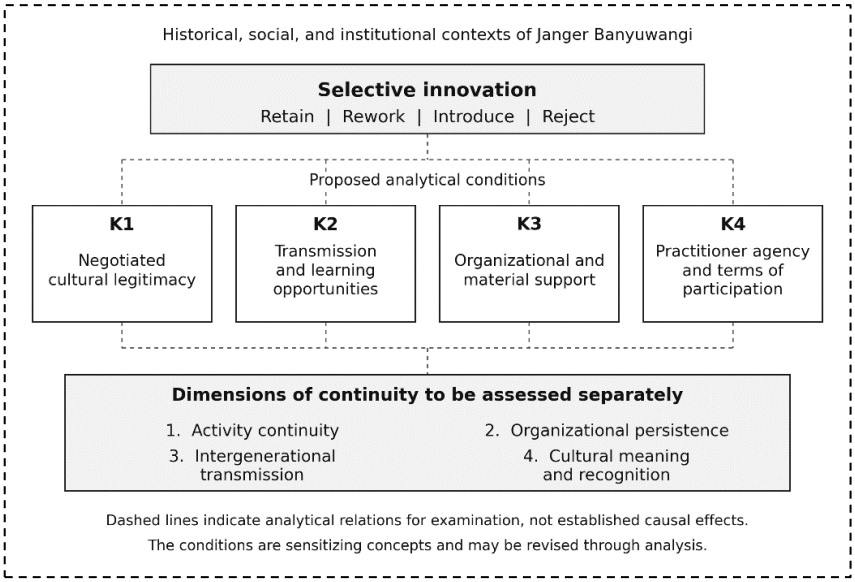

Figure 1. Analytical Framework of Selective Innovation and Cultural Continuity

Note: Dashed lines indicate proposed analytical relations, not established causal effects. The conditions are sensitizing concepts that may be revised through analysis. Source: Authors' conceptual synthesis.

METHODOLOGY

Research Design and Scope

Using critical integrative review, this article combines conceptual synthesis (Jaakkola, 2020), literature selection and integration (Snyder, 2019; Torraco, 2016), and document analysis (Bowen, 2009). The unit of analysis is a documented relationship among change, selection criteria or actors, and dimensions of continuity.

Publications and documents supply evidence for constructing these units. The synthesis seeks analytically transferable propositions about heritage recognition, organizational support, and transmission, rather than estimates of prevalence or intervention effectiveness.

Source Selection and Evidence Appraisal

The researcher conducted a literature search across various sources until a sufficient body of references was gathered. These references serve as a foundational resource base rather than a collection of empirical case studies or a comprehensive systematic review. The selection process prioritized recent research on *Janger*, as well as foundational scholarly works available up to 2026. Retrieval uses publisher websites, BRIN, GARUDA, DOI records, and citation tracing, combining Janger Banyuwangi, Damarwulan, or Jinggoan with innovation, convention, transmission, regeneration, resilience, and Indonesian equivalents.

Eligibility requires traceable provenance, contextual relevance, and inspectable supporting passages. Appraisal considers authorship, purpose, period, methods, and evidential adequacy. Duplicates, unrelated Balinese Janger studies, and untraceable assertions are excluded. The protocol logs queries, dates, versions, and selection decisions. Table 1 distinguishes source roles.

Table 1. Source Roles and Evidence Boundaries

Source Category	Analytical Role	Evidence Boundary
Janger research	Contextualized reported findings	No automatic generalization across troupes.
Theory and comparative research	Concepts and interpretive comparisons	No direct evidence about Janger.
Institutional documents	Norms, aims, and documented activities	Programme aims do not establish impacts.
Public recordings	Provenance and context	Content claims require logged viewing.

Coding and Integrative Analysis

Analysis proceeds through inventory, extraction, coding, contextual comparison, and conceptual integration. The extraction matrix records source families, pages or timestamps, troupes, periods, changes, retained practices, actors, criteria, learning, support, and evidential limits. K1–K4 guide initial coding while allowing additional themes; the four continuity dimensions are assessed separately. Unreported information is not coded as absence. Contradictions and alternative explanations inform revisions.

The BRIN Indonesia (2022) documentary and Universitas PGRI Banyuwangi (2025) festival recording enter as contextual sources. Audiovisual claims require logged viewing and timecoded separation of image, speech, and inference (Fazeli et al., 2023; Nassauer & Legewie, 2021); metadata alone provide provenance. Upload dates are distinguished from verified performance dates.

Trustworthiness and Ethical Considerations

Source statements, observations, and authorial inferences remain distinguishable. The festival report and university video constitute one programme family; potentially shared origins between the BRIN documentary and Ilham's (2023) book require checking. Comparisons of language studies retain contextual differences rather than presuming longitudinal change.

An audit trail is required to document coding revisions and interpretive decisions. Incidental spectators and young participants are not identified. UNESCO's (2015) principles inform respect for practitioners and community interests. Conclusions concern documented relationships and conceptual propositions, without causal or population-wide generalization.

RESEARCH RESULT

The synthesis identifies four conditions through which documented changes can be related to cultural continuity. Their evidential support varies across troupes and periods. Reported practices establish particular relationships; they do not verify a universal causal sequence linking innovation to survival.

Cultural Legitimacy and the Selection of Change

The reviewed historical accounts describe Janger Banyuwangi as a theatre formed through exchanges among Javanese, Balinese, and Using cultural resources. Nurullita (2019, pp. 193–195) reconstructs adaptations involving dramatic repertoire, dance, and music, while Ilham (2021, pp. 78–82) interprets their recombination as an ongoing construction of Banyuwangi identity. This history provides a basis for examining continuity through changing practices. It does not establish that every subsequent innovation receives acceptance or that one community speaks with a single cultural voice.

Repertoire selection makes the criteria of acceptance more concrete. Anoegrajekti et al. (2022, p. 178) report that some commissioning hosts (*penanggap*) rejected *Damarwulan Ngenger* because they associated its protagonist's grass-cutting occupation with an undesirable future for newlyweds. The same study describes developing folklore into wedding-oriented repertoire. Here, artistic change is evaluated through a relationship between the story and the occasion. The account documents hosts' expectations and a director's response; it does not demonstrate that all spectators share those expectations.

Language reveals a different selection problem. Ilham (2021, p. 80) describes Javanese dialogue within a culturally mixed performance. Sulthoni and Soetopo (2026, pp. 213–214) report the use of Javanese and Indonesian to support comprehension alongside the retention of Osing, also written Using, in songs and particular expressions. These accounts associate linguistic choices with different

communicative and identificatory functions. Their differing emphases cannot establish a chronological replacement of one language by another: the studies do not follow equivalent performances, speakers, and audiences over time. They instead indicate the need to identify the language, segment, and constituency relevant to each claim about continuity.

Explicitly rejected alternatives further qualify an account centred on successful adaptation. During pandemic restrictions, Sastradewa proposed virtual performance for family celebrations. The reviewed study reports acceptance by authorities and commissioning family members but resistance from the couple or child concerned. A restricted in-person alternative attracted family acceptance but lacked permission (Anoegrajekti et al., 2022, p. 181, "Inovasi di Masa Pandemi Covid-19"). Technological feasibility, permission, and the experience sought by participants therefore operated as distinct considerations. A format could satisfy one requirement while failing another.

Across these examples, selective innovation refers to situated choices about what changes, who evaluates it, and which relationship makes the change acceptable. Hosts influence commissions, directors shape repertoire, performers enact linguistic conventions, and public authorities regulate events. Their authority concerns different domains and need not converge. Cultural legitimacy is consequently an analytical interpretation of documented judgements, rather than a synonym for booking frequency or official recognition. This reading follows Smith's (2006) attention to authority in heritage valuation. Where publications describe only popularity, the wider distribution of agreement, dissent, and excluded alternatives remains unresolved.

Transmission and the Reproduction of Performance Knowledge

The reviewed studies identify knowledge that must be reproduced if performances are to continue beyond their current practitioners. Language proficiency involves responding within improvised exchanges, not simply recalling words. Sulthoni and Soetopo (2026, p. 213) report difficulties with classical Osing vocabulary among younger performers. In the Sri Budoyo Pangestu study, complex roles remain concentrated in senior expertise despite rotation among members (Sukoco & Sari, 2025, p. 121). Together, these findings identify a potential difference between opportunities to appear and the ability to assume demanding responsibilities. They do not justify treating all young performers as insufficiently skilled.

The Youth Janger Festival report offers evidence of organised learning beyond festival attendance. Sulthoni et al. (2026, p. 11) describe two months of twice-weekly workshops involving senior practitioners. Training covered movement, musical accompaniment, performance language, and production management. The authors report improved abilities and the establishment of a youth Janger community (pp. 12–14). These are documented claims about teaching arrangements and reported programme achievements. However, the published results do not present individual baseline and follow-up competency scores or a dated assessment of retained skills. The synthesis therefore recognises

reported learning without treating the programme as demonstrated long-term regeneration.

Madyo Utomo illustrates learning within an established troupe. Alfariski et al. (2026, pp. 295–298) report family succession, younger members' participation in rehearsals and performances, and post-performance evaluation. Ilham (2026, pp. 60–61) likewise describes family mentoring but observes that frequent Janger performances can coexist with limited opportunities to develop new players. These accounts locate transmission in learning relationships; overlapping family examples do not provide independent confirmation. Retrospective histories do not continuously measure abilities over time, and inherited management does not establish inherited artistic competence. Organisational succession and performance skills therefore require separate assessment.

Table 2 distinguishes the forms of evidence supporting these accounts. The resulting pattern is uneven documentation of learning processes, reported achievements, and persistence over time. Several sources describe how knowledge can be passed on, while evidence about sustained mastery is less developed. This is a substantive limitation of the reviewed record, rather than evidence that transmission has ceased.

Table 2. Evidence of Learning and the Limits of Transmission Claims

Context and source	Documented evidence	Supported interpretation	Remaining uncertainty
Youth festival; Sulthoni et al. (2026, pp. 11–14)	Repeated workshops; reported skill improvement; youth community	Organised teaching and reported programme learning	Retention and independent competence after the programme
Madyo Utomo; Alfariski et al. (2026, pp. 295–298)	Family succession; rehearsal participation; evaluation	Reported pathways for sharing knowledge	Individual progression and succession of specialised skills
Sri Budoyo Pangestu; Sukoco and Sari (2025, p. 121)	Role rotation alongside continued reliance on senior performers	Participation and advanced competence can differ	Distribution of mastery and its development over time

Digital documentation requires the same distinction. The festival report presents its archive as potential teaching material, which does not establish subsequent learning from it. Its publication and associated video belong to the same programme, so they cannot independently confirm impact. The two mapped recordings supply no additional content findings here because they have not been audiovisually coded. Access to a recording and demonstrated acquisition of performance knowledge remain separate evidential questions.

Organizational and Material Support for Continuing Practice

Continuing practice depends on arrangements that make artistic choices executable. Dewantari and Noordiana (2022, pp. 11–14) report that pandemic cancellations interrupted Karisma Dewata's core income. The group maintained reduced rehearsal activity, communicated with cultural authorities, and adjusted arrangements to applicable restrictions. Information about permitted areas helped decisions about engagements; it did not secure exemption from public-health rules. These findings document efforts to sustain coordination under disruption, without establishing complete financial recovery or subsequent intergenerational transmission.

Material access also qualifies what innovation entails. Saputra, Ilham, et al. (2025, p. 794) report that Sritanjung Mardi Santoso previously rented a smoke machine when another troupe was not using it, before acquiring its own. Read for the present question, this account identifies equipment availability and inter-troupe dependence as conditions of staging an effect. The inference concerns an operational relationship already documented in the earlier publication. The purchase cannot establish increased net income, reduced total costs, or improved learning, because the account provides no corresponding evaluation. Similarly, Temu Haryono's application of port-work experience to mechanical stage effects links artistic experimentation with knowledge acquired beyond theatre (Anoegrajekti et al., 2022, p. 178).

Institutional support can address specific production constraints. A Banyuwangi government report records costume-making training for twenty Janger practitioners at Sastra Dewa over eighteen days in May 2012 (Pemerintah Kabupaten Banyuwangi, 2012). The account connects garment, embroidery, and beadwork skills with difficulties obtaining costumes. Its anticipated savings and supplementary business opportunities are programme objectives and official assessments, not measured lasting impacts. The document nevertheless identifies a concrete form of support directed towards practitioners' material capabilities.

Organisational capacity should also be assessed independently of online prominence. Alfariski et al. (2026, p. 298) report continuing activity at Madyo Utomo alongside limited capacity to manage digital publication. This case qualifies any assumption that substantial digital visibility is a universal prerequisite for troupe persistence. It does not show that digital media are ineffective. The festival's collaboration among practitioners, schools, and public institutions further indicates that learning opportunities can draw on support beyond a single troupe's resources.

The synthesis thus distinguishes resuming events, maintaining an organisation, and sustaining opportunities to reproduce knowledge. Equipment access, coordination, and institutional relationships help explain whether a proposed change can be enacted. Their consequences for longer-term cultural continuity require additional evidence. This distinction is consistent with Plaisance's (2022) separation of activity continuity from organisational persistence, while keeping the Janger findings grounded in their own contexts.

Practitioner Agency and the Terms of Cultural Participation

The Sri Budoyo Pangestu study makes individual participation conditions visible within collective persistence. Sukoco and Sari (2025, pp. 114–119) report audience tips (*saweran*) as variable personal income alongside accounts of harassment. They describe leadership rules protecting performers, including removing disrespectful audience members, as well as discipline directed towards troupe members. These findings concern a particular group and a small qualitative sample. They neither establish the prevalence of harassment throughout Janger nor demonstrate that protective measures eliminated it.

An instructive comparison concerns the rules governing audience interaction. Whereas Sri Budoyo Pangestu manages tipping through behavioural boundaries, the Madyo Utomo account reports an orally conveyed prohibition on tipping and audience dancing to protect the performance's narrative order (Alfariski et al., 2026, pp. 299–300). The sources therefore document different arrangements for participation within the same theatre tradition. They do not provide comparable income or consent data through which to rank those arrangements. Protecting narrative coherence, safeguarding individuals, and distributing earnings are distinct questions.

Agency also concerns the capacity to articulate demands. Dewantari and Noordiana (2022, pp. 13–14) report that Karisma Dewata's comic passages conveyed both health advice and complaints about artists' loss of work. This documents an expressive channel within performance. It does not establish that authorities adopted the practitioners' demands or that every member participated equally in deciding what was said. Across the corpus, directors and leaders are more visible as decision makers than ordinary members, learners, or people who withdrew from participation. Their limited representation constrains conclusions about collective agreement.

UNESCO's (2015) ethical principles provide a normative basis for examining community authority, consent, and practitioners' moral and material interests. They cannot verify actual benefit-sharing arrangements. In particular, an uploader's identity or ownership of a channel does not establish recording rights, performer consent, or receipt of revenue. Those relationships require their own evidence. Organisational endurance consequently leaves open whether individual participation is secure, influential, and materially sustainable.

Table 3 brings the four conditions together without assigning them equal evidential strength. The review supports documented examples of selection, learning arrangements, operational support, and regulation of participation. Their integration into a framework explaining continuity remains a conceptual synthesis; the corpus does not establish necessity, sufficiency, or uniform effects across Janger groups.

Table 3. Selective Innovation Conditions and Cultural Continuity Dimensions

Condition	Principal Supporting Evidence	Dimensions Addressed	Evidential Boundary
K1. Negotiated cultural legitimacy	Repertoire choices, language use, rejected performance alternatives (Ilham, 2021; Anoegrajekti et al., 2022; Sulthoni & Soetopo, 2026)	1 and 4	Particular judgements are documented; community-wide consensus is not established.
K2. Opportunities for transmission and learning	Workshops, rehearsal participation, evaluation (Sulthoni et al., 2026; Alfariski et al., 2026)	1 and 3	Teaching and reported learning are supported; durable mastery remains insufficiently traced.
K3. Organizational and material support	Crisis coordination, equipment access, targeted training (Dewantari & Noordiana, 2022; Saputra, Ilham, et al., 2025; Pemerintah Kabupaten Banyuwangi, 2012)	1, 2; (3)	Support arrangements are documented; financial recovery and transmission effects are not established.
K4. Practitioner agency and participation terms	Leadership rules, audience boundaries, expressive claims (Sukoco & Sari, 2025; Alfariski et al., 2026; Dewantari & Noordiana, 2022)	1 and 4	Participation arrangements are reported; equal authority, consent, and equitable benefits remain incompletely documented.

Note. Dimensions: 1. Activity continuity; 2. Organizational persistence; 3. Intergenerational transmission; 4. Cultural meaning and recognition. Parentheses indicate learning opportunities rather than demonstrated transmission. Links show analytical relevance, not verified causation.

DISCUSSION

From Innovation to Conditions of Continuity

The synthesis suggests that innovation becomes relevant to cultural continuity through relationships among cultural legitimacy, learning opportunities, organizational support, and practitioner agency. A culturally intelligible change may attract younger participants, but learning depends on resources, rehearsal access, and opportunities to assume responsibility. Commissioning support may secure a performance while leaving these arrangements unresolved. The documented rejection of a proposed virtual Janger performance by members of the commissioning family illustrates how technical feasibility, cultural acceptability, and permission can diverge (Anoegrajekti et al., 2022). Continuity therefore requires examination beyond the adoption of a new form.

This synthesis joins heritage scholarship with organizational analysis. Smith (2006) locates heritage in meaning and valuation, prompting questions about whose judgments authorize continuity. Kirshenblatt-Gimblett's (2004) metacultural production distinguishes representing heritage from reproducing performance practices. Holtorf (2018) relates cultural resilience to

accommodating transformation and loss. Reflective–projective orality connects inherited memory with future cultural relevance (Saputra, Maslikatin, et al., 2025). That concept addresses symbolic orientation; selective innovation examines how choices relate to opportunities and capacities for learning.

Arts innovation research similarly identifies diverse organizational, individual, technological, market, and institutional determinants (Gohoungodji & Amara, 2023). The present synthesis examines selection: which changes become practicable and culturally defensible, for whom, and with what relationship to learning? Selective innovation names this analytical problem. It should not imply that every adjustment results from explicit deliberation or that artists control all available alternatives. Where sources document only an adopted technique or market response, the criteria and competing options remain uncertain. Cultural legitimacy also cannot be inferred from popularity alone, because commissioning hosts, performers, and audiences may judge changes differently.

Duchek's (2020) distinction among anticipation, coping, and adaptation explains why resources and learning matter to organizational responses. Plaisance (2022) further separates activity continuity from organizational persistence. The present framework extends these distinctions by asking whether operational capacity supports the reproduction of performance knowledge and culturally recognized participation. The youth festival's reported training and Madyo Utomo's rehearsals and evaluations provide evidence of learning arrangements, although neither establishes long-term transmission by itself (Sulthoni et al., 2026; Alfariski et al., 2026).

The contribution is thus a distinction between enabling conditions and continuity outcomes. Legitimacy concerns judgments of appropriateness; transmission opportunities concern access to learning; organizational support concerns the means of sustaining practice; agency concerns practitioners' capacity to influence participation and change. These conditions may reinforce or constrain one another, but the corpus does not establish their joint necessity or sufficiency. Uneven documentation remains visible within the framework rather than being converted into evidence that all four conditions operate together.

Cultural Continuity beyond Organizational Persistence and Visibility

Four dimensions clarify what claims of continuity actually describe. Activity continuity concerns performances or related activities continuing across a specified period. Organizational persistence concerns the survival of the group or coordinating structure. Intergenerational transmission concerns younger practitioners acquiring and carrying forward performance knowledge. Cultural meaning and recognition concern how practices remain intelligible and valued by relevant participants. The first two dimensions draw on Plaisance (2022); the latter two extend the inquiry to cultural reproduction. Evidence for one dimension cannot substitute for evidence for another. Festival participation, for example, documents an event; reported training adds evidence of learning, while continued competence requires evidence across time.

Visibility requires a further distinction. Saputra, Indiarti, et al. (2026) examine Janger's reconstitution as digital objects on YouTube. In the wider Using context, Saputra, Isnadi, et al. (2026) distinguish digital representation from embodied cultural memory. Together, these studies prompt questions about connections between circulation, learning, and cultural authority. Recording availability alone does not establish use or skill acquisition. Conversely, Alfariski et al. (2026) report rehearsals and evaluation alongside limited digital-management capacity. This qualified counterexample challenges visibility as a necessary indicator of continuing practice, without showing that digital media are unimportant.

Alternative explanations also qualify any association between innovation and continuing activity. Sukoco and Sari (2025) connect the appeal of Sri Budoyo Pangestu to its leader's established reputation. Madyo Utomo's family succession provides another documented relationship to examine (Alfariski et al., 2026). Event funding, temporary assistance, and personal networks remain additional possibilities where sources permit investigation. The review cannot isolate their effects from those of artistic change. Comparisons with inactive groups and groups absent from published or digital records would be needed to assess whether similar innovations produce different trajectories. Their limited representation in the corpus restricts explanation rather than demonstrating their absence.

Resilience must also be assessed at different social levels. Resario et al. (2023) examine coping, reworking, and resistance among early-career theatre practitioners in Ghana, making room for responses beyond individual endurance. In Janger, reported harassment and protective leadership rules show why collective persistence does not settle questions about members' conditions of participation (Sukoco & Sari, 2025). Neither organizational success nor managerial protection demonstrates adequate income, equal decision-making power, or freedom from stigma. Those claims require evidence on remuneration, security, and practitioners' experiences. Adaptation should therefore remain open to scrutiny concerning who gains influence and who bears its demands.

Analytical Transferability and Boundary Conditions

The framework offers analytical transferability through comparison of relationships and contexts. Plaisance's (2022) French nonprofit study makes partner support and differentiated organizational outcomes relevant questions, while Fahmi et al. (2023) locate arts- and culture-based industries within Indonesia's disaster-resilience debate. These contexts invite examination of support networks without assuming that nonprofit funding arrangements or disaster-recovery processes describe Janger. Resario et al.'s (2023) Ghanaian study adds attention to everyday practices under precarity. Sobokartti provides a closer institutional comparison: Yuliati et al. (2023) report adaptive management and innovations in training and promotion. Its training-house setting, however, differs from Janger's arrangements around troupes and commissioned performances.

Transfer is most plausible for performance traditions sustained through groups or practitioner networks facing pressures to change. Funding structures, commissioning markets, language repertoires, and routes into apprenticeship can alter how the proposed conditions interact. Customary authority also requires specification. Annida et al.'s (2026) *International Journal of Contemporary Sciences* (*IJCS)* review locates awig-awig within Balinese customary institutions and collective rule enforcement; this supplies an institutional contrast, not evidence that Janger possesses equivalent authority. Researchers would need to establish who may authorize changes, how disagreement is handled, and whether learning depends on family membership, formal instruction, or participation in production.

These comparisons identify questions for investigation rather than cases tested with identical measures. The framework would require modification where performance is organized primarily through ritual obligations or dispersed individual practice. Its evidential limits also matter: studies concentrated on active groups and short programmes reveal less about discontinued practice, unpublicized learning, or changes across generations. Future applications should therefore compare specified periods and settings, retain conflicting accounts, and examine practitioners' interpretations. The transferable proposition is that innovation's cultural significance depends on its relationship to the capacity and authority to continue practice; the form and strength of that relationship remain contextual empirical questions.

CONCLUSIONS AND RECOMMENDATIONS

This integrative review situates selective innovation in the relationships among cultural legitimacy, learning opportunities, organizational and material support, and practitioner agency. Reported training and rehearsals indicate opportunities for reproducing knowledge, while disagreements over performance formats show that acceptance of change remains situated. In Janger Banyuwangi, documented changes acquire significance for continuity when examined alongside the arrangements for performing and transmitting culturally recognized practice. The framework distinguishes these enabling conditions from continued activity, organizational persistence, intergenerational transmission, and cultural meaning and recognition. The synthesis supports differentiated assessment of continuity, while leaving the conditions' long-term relationships and causal effects unresolved.

For Janger groups and supporting partners, three priorities follow: sustain repeated learning opportunities through rehearsals and mentored participation; document repertoires and performance knowledge together with their cultural contexts; and involve practitioners in choosing changes that available resources can sustain. These priorities should be adapted to each group's circumstances through discussion with its members. They are directions for collaboration, rather than a standardized intervention whose effectiveness has already been demonstrated.

Programme evaluation should distinguish attendance, appearances, and uploads from evidence of learning, including expanding repertoire, increased independence in demanding roles, and the ability to guide less experienced

performers. These are proposed indicators for subsequent evaluation, not measurements produced by this review. Longitudinal and field research remains necessary to establish retained competence, changing meanings, decision-making authority, and the distribution of benefits and adaptive burdens.

ADVANCED RESEARCH

This review relies on published studies and documents with uneven methodological quality, coverage, and publication periods. Practitioners' perspectives are mediated by the original researchers, leaving some positions insufficiently represented. The two identified public recordings were not content-coded and therefore provide no independently analysed audiovisual evidence. Documentation may favour active groups and successful events, obscuring interrupted practice and unsuccessful initiatives. Consequently, the framework neither tests causal relationships nor establishes trajectories of continuity across generations.

Future research should prioritize whether festival participation is associated with continued learning after the event. Following one or two groups through successive rehearsals, performances, and subsequent practice would help trace skill acquisition, retention, and changes in artistic responsibility. Interviews should include leaders, experienced performers, younger participants, and those who reduce or discontinue involvement. Observations before and after the festival would help distinguish event participation from sustained learning and increasing competence. These observations could refine the proposed conditions and identify competing explanations. Comparisons across performance traditions should follow only after units of analysis, observation periods, and indicators become comparable.

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