









# Digital-Based Culture House in Efforts to Improve Community Economy in Papring Banyuwangi

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**Abstract.** Culture is an important aspect that must be implemented so as not to be eroded by the times. The purpose of this research is to preserve culture by utilizing technology in the form of digital learning, as well as an effort to improve the economy of the Banyuwangi Papring Environment community. This research is an applied research using data collection methods in the form of interviews, observations, and literature studies. This research was conducted at the Kampoeng Batara Banyuwangi Traditional School. The results showed that digital learning was able to arouse children's enthusiasm for learning. Digital learning developed contains the culture of the archipelago, traditional children's games, and local community SMEs. An important implication of the existence of digital learning is that there is an increase in the local community's economy which is increasing and buying MSME products which are presented in the Kampoeng Batara Traditional School gallery.

**Keywords:** Digital Learning · Nusantara Culture · Children's Traditional Games · Community MSMEs

## 1 Introduction

Culture is an aspect that cannot be separated from a country. However, the current culture has begun to be abandoned by the community. Efforts that can be made to preserve culture include the creative industry [1], the use of digital media technology [2]. Cultural preservation has become the focus of several parties, including the preservation carried out in Osing Banyuwangi [3], Culture in Tanah Lot and Borobudur [4], Typical Culture of Lumajang [5], Saronen Madura Culture [6], Balinese Mesatua Culture [2], and other cultures. Among several preserved cultures, awards from several parties were given to the preservation of Banyuwangi culture in Kampoeng Batara [1, 7].

The results of a survey conducted in 2022 in Kampong Batara, Papring Environment, Banyuwangi Regency, East Java Province, there are main problems related to cultural preservation that are still not optimal. In this case, it is necessary to apply technology to support the preservation of this culture. Along with the planning concept carried out by the founder of Kampong Batara in cultural preservation, it can be done by making a digital-based Cultural House. This concept has been discussed with the local community, creative youth groups, farmer groups, pokdarwis, traditional schools, equality schools, and literacy schools. The digitalization that will be implemented is in the form of digital learning which is useful for the learning process of the children of the Sekolah Adat Kampong Batara.

The importance of applying technology in the form of digitalization is because it prevents destruction and encourages the importance of culture to the public through digital media. In addition, cultural heritage should not be lost due to rapid modernization [8]. The concept of digitization as an effort to preserve and save information about culture has developed in several areas including the Radya Pustaka Surakarta Museum [9], Karya Cipta Lontar [10], and the Cultural Heritage Building Juang 45 [11]. However, the process of digitizing culture that has existed so far is still limited to digitizing data, not yet as an active learning medium. Digitization developed in Kampong Batara is in the form of digital learning which covers all aspects ranging from the culture of the archipelago, children's traditional games, and local community SMEs.

Digital learning has been developed based on the theory of generations. This theory explains the importance of historical, cultural, and political events [12]. The implementation of digital-based learning is in accordance with the latest trends in the world of education [13]. This theory explains the characteristics of modern learning in the digital economy era [14]. Digital learning developed in Kampong Batara Banyuwangi is the development of the theory of generations. The development is carried out in the form of a non-formal learning system in which it discusses more about the culture of the archipelago, children's traditional games, and the local community MSMEs.

The purpose of this research is to preserve the culture of Banyuwangi by utilizing technological developments in the form of a digital learning-based cultural house, as well as an effort to improve the economy of the Banyuwangi Papring Environment community. The benefit of digital learning is that children who are members of the Kampong Batara Traditional School will have a lot of knowledge about culture and SMEs. The biggest hope is that culture will not become extinct, eroded by the times and the economy of the community will increase.

## 2 Methods

This research is an applied research that aims to solve the problems contained in the research location. In this case, it intends to apply the findings to solve specific problems that are currently happening in an organization [15]. Data collection methods in this study used interviews, observations and literature studies [16]. Interviews were conducted with parties who are competent in providing the information needed, namely the founder of Kampong Batara, the IT team, local community leaders, and university representatives. Observations are carried out by direct observation which is structured by preparing a

list of data requirements and data sources. Literature study is carried out by studying the results of previous research related to system development. The focus is limited to making a digitalization system (digital learning of Indonesian culture, children's traditional games, and MSMEs for the papring community) in an effort to improve the community's economy.

### 3 Results and Discussion

The digitization process began with a discussion with the founder of Kampoeng Batara as an effort to solve the problem of preserving Banyuwangi's culture and efforts to improve the economy of the Banyuwangi Papring Environment community. Digital learning developed in Kampoeng Batara in the form of archipelago culture, children's traditional games, and MSMEs of the Banyuwangi Papring Environment community. The result of the discussion between the founders of Kampoeng Batara, the private sector, and universities, that digital learning was developed in the form of the Papring Information System or SIPAPRING ([sipapring.com](http://sipapring.com)). The developed information system includes 3 main features:

- a. Manage the latest information
- b. Managing digital learning media which is managed directly by Kampoeng Batara
- c. Managing handicraft products to offering / connecting to the marketplace so that they can be ordered by the wider community.

The contents of the digital learning developed include the main page, digital learning page, and product page. The main page consists of several contents ranging from digital learning materials, supporting facilities, SME products, news/blog news, YouTube videos and footers. The material/digital learning page is divided into 2 columns, on the left there is a list of materials by category (archipelago culture, children's traditional games, and MSMEs). On the right there is a content page from digital learning where there is a list of contributors, participants, and documentation. The product page is divided into 2 columns, on the left is the SME product search filter, on the right is a list of products offered, if website visitors click on the product image, product details will be displayed where transactions can be made directly or through the marketplace (Figs. 1, 2 and 3).

After the system is formed, it is filled with materials related to the culture of the archipelago, children's traditional games, and MSMEs. The material about the culture of the archipelago developed into the website ([sipapring.com](http://sipapring.com)) is in the form of the typical culture of Banyuwangi Regency, such as the Gandrung Batara Dance, Gamelan, Pencak Silat, Mocoan Lontar Yusuf, Bamboo Patrol, Kuntulan, Hadrah, and Jaranan Dance. The details of the Nusantara culture are as follows:

- a. Tari Gandung Batara  
Tarian Gandrung is a typical Banyuwangi dance performed as an embodiment of the community's gratitude after the harvest. Gandrung is a performing art that is presented to the accompaniment of music typical of a blend of Javanese and Balinese cultures. This dance is one of the cultural forms of the Osing Tribe who is a



Fig. 1. Main Page Source: sipapring.com

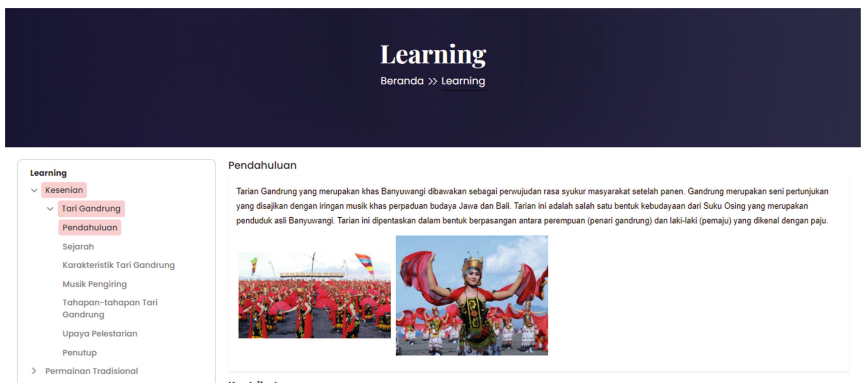
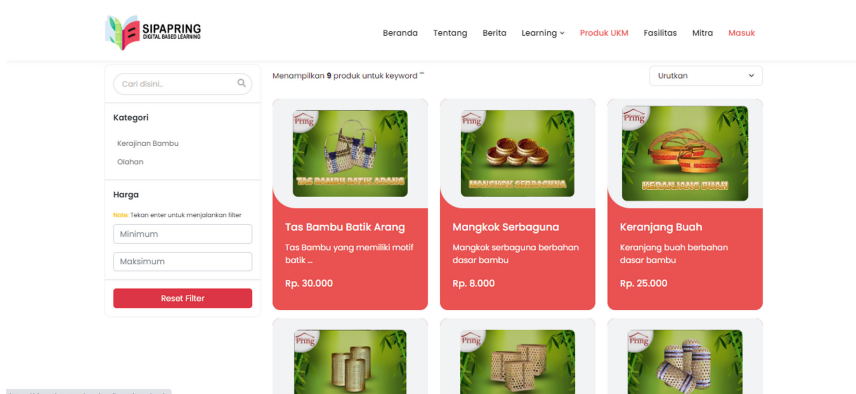


Fig. 2. Digital Learning Page Source: sipapring.com

native of Banyuwangi. This dance is performed in pairs between women (gandrung dancers) and men (advanced) known as paju. Gandrung is often performed at various events, such as weddings, sea pethik, circumcision, seventeen and other official and unofficial events, both in Banyuwangi and other regions. Usually, the gandrung show starts at around 21.00 and ends until dawn (around 04.00).

The types of gandrung dances are: Jejer Gandrung, Paju Gandrung, Seblang Subuh, Seblang Lukinto, Gandrun Dor, Gandrung Marsan, Gama Gandrung, and Jaripah. The style in dancing the gandrung dance is to form a square with the dancer in the middle. The gandrung will come to the guests who dance with him one by one with seductive movements, and that is the essence of the gandrung dance, which is infatuation or lust. The uniqueness of this dance is the clothing, the typical Gandrung Banyuwangi dancer's clothing, and it is different from other Javanese dances. There is a visible Balinese influence (Kingdom of Blambangan).

The clothes for the body consist of clothes made of black velvet, decorated with yellow gold ornaments, and shiny beads and in the shape of a bottle neck that are



**Fig. 3.** Product Page Source: sipapring.com

wrapped around the neck to the chest, while the shoulders and half of the back are left open. There are 2 main properties in the gandrung dance, namely the shawl (sampur) and the fan. In the past, there were 2 fans used and held in the left and right hands. A dance property worn on the head called omprok.

b. Gamelan

Gamelan is a traditional Javanese, Sundanese, and Balinese music ensemble in Indonesia that has a pentatonic scale in the slendro and pelog scales system. Consists of percussion instruments used in karawitan music. The most commonly used instruments are metallophones including gangsa, gender, bonang, gong, saron, slenthem played by wiyaga using a hammer (batter) and membranophone in the form of drums played by hand. Also idiophones in the form of keanak and other metallophones are some of the commonly used gamelan instruments. Other instruments include the xylophone in the form of the xylophone, the aerophone in the form of a flute, the chordophone in the form of a fiddle, and a vocal group called the sinden.

A set of gamelan is grouped into two, namely the gangsa pakurmat and gangsa ageng. Gangsa pakurmat is played to accompany the hajad dalem (traditional karaton ceremony), jumenengan (the coronation ceremony of the king or queen), tingalan dalem (commemoration of the ascension to the throne of the king or queen), garebeg (ceremonies of important events), sekaten (ceremonies to commemorate the birthday of the Prophet Muhammad). Gangsa ageng is played as an accompaniment to cultural arts performances, generally used to accompany beksan (dance art), wayang (performing arts), uyon-uyon (traditional ceremonies/celebrations), and others. Currently, gamelan is widely used on the islands of Java, Madura, Bali, and Lombok.

The following is the division of groups on gamelan instruments:

- 1) The balungan group, which is a melody carrier whose sound is made of thick metal plates.
- 2) Its members are demung, saron, and pekingese.
- 3) Blimbingan group, which is a melody carrier whose sound-producing is a flat metal plate.
- 4) Its members are slendhem and gender.

- 5) The *pencon* group, which is a harmony carrier whose sound is in the form of a metal tube.
- 6) Its members are *bonang*, *kethuk*, *kenong*, and *gongs*.
- 7) The drum group, which is the bearer of the rhythm whose sound is produced by the leather sheet being beaten. Its members are various kinds of drums.
- 8) Complementary groups, namely the giver of decorations. Its members are flute, fiddle, siter, and so on.

The musical instrument in the gamelan is *Kendang*, *Saron*, *Demung*, *Bonang* (*Bonang Panerus*, *Bonang Barung*, *Bonang Panembung*), *Kenong*, *Gong*, *Kempul*, *Gambang*, *Slenthem*, *Gender*, *Siter*, *Rebab*, *Suling*, *Kemanak*, *Gendrum*.

c. *Pencak Silat*

*Pencak silat* is a martial art that pays attention to mental and spiritual aspects. *Pencak silat* is a form of Indonesian culture to defend themselves. In Southeast Asian countries, *pencak silat* is known as *Silat*. *Pencak* means the basic movement of self-defense. Meanwhile, *silat* means a perfect self-defense movement that comes from holy spirituality for self-safety from the Joint. The elements for self-defense with martial arts, namely by using punches and kicks. *Pencak silat* is a martial art that is in great demand by many people, especially the people of Indonesia. The parent organization of *pencak silat* in Indonesia is the Indonesian *Pencak Silat Association* (IPSI). The organization that accommodates the martial arts federations in various countries is the *Association of Pencak Silat Between Nations* (*Persilat*), which was formed by Indonesia, Singapore, Malaysia, and Brunei Darussalam.

One of the goals of practicing *silat* is to increase courage and reduce fear. Dare because it's true. You must be ready to attack or be attacked by the opponent. Those are some of the things that are experienced when learning *pencak silat*, so that our mentality is continuously trained step by step. The special characteristics of *pencak silat* are as follows:

- 1) Calm, limp attitude (relaxed, like a cat but alert).
- 2) Using flexibility, agility, speed, timing and the right target (accurate) with fast movements to control the opponent, not using force.

The equipment used is in the form of a *pencak silat* uniform, *samsak*, body protector, genital protector, footwear protector, skin decker, and mattress.

1. *Mocoan Lontar Yusuf*

*Mocoan lontar yusuf* is a tradition carried out by the *Osing Banyuwangi* tribal community in the form of reading *Yusuf's lontar* (manuscript). *Lontar Yusuf* itself is an ancient book written in *Pegon* script and contains the *Book of the Prophet Yusuf*. The form is in the form of traditional poetry bound by rules called *pupuh*. The total in *Yosup's Lontar* consists of 12 *pupuh*, 593 stanzas and 4,366 lines. In *Banyuwangi*, *Lontar Yusuf* is the only ancient manuscript that is still "living" in local communities, especially in rural areas. Other ancient *Banyuwangi* manuscripts, such as the *Kidung Sritanjung* and various variants of the *Babad Blambangan*, are almost never read again today.

The story of Yusuf, which was written in the form of a song, had been created in various other areas of Java. However, Lontar Yusup Banyuwangi has its own characteristics, both textual elements (story, vocabulary, and form of pegon script) and performance (music and reading rituals). Meanwhile, Yusup's Lontar, until now, is still regularly recited or sung (poems sung) in front of the public in traditional rituals for saving the human life cycle (birth, circumcision and marriage) as well as annual village clean-up rituals. But in certain cases, it can also be held for an event to fulfill someone's tone. Several groups of readers of Lontar Yusup also periodically, once a week, still hold readings of Yusup's papyrus (mocoan) in turns at the homes of each member of the mocoan group, but not in full.

Yusup's complete Mocoan Lontar is usually sung at night, after the Isha prayer time (around 7 pm) until it ends before the dawn prayer time (around 3 am). In this mocoan event, a group of readers of Lontar Yusup sat cross-legged, lined up in a semi-circle on a mat, then took turns singing the lines of Yusup's poems in a variety of songs by the Osing Tribe, which differed from the tone of Javanese songs in general. Yusup's text that was read was placed on a pillow, and alternately surrounded by the singers. Lontar Yusup's mocoan session, as a ritual practice, also has special ritual procedures and instruments and is not just an ordinary song reading.

In principle, this traditional mocoan lontar activity is similar to a kind of recitation conducted by Muslims. It's just that in the recitation conducted by the residents of Kemiren Village, they use a book/papyrus in the form of ancient texts, in Old Javanese language, and inscribed with the Arabic letter Pegon, and use a rhythm similar to that of singing mocopat. In the life of the Using community in Kemiren Village, every time there is a community celebration (birth, circumcision, and marriage) this lontar reading activity is never abandoned, as a series of opening events. The equipment used is a book or papyrus manuscript.

## 2. Patrol Bambu

Patrol art is one of Banyuwangi's special types of music that is still alive and growing until now. Patrol art is a type of folk music that is more rhythmic in nature, without diatonic equipment. Patrol Bamboo art is also found in other areas with their own characteristics, including in Madura and Central Java. In the Banyuwangi patrol there is a kind of rhythmic patrol tool which in Using dialect is called gendhong. The tool functions like a drum in Banyuwangi angklung art or a cello in keroncong music. So the tool has an important function as a regulator of rhythm and rhythm. The gendhong beater must really know the rhythm and understand a lot of patrol game techniques. Patrol Banyuwangi folk music functions as a means of protecting village security from all kinds of dangers, and the word patrol which comes from the word patrol means 'watch around' or 'patrolling' while ringing rhythmic instruments made of large and small bamboo sticks, which When hit, it makes a different sound and is pleasant to hear.

The art of patrol Banyuwangi has its own characteristics. Traditionally, in the Banyuwangi area, during the month of Ramadan there is a custom every night after the tarawih prayer is held a patrol game around from village to village by teenagers and some are even adults. This habit no longer functions as a village guard or night patrol, but voluntarily and selflessly wakes villagers who are still sleeping soundly

and immediately wakes up to eat sahur. The typical Banyuwangi patrol art equipment is generally made of large and small bamboo segments that are sharpened and perforated in such a way that they can make a loud sound when hit. From the color of the beautiful sound, a group of young people tried to express their musical taste through this art.

### 3. Kuntulan

Kuntulan is one of the traditional dance arts that was born and developed in Banyuwangi. A dance which is actually an art that comes from various artistic creativity. Creativity that tries to combine art that was born and developed in the world of Islamic boarding schools in the form of Hadrah art with a typical art from Banyuwangi, namely the Gandrung dance. The movement in the kuntulan is divided into four steps, namely one step at a time walking while turning, jumping right and left, and respectful movements. The naming of this kuntulan is based on the performance of the dancers of this art, in which all the players, both musicians and dancers, are all men who wear white shirts, white pants and wear caps (black cap). The use of socks and gloves for the dancers is also similar to the egrets that are usually found in the fields. This kind of costume is the initial costume commonly used by kuntun dancers.

The philosophical meaning contained in this dance is the white color of the egret's feathers and the color of the dancer's clothes which have white color illustrates holiness. Movement of the head forward and backward also describes the movement of the head of the person who is dhikr. This is also accompanied by the position of the two hands in front of the chest which resembles the beak of an egret. The musical instruments used are lying and kluncing. While the equipment worn on the top of the dancer's clothes is yellow with flower decorations on the headgear and gloves. While the bottom wearing socks.

### 4. Hadrah

Hadrah Al- Banjari is the art of reading sholawat and praise to the Prophet Muhammad accompanied by a flying musical instrument/tambourine that is hit by hand with various punches, resulting in a serene musical rhythm. The function of hadrah art music is as a means of ceremony, communication, entertainment and culture (a characteristic of local culture) among the Sambas Malay community. Musical instruments in one set consist of 4 tambourines or banjari, bass, tam or tung, calti, and 3 marawis or keprak. Hadrah is a type of tambourine music that has historical relevance during the spread of Islam by Sunan Kalijaga, Java. Because of its interesting development, this art is often held at events such as the birthday of the prophet, isra'j miraj, or celebrations such as recitations, weddings.

### 5. Tari Jaranan

Tari jaranan is the name of one of the traditional dances typical of the province of East Java. This dance is hundreds of years old and is performed by dancers riding horses made of bamboo. Taken from the story of the community that has developed, the Jaranan dance tells about the marriage between Klono Sewandono and Dewi Songgo Langit. Meanwhile, the dancers who ride the horse property when performing the Jaranan dance are a group of soldiers who accompany the wedding. There are several functions of this jaranan dance, such as performances, ritual events and other aesthetic functions. Musical instruments to accompany the dance are kenong,



drums, gongs, kempul trumpets, and kecer. The properties used include lumping horses, whips, scarves, machetes, anklets, bracelets, and headbands.

In addition to the culture of the archipelago, digital learning is also being developed in the form of traditional children's games in Kampoeng Batara Banyuwangi. The details of the game are Stilts (ordinary, shell, whip), Gasing (bamboo, wood, block), Petak Hide and Seek, Pateng Dudu, Slodoran, Engklek, Gledekan, Seltok, Kemplut, Leker, Karet, Tepil, Banbanan, Yoyo, Killing, Bekel-bekelan ball, Kencring, Pantel, Puk-Karupu'an, Pos Katapos, Jejejan, Using Quartet, and Dakon.

The content of digital learning is also in the form of MSME products from the Papring Banyuwangi community. The products are in the form of typical Papring Banyuwangi batik, Bamboo Crafts, and Coffee. The three products are described as follows:

- a. The typical papring batik has the characteristics of bamboo and bamboo leaves which are innovated with the elephant oling motif.
- b. Bamboo crafts produced in the form of bamboo cups, bamboo lanterns, besek, bamboo tables, angklung, gedeg, trays, waste baskets, bamboo bags, ashtrays, wakul, songkok, flower pots, and so on.
- c. The coffee produced is the original result of the Papring community who has their own coffee plantation and is processed into 2 products, namely robusta coffee and excelsa.

Digital learning developed at the Kampoeng Batara Banyuwangi Traditional School will later be accessible to children who come both from Kampoeng Batara and from formal educational institutions. They will be able to learn through the website [www.sipapring.com](http://www.sipapring.com) about the culture of the archipelago, traditional children's games, and local community MSMEs. The material presented in digital learning is not only in the form of narration, but also in the form of videos and photos which are the actual picture.

The results of the digital learning system have made an important contribution to the development of theory of generations [13, 14]. This theory provides important implications for cultural preservation through digital learning at the Kampoeng Batara Traditional School Banyuwangi. And the existence of a digital learning system can increase people's income through the products presented in the existing gallery of Kampoeng Batara. This gallery only sells products produced by the papring community. The management of the sales proceeds by the community group managing the Kampoeng Batara Traditional School and part of the income is used for the operational costs of the Traditional School. The income of the community is increasing along with the existence of a new product in the form of typical papring batik which is of interest to visitors.

## 4 Conclusion

The conclusion of this study is that the digital system-based cultural house that is applied is very useful for learning the children of Kampoeng Batara Banyuwangi. The real implementation is that children and visitors can at the same time learn the culture of children's games, crafts, and national culture. There has been a fairly high increase

in visits to the digitization system. Visits in Kampong Batara have also increased, especially for visitors who want to learn about culture.

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