

DIGITAL TOOLS TO PROMOTE BANTENGAN ART: KEBO PUTRO JOYO ANOM CASE STUDY

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ABSTRACT

There are various kinds of culture in Indonesia, especially the local culture. It's not surprising that many young and old people take part in maintaining local culture, one of which is Bantengan art. Bantengan art is widely known by people who love traditional culture. The traditional art of Bantengan comes from East Java, combining elements of ballet, kanuragan, music, and thick poetry or mantras with a magical feel. The game will be interesting if it enters the trance stage, namely the stage where the player holding the Bull's head becomes possessed by the spirit of the Bull's ancestors. The Kebo Putro Joyo Anom Bantengan Art Group is one of the many Bantengan art groups in Malang Regency. The preservation of traditional arts, such as Bantengan, is crucial for cultural heritage and community identity. However, the challenges of modern times, including rapid urbanization and globalization, threaten the continuity of these art forms. To address this issue, this research explores the potential of digital tools to promote and preserve Bantengan art within the Kebo Putro Joyo Anom art group in Malang District, East Java. By leveraging digital platforms and technologies, the study aims to create a more accessible and engaging experience for both artists and audiences, fostering a deeper appreciation for Bantengan art and ensuring its legacy for future generations.

Keywords: Bantengan, Cultural Heritage, Kebo Putro Joyo Anom, Traditional Art

A. INTRODUCTION

If Mataraman has Jaranan and Reog, then Malang has Bantengan. This traditional art is believed to have originated from Malang, Mojokerto, and Batu. The unique character of the Bantengan Malang performance makes people always enthusiastic and flock to watch. Bantengan art is widely known by people who love traditional culture. This traditional Bantengan art combines elements of ballet, kanuragan, music, and thick poetry or mantras with a magical feel. The game will be interesting if it enters the trance stage, namely the stage where the player holding the Bull's head becomes possessed by the spirit of the Bull's ancestors .

The bull performance begins with several ritual processions. Apart from physical and mental preparation, players are required to fast a week before the performance. Then all the players will gather and carry out prayer activities together. Community elders will perform a ritual at the performance location to summon spirits to ask for permission to hold the performance. The ritual is completed with offerings such as incense, chicken eggs, coconut, ayu bananas, black sticky rice and three kinds of flowers. Generally, Bantengan is played by two people. One person is the front leg and holds the bull's head made of wood, another is the back leg. The two of them then moved to the accompaniment of Jidor music combined with drums and whips. The Bantengan performance is interesting because the wild movements of the performers make the audience's hearts beat fast. It is not uncommon for players to lose control and crash into the audience when possessed by a spirit called "Dhanangan".

Apart from the bull play which represents the figure of the people, there is also the tiger play which represents the symbol of the power holder or invader. There is also a play about the monkey as a symbol of the people who sided with the invaders and were two-faced. Bantengan art is believed to have existed since the time of the Singosari kingdom. Fatima, in a book entitled Bantengan Traditional Art of East Java, explains that during Ken Arok's reign in Singosari, a pencak silat tradition with horses and bulls had developed. Traces of the history of bulls also appear on the reliefs of Jago temple. Even

though it does not directly depict Bantengan art, the temple reliefs left by Singosari show a bull and tiger fighting .

Historian Dwi Cahyono also explained the story behind the Jago Temple reliefs through the East Java Cultural Heritage page. The relief is part of the frame of the story 'Tantri Kamandaka or Pancatantra' about the fight between a bull and a tiger. People believe that art has existed since the days of the Singhasari and Majapahit kingdoms. Apart from temple reliefs, bull motifs also appear in puppet mounts. The bull can be interpreted as a symbol of prosperity. Bantengan traditional art was born from the way people at that time observed the habits of wild animals in the forest. These movements were then replicated into self-defense moves and pencak silat movements. Supraun told this in Hidayatullah's research on the art of Bantengan in Kalirejo, Malang. As the owner of the Rimba Martial Tiger White group, he said that the bull is a symbol of the world of martial arts. The origin of the word Bantengan comes from the words "Babarno Barang kang Enteng" which means making heavy things light. The history of pencak silat existed even before the Dutch colonialists set foot in Indonesia. The art of Bantengan in Kalirejo itself was born in 1966. Founded by Mbah Sukoco, Bantengan was used as a pencak silat performance .

The development of bantengan traditional art spread in various areas of Malang City and Regency. In the hamlets of Boro, Panggungrejo, Gondanglegi, Bantengan, it is also aimed at bringing together brutal people and making them alternative positive community activities. In their research, Khoyyum et al noted that the bulls in Boro Hamlet initially appeared in routine pencak silat training. However, over time the bulls broke up with increasingly growing members. Until now, the traditional art of Bantengan Malang is still very popular with the public. The show is always looked forward to.

The Kebo Putro Joyo Anom Bantengan Art Group is one of the many bantengan art groups in Malang Regency. This art group is located in Kunci Hamlet, Wringinanom Village, District. Poncokusumo District. Malang is led by Mr. Sulaiman & Chairman Eka Fahmi Setyawan and has more than 200 personnel consisting of various ages ranging from children, teenagers, to adults .



Figure 1. Situation of Community Development Partner

The problem that partners often complain about is the lack of access to space for expression. In fact, their presence is part of the ecosystem that supports the tourism sector. So far, regional government support has not reached all arts and culture actors. Bantengan artists also complain about performance permits which are often difficult to obtain. If permits are still often difficult to obtain, the art of bulling has the potential to no longer exist and will eventually become extinct. Apart from that, there is still a lack of events involving bullion arts practitioners, where events are part of a space for expression which is the 'breath' of arts and culture practitioners. Apart from that, the problem experienced by partners is the lack of human resource capacity in managing promotional channels through various digital platforms, so it needs to be managed further so that it can increase awareness of the wider community in efforts to preserve the bull art. Therefore, this community service with the Appropriate Technology scheme aims to help the partners of the Bantengan Kebo Putro Joyo Anom Art Group, especially in the marketing aspect and carrying out marketing communications for

Banten arts through various media. The hope is that the promotion of bull art can help efforts to preserve bull art. This service originates from a lecturer research grant in the previous period entitled Designing Interactive Educational Media for the Arts of Banten in 2023. The main output of this service activity is the development and implementation of a prototype in the form of interactive educational media in the form of a ten minutes documentary video which will function in addition to marketing aspects in introducing arts activities in Wringinanom Village. Other outputs are other promotional media, in the form of print media such as brochures, etc. or digital content for social media, which can be used to support the marketing of this traditional art. The academic output produced through this activity is that students involved in this community service activity can apply the knowledge gained in lectures to be implemented with partners. Apart from that, students also get direct experience when engaging and interacting with service partner community groups. The expected output of partner empowerment through this activity is that partners will gain insight so that they have the ability to implement marketing strategies in an effort to optimize the arts services managed by partners. In this way, it is hoped that this program can make independent partners economically sustainable.

B. IMPLEMENTATION AND METHODS

Based on the situation analysis that has been previously formulated, the problems faced by partners have been identified and need to be completed through a service program. This community is expected to improve the welfare of service partners. The methods used are lectures and discussions, as well as simulations in the form of training.

Lecture and Discussion Method.

This community service activity begins with giving lectures and counseling to administrators who are partners in this activity. The material that will be provided is related to the following matters: (a). Digital marketing potential for tourism products and services through digital platforms. (b). Counseling regarding social media platform strategies such as Instagram, TikTok and YouTube.

The discussion method in this activity is carried out as an effort to better understand the problems faced by partners and it is hoped that solutions can be found for these problems together.

Training Method.

Demonstration and training activities are follow-up activities carried out by implementer of community service related to lecture and discussion activities done before. In this activity the learning and training materials include as follows: (a). Training in managing information systems and digital platforms for branding and marketing (b). Training to create promotional content using a simple application (c). Training to promote tourism services through social media platforms.

These three training activities are very useful for Kebo Putro Joyo Anom Art Group who are partners in this community service activity if they want to increase the reach of cultural tourism marketing.

C. RESULTS AND DISCUSSION

Preparation Stage for Community Service Activities

In the preparation stage for service activities, the proposer held discussions with parties related to the Wringinanom Tourism Village Pokdarwis who helped bridge communication with the Kebo Putro Joyo Anom Art Group. From these discussion activities, problems experienced by service partners were discovered. The problem that partners often complain about is the lack of access to space for expression. In fact, their presence is part of the ecosystem that supports the tourism sector. So far, regional government support has not reached all arts and culture actors. Bantengan artists also complain about performance permits which are often difficult to obtain. If permits are still often difficult to obtain, the art of Bantengan has the potential to no longer exist and will eventually become extinct. Apart from that, there is still a lack of events involving bullion arts practitioners, where events are part of a space for expression which is the 'breath' of arts and culture practitioners. Apart from that, the problem experienced by partners is the lack of human resource capacity in managing promotional

channels through various social media such as YouTube Channel and Instagram, so it needs to be managed further so that it can increase awareness of the wider community in efforts to preserve the bull art.

Equipment Used

When producing documentary videos for Bantengan performance, it's essential to utilize equipment that captures both the beauty and essence of the location. A high-quality camera, such as a DSLR or a mirrorless model, is fundamental in achieving stunning visuals that showcase the landscapes, culture, and activities. Lenses play a crucial role as well; wide-angle lenses are often preferred for capturing expansive scenes, while macro lenses can highlight the intricate details of artist's costume. Additionally, using a stabilizer or gimbal will ensure smooth footage while navigating through bustling streets or serene countryside, allowing viewers to feel as if they are exploring the location.

Audio is equally important in documentary filmmaking, especially in a tourism context where capturing local sounds and interviews can greatly enhance the storytelling. Shotgun microphones and lavalier mics can be used to gather clear audio from interviews with locals, while an external audio recorder ensures high-quality sound without interference. Adequate lighting equipment, such as portable LED panels, can help illuminate subjects when filming in dimly lit areas or during sunrise and sunset, enriching the visual narrative. Coupled with post-production software for editing and color correction, the right equipment will bring the documentary to life, providing viewers with an engaging experience that highlights the charm and unique characteristics of the culture tourism. Equipment used in taking pictures of Bantengan performance includes a Canon EOS 70D DSLR camera, Seinheisser clip-on microphone, and a tripod.

Production Stage

The production stage is recording all interviews and footage for the video (Figure 2). This is where the story starts to come to life. The production stage is where all the raw materials for the video will be sourced. The production phase includes: setting up sound/lighting/video equipment, conducting interviews, recording voiceovers (if needed for the project), and capturing b-roll (additional footage used to support the story).



Figure 2. Video Production Activity

Post-Production Stage

Several stages in the editing process are as follows (Figure 3):

Video logging

The first thing the team has to do in the video editing process is log all the videos that have been taken during the production process. This stage is where the editor will organize all existing videos, create clips that cannot be used, group the videos based on episodes, scenes, and so on. This way, if you need a certain scene or video, you know where to save it. logging is an opportunity to see how the previous shooting actually turned out and whether it has the potential to convey the desired emotion. If for some reason there are several scenes or videos that are unsatisfactory, then the director will most likely ask for re-shooting. Therefore, this first stage is very important.

Arrange videos in a timeline

After tidying up and organizing the videos according to the scenes, the next step is to arrange the videos in a timeline according to the storyboard that was created in pre-production. This is done so that the video runs according to the storyline that has been determined and approved. If logging provides an

opportunity to see the first recorded results, then this first arrangement will show a little "cheat sheet" about the results of your video in a more structured format. So, if there is a video that doesn't fit the storyline, you can immediately cut or remove the scene.

Make rough cuts

The previous steps are the initial basic techniques for editing videos. At this stage, you will make quite difficult decisions, because this is where the editor will make a rough cut of the video. At the rough cut stage, the long duration video is cut into one draft video with a predetermined duration. Furthermore, you can add transitions, titles, subtitles, etc. which can help convey your video message better. Usually color grading is also done at this stage to add to the mood of the video you are producing. Edits at this stage don't actually need to be neat, but the content must be in accordance with the storyline, understandable, and run naturally. Finding suitable musical accompaniment is also usually difficult, therefore you can use temporary music and replace it at a later stage.

Make smooth cuts

At this stage, the editor will ensure that the edits will run properly and correct any feedback given by partners and the director. At this stage you really need to ensure that the storyline and scenes run smoothly. If there is a mistake at the rough cut stage, then this stage is your last chance to correct it.

Determine the final cut

At this stage, color grading, audio, special effects, etc. will be added to complete the video to produce the final video. The video preview results can be watched at the following link:

<https://youtu.be/g0zkeXEqS9A>



A**B****Figure. 3.** The video editing process uses Adobe Premier Pro

D. CONCLUSION

In conclusion, the research on Digital Tools to Promote Bantengan Art: Kebo Putro Joyo Anom Case Study demonstrates the significant potential of digital technologies in preserving and promoting traditional art forms. By leveraging online platforms, interactive content, and social media engagement, the study successfully enhanced the visibility and accessibility of Bantengan art. The findings highlight the importance of embracing digital innovation to ensure the continuity of cultural heritage in the face of modern challenges. Furthermore, the research underscores the need for ongoing efforts to adapt and evolve digital strategies to meet the changing needs of audiences and artists alike.

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