

PRESERVING CULTURE AND REVIVING ANCESTRAL HERITAGE THROUGH HISTORICAL STUDIES AND LIVE ACTION VIDEO PRODUCTION OF KEBO-KEBOAN BANYUWANGI

Sivfian Hendra Legowo ^{1a*}, Sahru Romadloni ^{2b}, Ach. Ridlo Ilwafa ^{3b}

¹Independent Researcher from Banyuwangi

²History Education Study Program, University of August 17, 1945, Banyuwangi

³Master of History Program, University Indonesia

^aE-mail: Legowo.sivfian@gmail.com

^bE-mail: sahru.romadloni@untag-banyuwangi.ac.id

^cE-mail: ridloilwafa@gmail.com

(*) Corresponding Author

Legowo.sivfian@gmail.com

ARTICLE HISTORY

Received : 20-01-2026

Revised : 07-02-2026

Accepted : 29-04-2026

KEYWORDS

Kebo-Keboan;
Alasmalang Village;
Live Action Video;
Local History;
Cultural Preservation;

ABSTRACT

This study examines the Kebo-Keboan tradition in Alasmalang Village, Banyuwangi, as a living agrarian ritual that embodies collective values of safety, social harmony, and ecological balance. The research addresses the growing pressure of modernization and the tendency to reduce tradition into spectacle, which risks diminishing its philosophical and socio-cultural meaning. It aims to reconstruct the local history of Kebo-Keboan, map its values, symbols, and social functions, and develop a research-based live-action video as an educational medium to strengthen cultural awareness, particularly among the younger generation. This study applies a descriptive qualitative approach combined with a historical method. The researchers collect data through observation, in-depth interviews, documentation, and focus group discussions, using purposive sampling to select key informants such as traditional leaders, elders, cultural practitioners, and youth representatives. The research process follows historical stages, including heuristics, source criticism, interpretation, and historiography. This research also conduct member checking and community validation to ensure data credibility and ethical representation, particularly in developing the live-action video. The findings show that Kebo-Keboan originates from a collective response to crisis (*pagebluk*) and continues to function as both a protective agrarian ritual and a social institution that reinforces solidarity, identity, and value transmission. The study reveals that communities sustain the tradition through adaptive strategies while maintaining its sacred core. The research concludes that integrating historical reconstruction with community-based audiovisual media can effectively support cultural preservation, provided that authenticity, participation, and educational value remain central.

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INTRODUCTION

The Alasmalang community continues to practice the Kebo-Keboan tradition as a living agrarian ritual to maintain balance in the sacred relationship between humans and nature, while also expressing gratitude and praying for safety in the agricultural cycle (Wessing, 2010, 2016b, 2016a). The community positions this ritual as an ancestral heritage and passes it down from generation to generation, grounding it in the lived experiences of villagers and interpreting it as an effort to ward off disaster and strengthen survival. The residents actively engage in a series of symbolic acts, social participation, and collective work that bind them to the village's social space, making Kebo-Keboan a marker of the Osing community's cultural identity (D. Lestari, 2020; Pribadi, 2020; Salamun et al., 2015). Through continuous community involvement and experience, people renew and sustain Kebo-Keboan as a practice that integrates religious meaning, symbolic expression, and social solidarity (Ivy Novenatha Karolina Tambun & Marselius Sampe Tondok, 2024).

The younger generation's social changes and the logic of "spectacle" in contemporary public spaces place this deeply rooted tradition under dual pressure. Modernization reshapes societal patterns and influences how the younger generation interprets tradition, including their attachment to values, symbols, and ritual purposes. This shift risks reducing tradition to mere ceremonial celebration when communities no longer accompany rituals with a deep understanding of the meanings that sustain cultural practices. This condition challenges Kebo-Keboan to maintain its essence and socio-cultural function as it confronts changing tastes, the rhythm of modern life, and the public's tendency to prioritize visual aspects. Several studies confirm that communities must maintain philosophical values and social solidarity to ensure cultural resilience amid the massive flow of globalization (Ilmi & Salim, 2019).

A historical approach provides a necessary foundation for reconstructing the historical process of tradition responsibly, from its origins and transformations to its socio-ecological context. Researchers use historical reconstruction to understand tradition as a dynamic process that involves negotiation and reflects continuity and change. Studies in local history demonstrate that communities sustain village traditions by activating collective memory, strengthening documentation, and organizing cultural knowledge in a structured manner. Scholars must also apply accurate historical readings to prevent media production from falling into romanticization and instead rely on data, sources, and ethical representation to ensure authentic and accountable narratives.

Live-action video production offers a strategic opportunity to revive this heritage by expanding public access to understanding, particularly among the younger generation who engage closely with digital ecosystems and audiovisual content. Content creators have proven that digital video effectively instills character and identity values when they design it within a local cultural context. This study positions live-action video not as a replacement for tradition but as a medium of cultural knowledge that expands educational reach while maintaining connections with the sources and communities that sustain the tradition. Researchers interpret the transformation of traditional performances into digital media as an adaptive cultural strategy, provided that producers maintain authenticity, source integrity, and careful representation (Saputra et al., 2017).

Previous studies have examined Kebo-Keboan as a religious-social tradition that reflects the interaction between local values and community religious practices (D. Lestari, 2020; Pribadi, 2020; Saputra et al., 2017; Setiawan et al., 2024; Wessing, 2016a). These studies explain how the tradition maintains harmony, manages social tension, and reinforces religious orientation in sustaining harvest expectations and village social order. Scholars use these findings as a narrative foundation to understand the relationship between ritual symbols, social relations, and the community's historical experiences. However, many discussions stop at meaning and function, resulting in limited efforts to translate historical insights into structured audiovisual scenarios (P. Lestari & Al Asy'ari, 2023).

Historical and preservation studies of similar rituals in Banyuwangi show that communities continuously negotiate traditions in response to social change and tourism demands (Ilmi & Salim, 2019; Setiawan et al., 2024). This process demonstrates that traditions are not static but adapt in form and inheritance strategies to remain practiced, understood, and accepted across generations. Communities implement preservation strategies such as regeneration and value transmission to younger generations to maintain ritual continuity, especially amid shifting public perceptions and social structures. Methodologically, researchers must combine interview data, documentation, and

collective memory, then organize them into clear periodization to structure continuity and change argumentatively (Nurullita, 2026).

Other studies approach Kebo-Keboan through the lens of the Osing community's psychological and spiritual capital. These studies argue that rituals generate not only symbolic meaning but also collective psychological strength through social engagement, shared beliefs, and communal participation. Communities mobilize this psychological capital as social energy to sustain traditions during periods of change. This cultural inspiration also extends into creative domains such as fashion design, reflecting the transformation of cultural meaning into products of the creative economy. However, stakeholders must ensure that these transformations do not obscure the essential values of Kebo-Keboan (Ivy Novenatha Karolina Tambun & Marselius Sampe Tondok, 2024).

A significant research gap appears in the dominant tendency of Kebo-Keboan studies in Banyuwangi, which primarily focus on meaning, social function, and religious values in a static manner. As a result, scholars often present tradition as a finished product rather than a process that evolves over time. This limitation becomes evident in the lack of historiographical designs that explicitly map changes, organize oral sources, and utilize local archives for chronological and argumentative analysis. Consequently, narratives risk oversimplification when researchers translate them into public or digital media. This vulnerability supports Prasiasa's (2023) emphasis on preserving the authenticity of cultural meaning amid transformation and creative adaptation.

Another gap emerges in local culture-based media research, which often fails to integrate the full process from historical research and script development to live-action production and audience evaluation. Researchers must implement full integration to ensure that media products function not only as visual documentation but also as effective tools for cultural knowledge transfer. Scholars must also test comprehension among younger audiences to measure cultural engagement, understanding, and awareness beyond mere viewing metrics. This evaluative approach aligns with Febrianto's (2025) emphasis on designing digital media for value and character education with measurable impact.

This study offers novelty through the integration of local historical research and data-driven live-action production design. Researchers reconstruct the origins of the tradition, map key preserving groups, and transform verified findings into a structured video script. The study treats the script not as creative improvisation but as a derivative product grounded in verified historical sources, including traditional leaders and knowledgeable community members. The research process functions as the foundation, verification serves as a control mechanism, and audiovisual narrative operates as an evidence-based representation. This framework ensures that the final product reflects a structured scientific process rather than a subjective claim (Ilori et al., 2025).

The study also introduces novelty in its output and evaluation by producing a live-action video that functions as both a public cultural archive and a validated historical education medium. Researchers connect findings on visual media effectiveness with strategies for cultural advancement through accountable digital platforms. They evaluate the video not only based on artistic quality but also on its pedagogical effectiveness in helping audiences understand context, meaning, and cultural values. This integrated evaluation ensures that the product serves as both a creative work and a replicable educational intervention (Latief et al., 2026).

This research contributes academically by enriching the historiography of agrarian traditions through a comprehensive model that integrates historical research, source organization, and media production. Practically, the study demonstrates how live-action video can bridge value transmission by presenting cultural knowledge in accessible formats without disconnecting it from its sources and communities. This contribution aligns with the understanding that cultural resilience depends on philosophical comprehension and adaptive inheritance strategies. The study also supports community-based preservation by presenting traditions historically, narratively, and pedagogically to strengthen cultural awareness among younger generations.

This study aims to reconstruct the local history of the Kebo-Keboan tradition in Alasmalang Village by organizing its origins, developments, and transformations chronologically and argumentatively. It also aims to map the values, symbols, and socio-cultural functions of the tradition to support the development of a strong and contextual script. Furthermore, the study seeks to produce a research-based live-action video validated by the community to

ensure authenticity, accuracy, and ethical representation. Finally, it evaluates the acceptability and effectiveness of the video as a historical-cultural education medium to strengthen cultural awareness among the younger generation.

METHOD

This research applies a descriptive qualitative approach combined with a historical approach. The researchers obtain data through observation, interviews, documentation, and document studies. The researchers choose the qualitative-descriptive approach because it enables them to capture phenomena holistically and contextually in natural settings, while positioning themselves as key instruments in interpreting processes, meanings, and changes in cultural practices (Hall & Liebenberg, 2024). The researchers structure the research design in multiple phases, including local historical research based on source tracing (heuristics), source criticism, interpretation, and historiography to map the dynamics of traditions across time (Kemei et al., 2025; Sayono, 2021). The researchers conduct direct observations of the Kebo-Keboan community to validate meanings and align representations, and they disseminate the results through live-action video production supported by empirical data and ethical representation. This design framework positions the script, narrative flow, and visual elements as derivatives of accountable historical reconstruction and emphasizes the importance of accuracy and academic responsibility in historical research grounded in collective memory.

The researchers determine respondents through purposive sampling by selecting informants based on their relevance, authority, and direct involvement in the Kebo-Keboan tradition. This method ensures that the researchers collect data from the most knowledgeable sources, including traditional leaders, elders, cultural practitioners, village officials, and representatives of the younger generation as the primary recipients of educational media. The researchers apply multiple data collection techniques, including in-depth interviews, participant observation of the procession, analysis of local documents and archives, and focus group discussions (FGDs) to test understanding of meanings and to establish boundaries of cultural representation. The researchers use structured interview guidelines and observation sheets as research instruments, including question lists for traditional leaders and younger participants, as well as documentation formats and audiovisual recordings to support live-action production. The researchers implement member checking systematically to ensure that their interpretations remain aligned with community perspectives, as participant verification strengthens data credibility after transcription and coding.

The researchers analyze data using the Miles and Huberman interactive model, which includes data reduction, data display, and cyclical conclusion drawing and verification. This analytical process enables the researchers to connect historical findings, observational data, and oral narratives to understand changes in tradition and corresponding social responses. The researchers deepen the analysis through thematic coding to maintain consistency in historical themes, symbols, values, and revitalization strategies across sources, while supporting the development of a coherent narrative video script. The researchers ensure data validity through source triangulation, method triangulation, and researcher triangulation during data interpretation and theme identification, as triangulation reduces interpretive bias and enhances trustworthiness in qualitative research. In the final stage, the researchers conduct structured member checking and community validation of the script and key visual elements to ensure that the live-action video functions both as a public cultural archive and as a validated educational medium.

RESULT AND DISCUSSION

Reconstruction and Historical Development of the Kebo-Keboan Traditional Ceremony

Kebo-Keboan, a large family of agrarian rituals in Banyuwangi, was born from a collective need to maintain safety, maintain social harmony, and ensure that agriculture continues to “run” (Oktavia, 2019). In this study, this meaning is felt very concretely: Mbah Doni (the Traditional Leader) explained that Kebo-Keboan is carried out as a ward against disaster, a sign of welcoming the planting season, and an expression of gratitude for the harvest; thus, the “kebo” symbol does not stand as decoration, but rather represents the vitality, protection, and resilience of a community that relies on rice fields. In line with this, Ananta et al. (2024) show how the Kebo-Keboan ritual is read by the community as a source of collective values and behaviors related to food security and productivity (although the path is not always direct, but is mediated by behavioral patterns).

Lestari & Al Asy'ari's (2023) discussion emphasizes that the "mystical" dimension of Kebo-Keboan cannot be separated from the way the community interprets safety and order in life; this point is connected to the reconstruction of the origins from the interviews. According to Mbah Doni, the tradition began during the plague: crops were damaged, livestock died, many residents were sick, then Buyut Karti (said to be from Surakarta) performed penance at Watu Loso and received divine inspiration regarding the buffalo. After a community meeting, the ritual was carried out; during the initial implementation, some residents even became possessed, imitating the behavior of the buffalo and "requesting" the tradition be continued, and after that the plague gradually disappeared so that Kebo-Keboan was then routinely commemorated every 10th of Muharram.



Figure 1. Implementation of the Kebo-Keboan Alasmalang Ritual
 (Source: Committee Documentation, 2026)

In the context of local historiography, the main lesson is: narratives of origins are not simply written as stories, but need to be "reasoned" through a combination of oral history and documentary traces. In this study, oral history comes from elders/traditionalists (Mbah Doni and Mbah Ribut), while supporting evidence is seen in references to space and objects: Watu Loso as a key point of divine inspiration, plus traditional stones at the corners of the village that must not be moved because they are believed to protect and mark spatial order. This approach is in line with the historical research practices also used by Oktavia (2019) when discussing the "Keboan" ritual in the Osing community, which combines source collection, source criticism, interpretation, and then historical writing to ensure a stable chronology.

If mapped as a formation phase, then what most "locks" the tradition is the stability of the sacred calendar, the stability of the cosmology, and the stability of the socio-ritual route. From interviews, the calendar is based on 10 Suro/10 Muharam as the main time; its cosmology is based on Watu Loso and the image of the supernatural power of the buffalo (black buffalo, white buffalo, golden buffalo, with the golden buffalo as the highest) which explains why participants are "decorated as buffalo" but remain in human form. In a comparison of the Osing village cleaning ritual, Dewi et al. (2020) show how agrarian rituals function as expressions of gratitude, social cohesion, and a way for the community to maintain the environment so that the "stable" of these elements is not just a tradition that persists, but a social mechanism that is reproduced.

The organizational strengthening phase is evident when traditions are not only carried out but also organized: there is a division of roles, committees, implementation rules, and deliberation mechanisms. In an interview, Mbah Doni emphasized two main structures: customary institutions (guardians of values and ritual aspects) and committees (technical managers), with committees being non-permanent and subject to change annually depending on the level of community trust; the authority to form them remains with the Traditional Leader. At this point, mutual cooperation is not a slogan, but rather a "machine" that keeps traditions running smoothly; Lukiyanto and Wijayaningtyas (2020) describe mutual cooperation as social capital that facilitates coordination and community resilience when faced with limitations.

Another aspect also shows how traditional institutions act as compromise regulators: tradition maintains the sacredness of the date, but manages the reality of community participation. Mbah Doni explains that traditionally, Kebo-Keboan falls on 10 Suro/10 Muharram, but over time, it is often moved to Sunday due to broader agendas and

for the sake of participation. While 10 Suro remains recognized as the most important and sacred; decisions are made through deliberations between traditional leaders and residents. This reading aligns with Putro and Setiawati (2022), who point out that Osing cultural identity also operates in a space of contestation and legitimacy: managed, negotiated, and "administrated" without having to abandon its roots.

The role of the ritual figure/pawang strongly indicates that Kebo-Keboan is not just an event, but a practice with spiritual instruments and internal governance. According to interviews, Mbah Ribut (also called Mbah Safuan) has been involved since the early 2000s; he was chosen for his spiritual abilities and position as a revered elder, and then learned through oral learning or memorization of prayers and mantras passed down from his predecessors. In practice, two pawang (shamans) control the ritual, especially when dealing with trance phenomena; prayers are in Javanese and Arabic, the timing is flexible according to the "suitability" of the situation, and several symbolic materials (e.g., water from seven springs, rice flour, turmeric) are used in the ritual. This pattern of acculturation of prayer and practice aligns with Lestari and Al Asy'ari's (2023) findings on Islamic values and mystical reasoning in Kebo-Keboan, as well as research on the acculturation of Islam and Osing culture in other traditions, which emphasizes that value negotiation is part of how traditions survive.

Entering the modern phase, the visible changes are not only about "crowds," but also about packaging and spatial boundaries. Interviews noted changes in attributes: horns used to be made from coconut husks, hair from pineapple leaves, and mud used to be a mixture of mud and buffalo dung; now the use of buffalo dung has been largely abandoned due to resistance, leading to the use of plain mud. Route changes are also evident: *ider bumi*, which used to traverse the entire village (small alleys to yards, including rolling in puddles), is now more restricted and focused on specific areas such as designated rice fields for better organization. Local documentary accounts also describe similar changes in the practice of smearing buffalo dung, which was criticized as disgusting/unclean/risky, and then shifted to other materials for greater acceptance. Su's (2019, 2020) analysis is relevant: as intangible heritage increasingly intersects with viewing spaces and tourism, pressures to tidy up, adjust duration, and emphasize visuals increasingly increase, while communities strive to maintain a core of cultural legitimacy.

From the perspective of "reconstruction into live-action video production," the most significant consequence of the modern phase is the increased risk of reduced meaning: traditions are easily read as attractions, rather than as agrarian rites with memories of crisis, sacred spatial arrangements, and ethical roles. Therefore, the findings of Tan et al. (2026) regarding digital safeguarding that must be community-engaged serve as a guide: audiovisual production must rely on the participation of tradition owners so that documentation does not turn into a beautiful but contextually disconnected "digital fossil." At the pedagogical level, Tzima et al. (2020) also emphasize that technology-based storytelling is effective when its design prioritizes learning about meaning (context, values, ritual reasons), not just entertainment. This is a suitable principle when writing scenarios that include periodization (formation–organizational strengthening–modern), highlight core elements (10 Muharram, Watu Loso, cornerstone, the role of the shaman), and explain change as directed adaptation, not "deviation."

Changes in the Meaning and Social Function of Kebo-Keboan and Responses to Global Modernization

Kebo-Keboan as rites agrarian Osing community that functions guard safety collective as well as organize relation ecological human – nature through symbols and recurring processions (Oktavia, 2019) placing position. This in line with findings the field that confirms orientation sacred-protective as the core meaning beginning. Traditional Leader Mbah Doni stated that the ritual was understood as repellent bala. marker welcoming the planting season. as well as expression I'm grateful harvest. so that the" kebo" symbol is operational as representation Power life and protection community agricultural. Sustainable Emphasis and Al Asy'ari (2023) regarding values religious-mystical in the Kebo- Keboan tradition clarify that function protection No just narrative, but rather device binding belief action collective citizens on purpose safety and order social.

Explanation Lukiyanto & Wijayaningtyas (2020) show that mutual cooperation is a social capital that strengthens cohesion as well as ability community manage work together; framework This relevant For read expansion Keboan function in the phase contemporary. Transcript interview show involvement wide citizens, division work, and organizing the process of producing solidarity through participation collectively, so that rituals develop beyond

function sacred become institutions social facilitating integration cross group. In the context identity, Wisnu and Rosa (2021) emphasized representation identity Osing / Osing is formed through spaces social care narrative together; Kebo- Keboan operate role That with make practice culture as marker existence social community Alasmalang at a time vehicle education mark culture.

Study results Lestari & Asy'ari (2023) noted modernization tend push orientation rational - instrumental which can shift depth appreciation traditions. especially in the younger generation young, symptoms similar reflected in the findings research that assesses participation can survive. but understanding symbolic risky shrink without educational strategies directed. Script Work study emphasize trend shift from appreciation going to participation when attachment generation young in meaning symbolic No facilitated through literacy systematic tradition. Ananta et al.'s (2024) argument about importance transmission value on sustainability tradition support conclusion that inheritance value that only depend on spontaneity risky weaken continuity meaning in the long term long, though rites still ongoing as a social agenda.



*Figure 2. Implementation of the Watu Loso Ritual in Alasmalang Village
 (Source: Personal Documentation, 2026)*

Commodification tourist can change method inheritance intangible understood and displayed. especially when the presentation format tailored to be "attractive" to audience more area; acceleration globalization through current information as well as visual culture makes element performative easier promoted than element reflective-sacred. Manuscript Work study take pictures pressure logic spectacle in space public contemporary that encourages protrusion visual aspect - procession. whereas aspect sacred and reflective tend maintained as an internal area of the community. Su's (2020) framework clarifies challenge main: balance adaptation to tradition still relevant and can understood public wide. at the same time restrictions so that the core values sacred No eroded by market needs and visual tastes.

The discussion conducted by Tan et al. (2026) emphasizes effective digital safeguarding. requires involvement meaningful community as owner authority narrative. so that the representation public No let go from context and not changed become a "digital archive" that cuts off transmission value. Findings interview show configuration actor become factor key in negotiation core elements and elements flexible: institution customs guard values and ritual aspects. while committee manage technical; formation committee be under authority Traditional Leader so that legitimacy culture still sourced from structure custom. This pattern show internal mechanisms that allow adaptation ongoing directed — not wild changes— through decision permanent collective put authority culture in the community.

Policy management legacy in context tourist often need compromise technical without may sacrifice legitimacy; practice Alasmalang show compromise kind of That walkthrough deliberation. Transcript interview confirm 10 Suro / 10 Muharram still positioned as the most important and sacred time. but implementation often moved to day Week for participation when the public agenda morewide present; determination time done through deliberation figure customs and citizens so that adaptation technical still is at in fence mark ancestor. The configuration of the "unidentified core" change" and" aspects that can adjusted" is also seen in the affirmation room custom: cornerstones village No may moved Because understood as protector. while event packaging can arranged for involvement social increase.

Change symbolic as response on change sensibility public; adjustment attributes and processions show negotiation between modern appropriateness and demands maintain essence (P. Lestari & Al Asy'ari, 2023). Transcript interview take notes use dirt buffalo in the mud start abandoned Because rejection part society. so that more Lots used mud usual; changes also occur in the procession inside the previous earth around to all over village and involve puddle. then restricted as well as focused on certain areas so that implementation more regular. Su's reading (2019) is relevant for interpret symptom This as triggered adaptation expansion audience: arrangement repeat duration. route. and element procession tend increase when the ritual enters room public wider. while community still guard core elements as determinant legitimacy culture.



Figure 3. Interview Process with Mbah Ribut, the Ritual Figure "Pawang" Kebo-Keboan Alasmalang (Source: Personal Documentation, 2026)

Based on results study Putro and Setiawati (2022) show identity culture Osing moving on the landscape negotiation actor local and institutional; findings study This put role ritual figures and support institutional village as factor stabilization change. The Ritual Figure (Mbah Ribut / Mbah Safuan) explained involvement as the shaman takes place since early 2000s through learning oral based memorization prayers and mantras; the presence of two handlers works control phenomenon possessed. Osing prayer speaking Javanese and Arabic, as well as utilise material symbolic like seven waters source. flour rice. turmeric. and natural water. The transcript also notes mentoring head village in the interview process; research This identify companion the as Head Village Alasmalang. Abdul Munir, who played the role linking governance administrative and space social village with authority customs. so that support institutional positioned as facilitator. not taker over authority culture.



Figure 4. Interview Process with Mbah Doni, Traditional Figure of Kebo-Keboan Alasmalang (Source: Personal Documentation, 2026)

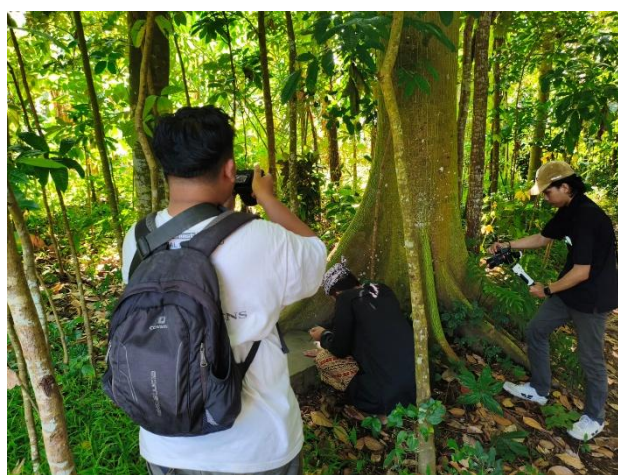
The effectiveness of storytelling based on technology For inheritance intangible depends on the design that prioritizes learning meaning (Tzima et al., 2020) emphasizes; the principle This give direction strategic For respond modernization and globalization so that participation generation young No stop at visual consumption. Script Work study placing live action videos as educational media that expands access understanding without replace tradition. at the same time emphasize comprehension test needs as well as evaluation acceptance so that” life measurable legacy through understanding. involvement. and empowerment awareness culture. At the same time. Tan et al. (2026) underlined the need for governance participatory for prevent reduction context; consequently. media production needs to load mechanism validation community. restrictions element sacred. as well as curation narrative for adaptation walk relevant at a time maintaining the core values that are Kebo-Keboan foothold.

The Role of Society and Institutions in Maintaining and Revitalizing Kebo-Keboan in the Stream of History

The participation of “communities, groups, and individuals” is at the core of the intangible cultural heritage protection mechanism (Blake, 2019). This framework aligns with research findings that show the role of the Alasmalang community working through four main domains: value preservation (establishing sacred boundaries and ethics), procession implementation (ritual drivers, mutual cooperation, logistics), knowledge transmission (cadre development, intergenerational education), and representation control (narrative alignment when traditions are published). The formulation of these roles appears explicitly in the research working paper and is supported by a customary structure – a committee that ensures that ritual aspects are under the authority of customary institutions, while technical aspects are managed through a collective division of labor (Ananta et al., 2024).

Blake's (2018) research demonstrates that local institutions can strengthen the social function of intangible cultural heritage if their role is focused on facilitating participation, not appropriating meaning; this pattern is relevant for understanding village government involvement in the modern era. Interview transcripts note that the data collection process took place through the assistance of the village head and community members, demonstrating non-material support in the form of social legitimacy, easy access to informants, and facilitation of field coordination. Similarly, Abdul Munir, the Head of Alasmalang Village, is positioned as an actively involved supporting actor; material support can be placed on the village government's role as a resource provider (budget, infrastructure, and technical needs), which becomes increasingly significant when traditions involve large numbers of participants and public attention increases, as emphasized in the research paper and in line with Su's (2020) reading that governance, permits, security, and scheduling are prerequisites for maintaining the order of cultural heritage when it intersects with the wider public space.

The most effective revitalization occurs when the community retains cultural authority, while institutions act as facilitators, strengthening sustainability without dominating the definition of meaning (Tan et al., 2026). Interview findings indicate that Kebo-Keboan management comprises two main structures—customary institutions and committees—with the formation of the committees falling under the authority of the Customary Leader, thus ensuring that cultural legitimacy remains rooted in the customary structure. This configuration is crucial as a value-protection mechanism: technical changes can be negotiated, but the community's cultural authority determines what is permissible or not permissible for ritual elements. Therefore, support from the village government and its apparatus does not shift the center of meaning but rather strengthens implementation capacity.



*Figure 5. Live Action Video Recording Process of Kebo-Keboan Alasmalang
(Source: Personal Documentation, 2026)*

The discussion conducted by Lukiyanto & Wijyaningtyas (2020) shows that mutual cooperation functions as social capital that maintains the sustainability of collective action; research findings show that this logic works as the operational engine of Kebo-Keboan—organizing logistics, dividing roles, and involving residents across groups—as well as serving as a pathway for knowledge transmission through the involvement of the younger generation from the preparation stage to implementation. Revitalization strategies therefore need to be directed at two paths: strengthening practices (consistent implementation, actor regeneration, strengthening key roles) and strengthening understanding (documentation, cultural education, traditional literacy) as formulated in the working paper. Research conducted by Tzima et al. (2020) on storytelling and mobile technology for ICH strengthens the argument that educational media is effective when the design prioritizes learning meaning; consequently, live action videos need to be designed based on historical reconstruction and validated by the community to function as a tool for transmitting values, not just visual content.



*Figure 6. Live Action Video Production of Kebo-Keboan Alasmalang
 (Source: Personal Documentation, 2026)*

The commodification of tourism has the potential to encourage the simplification of symbols and the emphasis on performativity (Su, 2019). The safest response lies in community control of representation, particularly through narrative alignment so that publications do not bypass context and do not disrupt sacred elements. In the realm of institutional policy, Su (2020) emphasizes the importance of balancing utilization and protection; this balance can be practiced through collaborative governance: the community sets sacred and ethical boundaries, the village government facilitates permits, security, scheduling and resource support, while the creative/academic team manages documentation and dissemination with careful standards. He et al. (2026) showed that narrative strategies in short cultural heritage videos significantly influence audience engagement; these findings emphasize the need for narrative curation so that promotion does not stop at attractions, but continues to bind viewers to the values, context, and boundaries of representation agreed upon by the community.

CONCLUSION

This study concludes that the objectives of reconstructing the local history of Kebo-Keboan Alasmalang, mapping values-symbols-social functions, and designing research-based live action video production as an educational medium can be met through the integration of historical approaches (heuristics-source criticism-interpretation-historiography) and community validation, so that tradition is not understood as an “annual event”, but rather a cultural process that moves, negotiates, and is resilient in the face of modernization; key findings indicate that the historical foundation of tradition rests on the memory of crisis (pagebluk), the figure of Buyut Karti, the Watu Loso site, and sacred space markers (cornerstones) that support cultural legitimacy, while customary governance-committee allows for technical adaptation without removing the sacred core (for example, the stipulation of 10 Muharram/10 Suro as the main reference even though the schedule can be adjusted); consequently, the hypothesis/research question is answered that Kebo-Keboan functions dually as a protective agrarian rite as well as a social institution—solidarity, identity, transmission of values—and has the potential to be revitalized through audiovisual media if the script is compiled based on data and verified by traditional figures/traditional actors. The limitations of this research lie in its relatively heavy reliance on oral history and the limited standardized documentary-archival evidence, so that the details of periodization and variations in changes between years are still potentially subject to informant bias. In addition, the evaluation of the acceptability of live action videos is not yet fully longitudinal, so that the long-term pedagogical impact (changes in understanding, attitudes, and involvement of the younger generation) requires repeated measurements. The research recommendations emphasize strengthening village archives and documentation (metadata standards, public-limited-internal access classification), expanding source triangulation.

ACKNOWLEDGMENT AND REFERENCES

Thanks are extended to the Ministry of Culture of the Republic of Indonesia as the funder that made this research possible, as well as to the Banyuwangi Regency Government and the Alasmalang Village Government for their institutional support and technical assistance throughout the research process. Special appreciation is extended to Mbah Doni (Doni Agus Fergianto) and Mbah Ribut as traditional and ritual leaders who provided information, guidance, and community validation of the research findings, as well as to the Alasmalang Village traditional community that has opened up space for participation, knowledge sharing, and supported the implementation of field activities up to the dissemination stage of outputs.

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