

Jaranan Samboyo Putro Community Communication Strategy in Preserving Culture

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ABSTRACT

This study examines the preservation of the traditional art of the Samboyo Putro jaranan in Kurungrejo Village, Nganjuk Regency which faces the challenges of modernization and globalization. The community is adapting by combining modern elements and utilizing digital technology to maintain its existence and attract the interest of the younger generation. The research method used was qualitative descriptive with data collection through interviews and observations on six informants. The results of the study show that community communication strategies include identifying communication targets, choosing the right media between traditional and digital, assessing message objectives, and the role of credible and empathetic communicators. Supporting factors for preservation include the use of community slogans, socialization, education, preservation of traditional customs, music creation, community support, associations, government, and social media. Meanwhile, inhibiting factors include the impact of the Covid-19 pandemic, suboptimal social media management, modernization challenges, limited resources, modern entertainment competition, and lack of regeneration.



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INTRODUCTION

Art is an integral part of Culture which plays an important role as a form of expression of people's creativity. Traditional arts need to be preserved because they reflect the identity and cultural values inherent in the community (Hidayat et al., 2019). Koenjaraningrat emphasized that art is very closely related to human life because art can be a medium for people to feel proud and encouraged to maintain their traditions (Budiyono & Sumaryanto F, 2019). Along with social changes, traditional arts have evolved to remain relevant to the conditions of their supporting communities (Supriyanto, 2020). One example of traditional art that experiences this dynamic is jaranan, a typical dance art that combines stories and gamelan music with mystical nuances.

The art of jaranan as one of the cultural identity arts of the Indonesian nation is in great demand from various groups, ranging from children, teenagers, adults to the elderly. This dynamic influences traditional art to develop, so that art is always relevant to the lives of the people who support it. This art has undergone modernization influenced by the entry of foreign culture as the cause of culture shock, which is the situation of people who are unable to withstand various influences from outside so as to cause cultural changes in their lives. The art of jaranan has the value of local wisdom in every custom, culture and tradition that is inherited from generation to generation so that it becomes the basis for the development of the surrounding environment and is manifested in cultural heritage. Therefore, it is very important to preserve and take good care of the cultural heritage. Including regional arts that contain noble meanings and values contained in traditions, customs, arts, and life mottos. Traditions in a region are the point of view of the community in thinking because they contain valuable noble values.

Nganjuk Regency has the traditional art of jaranan, which is also found in cities such as Kediri, Blitar, and Trenggalek. Jaranan, also known as kuda lumping or kuda kepang, is a dance art with a storyline and the accompaniment of gamelan music with mystical nuances. This art educates the public

about the story of Dewi Songgo Langit who was proposed to by Klana Sewandono (Anom Poet), with unique characters such as the Braided horse, Bujang Ganong, Celeng Srenggi, as well as various masks and Singo Barong. In Nganjuk there are about nine groups of jaranans, one of which is Jaranan Samboyo Putro, which has a long history and an important role in preserving local culture in Kurungrejo Village, Prambon District.

The Samboyo Putro jaranan community was originally located in Kediri which was later moved to Nganjuk and had difficulty in starting to carry out performances due to Mr. Sudiono's lack of knowledge about the art of jaranan. Mr. Sudiono was assisted by Mr. Bandil or his real name was Mbah Trimo, someone who understood the art of arranging the jaranan art group before the performance of Samboyo Putro's jaranan to the public. In addition, Mr. Bandil provided training in jaranan dances to the youth members of the Samboyo Putro jaranan art group (Wawancara Pengurus Jaranan Samboyo Putro, 2024). This community still maintains its traditional characteristics with a culture that is still original. However, along with the times, Samboyo Putro's jaranan has transformed into a more modern community and is able to adapt to the tastes of the community, especially the younger generation. Judging from the music performed in their performances which includes campursari, dangdut, and pop genres. In his efforts, Mr. Sudiono implemented various strategies to maintain the existence of the Samboyo Putro jaranan community, including adding sinden, updating costumes, maintaining the quality of tools and artists, and maintaining market share.

To maintain market share, initially the Samboyo Putro jaranan in Nganjuk Regency was not in demand by many spectators. Because before the Samboyo Putro jaranan group was in Nganjuk, other jaranan art groups that performed jaranan also did not receive much response from the community. The public is still less interested in the art of jaranan because they consider it an art that worships the devil. As a performing art, of course, there must be an audience in jaranan performances, especially art fans. The audience is very important in the art of jaranan because they are not only the recipients of entertainment, but also as part of the process of cultural preservation itself. Through various innovations and modifications, this group managed to attract the attention of the public and change the negative view of the art of jaranan which was previously considered to be related to heretical practices.

From 1996 to 2000, the Samboyo Putro jaranan community introduced itself to the community. The Samboyo Putro jaranan community has been promoting itself for four years and continues to strive to attract public interest in the art of local cultural entertainment in East Java. Starting in 2001, there was an increase in public interest in Samboyo Putro's jaranan which was marked by an increase in performance offers. At the beginning of 2001 it has staged 50 times as evidence of an increase in the number of performances that occur gradually every year. Jaranan Samboyo Putro can carry out 90 performances in each year which continues to increase from 2008 to 2010. Then, from 2011 to 2013 there were more and more offers from outside Nganjuk Regency such as Gresik City, Lamongan, Surabaya, Mojokerto, and Lumajang. In this case, Samboyo Putro performs more than 100 performances every year. (Nisak, 2019)

Bondan Permadi explained that in the course of its existence, Samboyo Putro not only focused on performances, but also on strengthening solidarity between members. With a membership of about 60 people, the community applies a limited principle in accepting members to maintain the quality of the show and avoid miscommunication. Communication conflicts that arise between members are resolved through a familial approach. This shows that despite the challenges, the community remains solid and supportive of each other. For example, they have leveraged digital platforms such as YouTube to support the group's financial sustainability although this also brings its own challenges related to content revenue management. (Permadi, 2024)

Samboyo Putro is known as one of the legendary jaranan art groups that has its own uniqueness compared to other jaranan groups. One of the specialties that characterizes Samboyo Putro is the use of four barongan in each of his performances. The number of four barongan is not without reason, but follows the standard that has been agreed upon by the jaranan artists in Kediri, namely that the number of barongan or singo barong used should indeed be four. In addition, the Samboyo Putro jaranan

community also does not have a bantengan character. This is the main differentiator between Samboyo Putro and other jaranan groups.

One of the uniqueness of the Samboyo Putro jaranan group is in the dances they perform. The dance performed is an original dance of jaranan which consists of four types. One of them is the braided horse dance, which is played by six people with bamboo easels as the opening of the show. There is also the piggy bank war braid dance, which depicts a fight between four braided jaran dancers and two dancers who play the role of black piggy banks. In this dance, the piggy bank dancer and the braided horse dancer seem to be fighting, and the performer is different from the previous braided horse dancers. Then, the bujang ganong dance was played by three dancers with the role of ganongan, one pressure, one cat, and one macanan. Six braided horse dancers perform together and dance in unison in the center of the stage. After that, there was a rampak singo barong dance as the closing dance. Singo barong entered the stage together, then all the dancers who had performed before danced together in this last performance.(Permadi, 2024)

According to Bondan Permadi, another uniqueness of the Samboyo Putro jaranan is the sacredness of the Samboyo Putro jaranan which will be maintained until 2025, such as the braid offerings of six, black chicken offerings for the renggi piggy bank players, cat offerings, ganongan offerings, kethekan offerings. Each barongan must have a live chicken offering and when adding players, it is required to add offerings according to the number of players. A scene of drunkenness or trance that lasts for quite a long time. During the trance, the members performed actions beyond the limits of human logic, such as eating live chickens, grass, wood, incense, broken glass, and climbing tall trees. Another uniqueness of this community lies in the belief that members who are not present at the performance will get dreams from ancestors as a form of commemoration.(Permadi, 2024)

For this, the Samboyo Putro jaranan community plays an important role in the preservation of the art. This community has transformed by using various communication strategies and modern approaches, such as the use of digital media and music innovation, to attract the attention of the younger generation and maintain the existence of art. However, they face obstacles in the form of competition with digital entertainment and difficulties in managing internal communications. Although the theory of communication strategy has been widely studied (Effendy, 2015) There has not been much research that specifically examines how traditional jaranan art communities such as Samboyo Putro design and implement communication strategies in the context of modernization and globalization.

According to Effendy, communication strategies include identifying communication targets, selecting the right media, preparing clear message objectives, and the role of credible and attractive communicators. Effective communication methods, such as redundancy and a gradual approach to changing attitudes (canalizing), are essential in overcoming communication barriers and ensuring that messages are well conveyed to the public. However, although this theory has been widely used, there has been no study that focuses specifically on how traditional art communities such as the Samboyo Putro jaranan design and execute their communication strategies in the face of changing times and modernization challenges.(Effendy, 2015)

Preserving a dynamic and sustainable culture requires active community participation and adaptation to information technology developments (Ranjabar, 2006)(Nasran, 2023). However, previous studies have focused more on cultural preservation in general without a deep focus on managing the communication of traditional art communities that face communication barriers and seek social support. In Nganjuk Regency, the Samboyo Putro jaranan is a unique example that combines tradition and modernity, with a long history and characteristics that distinguish it from other communities.

As technology advances, communication in the Samboyo Putro community has transformed from traditional ways that rely on direct interaction and word-of-mouth promotion to be more efficient through the use of the WhatsApp application since 2018 and other social media platforms, to expand reach while strengthening member solidarity. Especially to overcome the limited time of family members and increase the number of performances and audiences.(Permadi, 2024) However, technological advances also present serious challenges, especially competition with digital

entertainment that is more interactive and easily accessible to the younger generation. Innovative, interactive, and persuasive digital content is a serious competitor to live performances. Therefore, Jaranan Samboyo Putro needs to adapt so that their traditional arts remain relevant, attractive to the wider community, and can be inherited and continued to be enjoyed and understood by future generations in the midst of an unstoppable flow of information. An effective and adaptive communication strategy is needed so that traditional arts remain relevant and able to survive and develop in the midst of changing times.

This research contributes to novelty with a specific study of the communication strategy of the Samboyo Putro jaranan community in preserving and preserving traditional culture in Kurungrejo Village, Prambon District, Nganjuk Regency. Through a qualitative approach, to examine specifically the communication strategy of the Samboyo Putro jaranan community in preserving local culture in the midst of current social and digital dynamics. This research seeks to identify effective communication practices, supporting and inhibiting factors, and community-tailored solutions to face today's social and digital dynamics. The contribution of this research lies in an in-depth understanding of the role of communication in the preservation of traditional art as an effort to preserve cultural heritage while overcoming the challenges of modernization that have not been widely studied in the context of the traditional jaranan art community.

RESEARCH METHODS

This study uses a qualitative method with a descriptive approach to gain an in-depth understanding of the conditions of communication in the Samboyo Putro jaranan community (Sugiyono, 2018). The descriptive approach was chosen because it allows researchers to explore phenomena in detail and comprehensively based on the experiences and perspectives of the research subjects in a real-life context, without attempting to generalize the findings statistically. With this method, the researcher can describe communication strategies as well as the supporting and inhibiting factors that occur in society in detail (Prastowo, 2014).

The data collection process was carried out actively with the direct involvement of researchers through observation techniques and in-depth interviews with six informants consisting of leaders, members of the jaranan community, as well as the community of lovers and spectators of jaranan art. Field observations are carried out to objectively understand the behavior and communication interactions that take place in the community. This direct interaction allows researchers to capture nuances and significance that are not always seen in written data (Fadli, 2021).

The research location was chosen in Kurungrejo Village, Prambon District, Nganjuk Regency, because the community actively utilizes the art of jaranan as part of local entertainment and traditions. Padepokan jaranan Samboyo Putro, which is the oldest jaranan group in Nganjuk, is also located in this location, making the place very representative to study communication strategies applied in the preservation of traditional arts. The research data consists of two main sources, namely primary data and secondary data. Primary data was obtained through interviews and direct observation of key informants, while secondary data included supporting materials such as books, journals, photo documentation, and archives of community activities that were used to enrich and strengthen the analysis of primary data. The overall data collection technique is carried out systematically to ensure the depth, accuracy, and continuity of the information obtained during the research process.

RESULTS AND DISCUSSION

The results of research on the history and development of the Samboyo Putro jaranan community, communication strategies in preserving culture, as well as supporting and inhibiting factors for cultural preservation by the community in Kurungrejo Village, Prambon District, Nganjuk Regency that the Jaranan Samboyo Putro Community began in 1977 in Kediri, Founded by Mr. Sukiman, a former Regional Police from Bandar Lor Village. The name Samboyo Putro emerged after Sukiman received a spiritual revelation to order jaranan equipment in Sendang Tirta Kamandanu and changed the name of the community to preserve the original art of Kediri. In the early days of its establishment,

Samboyo Putro struggled hard to improve the negative image of jaranan which was once considered to contain elements of heretical science, until finally gaining recognition from the community and the government. In its heyday, this community achieved various achievements, including first place in the jaranan art festival throughout East Java, as well as conducting training for other jaranan communities in Kediri.

The close relationship between Pak Sukiman and Pak Sudiono from Nganjuk became the starting point for the transfer of ownership and development of this community in the Nganjuk area. After Sukiman's death, the leadership shifted to Sudiono, who then brought and developed this community to Nganjuk Regency, without leaving the traditional characteristics of Kediri in 1996. Mr. Sukiman, who is a close friend and business partner of Mr. Sukiman, obtained a permit to preserve and develop Jaranan Samboyo Putro in Nganjuk Regency with the same name. Although initially facing difficulties due to the lack of knowledge of jaranan art in Nganjuk, Sudiono managed to revive this community by making innovations such as adding sinden, updating costumes, and maintaining the quality of jaranan tools and artists (Interview of Jaranan Samboyo Putro Player 9 May 2025, 2025).

This change brought a new glory period in the 2008-2010 period, as well as strengthening the existence of Samboyo Putro in the midst of the Nganjuk community until now. The Jaranan Samboyo Putro community experienced a decline in activity during the Covid-19 pandemic (2020-2022), but has started to bounce back since 2023. In 2024-2025, the frequency of performances will increase, although it has not fully recovered as it was before the pandemic. Activities such as the 1088th Nganjuk Anniversary Parade are an important momentum to strengthen the existence and solidarity of the community. The typical war features of the show are still maintained, such as piggy bank scenes, bujang ganong dances, cats, and robbery. After Sudiono's death in April 2025, the leadership was continued by Yudi Arsojoyo or known as Draes. The handover of leadership was carried out sacredly at Sendang Tirta Kamandanu.

The journey of the Jaranan Samboyo Putro community that experienced the ups and downs of these activities became an important background in understanding how they developed and implemented effective communication strategies. With the historical foundation and dynamics that occur, this communication strategy is the main key in efforts to preserve culture that they continue to carry out to this day. The communication strategy of the Samboyo Putro jaranan community in preserving the culture of Kurungrejo Village has been effective. They successfully recognize and understand communication goals, choose and integrate traditional and digital media appropriately, formulate clear, engaging, and relevant messages, maximize the role of credible and empathetic communicators. This strategy has proven to be successful in maintaining existence, expanding its reach, and increasing public appreciation of local culture in the midst of globalization challenges.

A. Recognize the target of communication

In the preservation of Jaranan Samboyo Putro, the communication message conveyed through words, visual design, symbols, and performance aesthetics acts as a means of forming meaning that reflects the values, traditions, and identity of the people of Kurungrejo Village at large. The Jaranan Samboyo Putro community consciously integrates these verbal and visual elements into its communication practices to reach all levels of society, especially the younger generation, with a relevant and contextual approach. For example, traditional art performance activities combined with moments of social ritual such as the distribution of takjil during the month of Ramadan bring together visual and verbal elements, thus building a strong emotional and cultural attachment with the audience. This communication strategy is more than just conveying information or entertainment; The message of cultural preservation is directed so that it can be deeply internalized by the audience, especially adolescents and adults as cultural successors. In addition, the use of follower data on social media such as TikTok, YouTube, Instagram, and Facebook allows the community to understand the characteristics and preferences of the audience in a more specific and dynamic way, so that messages can be processed and presented on target.

This case study is very relevant to Oong's theory of communication (Effendy, 2015) which emphasizes the importance of understanding target characteristics in the success of communication

strategies. Effendy emphasizes that an effective communication strategy must be based on a deep knowledge of who the audience is, their needs, interests, and habits because it determines how messages are packaged and delivered in order to be well received. In the context of Jaranan Samboyo Putro, this community actively recognizes its communication targets from all age groups, from children, adolescents, adults to the elderly, which can be seen from various hands-on activities involving various ages and local cultural momentum. The main focus of the community on the young generation as cultural successors shows the implementation of the Effendy principle, which is to adjust the message to the target characteristics so that the message does not only reach but is also internalized. In addition, the use of social media follower data to recognize audience needs and interests strengthens the effectiveness of personalized and targeted communication strategies (Mahendra et al., 2022). Thus, the success of cultural preservation through communication in this community reflects concretely how Effendy's theory is applied in practice, namely that communication strategies that deeply understand the characteristics of the audience are able to expand the reach of messages and increase the chances of successful cultural preservation.

B. Selection of communication media



Figure 1 Posters and Pamphlets On Social Media Facebook and Instagram

The Jaranan Samboyo Putro community strategically combines traditional and digital communication media to convey the message of cultural preservation. Their main media are live performances in the village and various cultural events that present the Jaranan art experience directly to the community. In addition, the community uses banner media as a means of notifying the performance in the area. In the digital era, they also use social media such as Instagram, Facebook, YouTube, and TikTok as a means of documentation, promotion, and dissemination of information related to activities. Visual documentation in the form of short videos, DVD Player recordings, and live streaming is not only a digital archive, but also a promotional tool that reaches a wide audience. The use of this combination of traditional and digital media has proven to be effective with a significant number of followers, such as 12.6 thousand followers on Instagram, 2.59 thousand followers on YouTube, 22 thousand on Facebook, and 3.7 thousand on TikTok, so that it is able to reach especially the younger generation who are more familiar with digital technology. The uploaded documentation allows the message of cultural preservation to be accessed at any time by the wider community, thereby strengthening the sustainability of cultural communication.

In the context of Oong's communication theory (Effendy, 2015), this community carries out Effendy's main principle, which is the importance of adjusting communication media to the characteristics of the audience and the message to be conveyed. Effendy emphasized that the success of communication depends on a deep understanding of the characteristics of the target so that the message delivery is effective and on target. The case study of Jaranan Samboyo Putro shows the practical application of this concept, where the use of traditional media to reach the general public is combined with social media that is more relevant and familiar to the younger generation, thus creating dynamic and sustainable two-way communication. Social media not only functions as

a digital archive, but also an educational and promotional tool that is able to influence the perception and interest of the audience in cultural preservation.

An analysis of the community's social media appearances highlights the consistency of the use of yellow and red in the text, logo, and properties of the show it uses. Yellow and red are not only strong visual identities, but also serve to form a consistent image that is easily recognizable by the audience. The color red is often associated with passion, courage, and energy, while yellow symbolizes warmth, cheerfulness, and optimism. The color combination is constantly exhibited on social media platforms and other communication materials, reinforcing the image of a vibrant, dynamic, and vibrant community in cultural preservation. This visual consistency is a strategic element in building an emotional connection with the audience, maintaining attractiveness, and strengthening the recognition of the Jaranan Samboyo Putro community brand in the eyes of the public, especially the younger generation who are the main target (Aulia, 2023). Thus, this community communication strategy integrates the understanding of Effendy's theory with real practice through the use of appropriate media and the consistency of visual elements, for the sake of optimal cultural preservation success.

C. Assessment of the purpose of the communication message



Figure 2 Jaranan Samboyo Putro Logo and Community Logo

Source: Bondan Permadi and Facebook Documentation

The communication message conveyed by the Jaranan Samboyo Putro community not only aims to inform, entertain, or persuade, but also actively builds meaning through the synergy between verbal text and visual elements, such as design, aesthetics, symbols, and performance settings. In the context of cultural preservation, this message is designed to operate in harmony with the local socio-cultural environment and resonate strongly with the values, traditions, and identity of the people of Kurungrejo Village. The case study shows that these communities clearly directed their message to introduce and preserve the Jaranan culture which is rich in historical and artistic value, emphasizing the importance of preserving the local culture amid the pressures of globalization. The message conveyed uses an informative and persuasive style, while containing a call for the community to play an active role in preserving the culture.

The Samboyo Putro logo consisting of two wings, a shield, red and yellow, and the abbreviation "SP" (Samboyo Putro) plays a crucial role in this community's communication strategy. Each of these visual elements symbolically reinforces the purpose of the communication message. The two wings symbolize freedom and the spirit of preserving culture by towering, while the shield represents the protection of cultural values that must be preserved. The colors red and yellow are consistently used as visual identities that reflect courage, passion, and cheerfulness, which are also reflected in community performances and activities. The abbreviation "SP" serves as an easily recognizable identifier, strengthening community cohesion while building brand recognition in the eyes of the wider community. Thus, the logo is not only an aesthetic symbol, but also a visual communication medium that works alongside verbal messages to establish meaning and reinforce cultural identity.

This relationship is specifically very relevant to Oong's theory of communication (Effendy, 2015) which emphasizes that the success of communication strategies depends on a deep understanding of audience characteristics and the alignment of messages with sociocultural contexts. Effendy argues that communication must involve adjusting the message according to the audience's values and habits so that the message is not only reached, but also internalized effectively. The case study of Jaranan Samboyo Putro shows the application of this principle through the selection of cultural symbols and visual aesthetics that resonate with the people of Kurungrejo Village, as well as focusing on the younger generation as the main target so that this cultural identity continues to live. This informative, persuasive, motivational, and educational communication is reinforced by strategic visual elements that strengthen internal solidarity and build a sense of collective pride in cultural preservation.

In addition, creativity in conveying messages, such as the use of jingle songs and attractive visuals, serves to add appeal and strengthen the audience's memory of the message. With a communication approach that integrates verbal and visual texts in a cohesive manner, as well as taking into account the socio-cultural context and specific characteristics of the audience, the Samboyo Putro community is able to carry out effective communication strategies to achieve the goal of cultural preservation. The collective consciousness formed through this communication creates a sense of shared responsibility so that the message is not only absorbed, but also becomes the basis for real action in maintaining and developing the cultural heritage of Jaranan (Rahayu & Asrori, 2022). Thus, this community communication message becomes a powerful instrument in strengthening and passing on cultural identity to future generations, in accordance with the theoretical framework (Effendy, 2015) which places communication as a dynamic process that prioritizes socio-cultural meaning and involvement.

D. The Role of Communicators in Communication

The role of communicators in the Jaranan Samboyo Putro community greatly determines the success of the cultural preservation communication strategy they run. Community leaders and active members not only play the role of strategists, but also become the main driving force in conveying messages to the wider community. This communicator includes figures who have high credibility and appeal, such as Jaranan Samboyo Putro advertising stars such as Lala Widi, Brodin, Sanju, and Niken Salindry who serve as an important bridge between the community and the audience. They are able to reach audiences through direct social interaction and digital media, ensuring that the message of cultural preservation is well received and able to trigger positive attitudes change in society. The effectiveness of these communicators is based on the similarity of perceived values with society as well as the credibility gained from their experience and expertise in the eyes of the public.

In addition, the communicator's empathetic attitude is a key factor in building a deep emotional connection with the audience. A personal approach through social activities, such as the distribution of takjil during Ramadan, further strengthens people's trust and attachment to the message conveyed. The role of an empathetic communicator who is in direct contact with the audience shows how communication is not only a transfer of information, but also an interaction process that builds solidarity and togetherness. The change of leadership in the community is also a valuable momentum to strengthen innovation and maintain the spirit of cultural preservation, while ensuring that the Jaranan tradition remains relevant and accepted in the midst of modern-day dynamics.

The relationship between this case study and Oong's theory of communication (Effendy, 2015) very tight and concrete. Effendy emphasized that the success of communication depends on a deep understanding of the characteristics of the audience, the socio-cultural context, and the relevance of the message. In cultural preservation, communication messages must combine verbal texts and visual elements that resonate with local values, traditions, and cultural identities in order to effectively internalize the message, especially among the younger generation. The case study of Jaranan Samboyo Putro shows the application of this principle through the selection of

communicators who have credibility, the same cultural values as the audience, and the ability to reach audiences through the right communication channels, such as social media and direct interaction.

An inclusive community communication strategy with diverse media use and a strong message about the importance of preserving local culture reflects Effendy's view that communication should be adaptive according to the needs and character of the audience. Thus, (Sinambela et al., 2024) explaining the role of strategic and empathetic communicators, as well as the use of contextual media, makes the message of cultural preservation not only as information, but also as a tool to strengthen cultural identity and motivate active community participation. This communication approach allows the Jaranan Samboyo Putro community to maintain their authenticity and traditional values while still existing and being accepted by the wider community in the modern era.

Based on the results of observations, interviews and documentation, the structured and layered communication strategies implemented by the Samboyo Putro jaranan community have proven to be effective and efficient in preserving the culture of Kurungrejo Village. The community showed a positive response and high enthusiasm in various cultural activities, while the existence of the community was increasingly widely known through social media. The message of cultural preservation is well conveyed and accepted by various circles, indicating that a communication strategy designed by paying attention to important components such as goals, media, messages, and communicators is able to achieve the desired goals. Transformative, sustainable and adaptive leadership can strengthen communication strategies with solidarity, innovation in the community and adjustments relevant to current social and technological conditions. The success of the communication strategy cannot be separated from various supporting factors and also the challenges faced by the Samboyo Putro community in the process of cultural preservation. Therefore, it is important to identify and understand these factors so that the strategy implemented can be more optimal and sustainable.

A. Supporting factors

1. Motto and community identity

The motto "Joyo Ing Boyo" as the identity of the Jaranan Samboyo Putro community and the motto "Samboyo Putro Sejagat" for community lovers play an important role in strengthening the identity and collective spirit of community members. This motto is not only a symbol of pride, but also serves as a source of motivation that binds members to always maintain and preserve the Jaranan culture consistently. The values embedded through the motto become the basis of communication between members, so that the community's internal interaction runs stronger, more directed, and harmonious. Thus, the motto contributes significantly to ensuring that the preservation of Jaranan culture can take place sustainably.

The relationship of this case study with Onung's communication theory (Effendy, 2015) It is very clear, especially in the context of understanding cultural characteristics and values as key factors in effective communication strategies. Effendy underlined that the success of communication depends heavily on the ability of communicators to adapt messages to the socio-cultural context of the audience, as well as to utilize symbols that have a strong meaning in the community. The motto that is the identity of Jaranan Samboyo Putro is a form of visual-verbal text that resonates with the values, traditions, and identity of the community, so that the message of cultural preservation is not only conveyed, but also deeply internalized by community members. Through the use of slogans as a means of symbolic communication, the community has succeeded in building a sense of togetherness and collective commitment which is the main foundation in maintaining the sustainability of local culture in accordance with the principles of Effendy's theory.

2. Socialization and education

The Jaranan Samboyo Putro community actively carries out socialization and cultural education through its role as resource persons in various educational institutions, which indicates that cultural preservation communication is not limited to the community but extends

to the general public, especially the younger generation. This effort aims to increase understanding and appreciation of the art of jaranan, so that local culture is not only maintained but also developed and inherited in a sustainable manner. Relationship with Onong communication theory (Effendy, 2015) very powerful because Effendy emphasizes the importance of communication as an interaction process that involves socio-cultural contexts and audience characteristics. Through socialization and education, the community adjusts messages and delivery methods to be relevant to the needs and understanding of the younger generation and the wider community, in line with Effendy's principle that the effectiveness of communication depends on adjusting the message to the context and audience. Thus, the socialization and education strategy carried out by this community is a real implementation of Effendy's theory in strengthening cultural preservation through inclusive, contextual, and participatory communication.

3. Defending traditional pakem

The consistency of the Jaranan Samboyo Putro community in maintaining traditional customs, such as the number and type of property in the performance, is the main foundation in the preservation of authentic and sacred jaranan culture. This reflects strong and structured internal communication about the importance of maintaining authenticity and cultural values that are passed down from generation to generation. By maintaining traditional pakem, the community not only protects cultural integrity, but also strengthens members' sense of pride and loyalty to ancestral heritage, which is reflected in typical cultural identities such as piggy bank scene wars, bujang ganong dances, and robberies. In addition, the community is able to adapt and innovate, especially after the pandemic, by reactivating performances and maximizing social media as a means of promotion and documentation of activities. The relationship between the results of this research and Oong's communication theory (Effendy, 2015) very clear, where Effendy emphasizes that effective communication must pay attention to the socio-cultural context and characteristics of the audience so that the message can be properly internalized. The management of the preservation of traditional pakem as part of the community's internal communication is an implementation of the Effendy principle which places communication as a process of strengthening cultural identity and values through contextual and adaptive social interaction to changing times. Thus, the success of the preservation of Jaranan Samboyo Putro culture through the maintenance of traditional pakem and social media innovations reflects the application of Effendy's theory in effective and sustainable cultural communication practices.

4. Music innovation and modification

The community is not only fixated on tradition, but also innovates by combining elements of campursari, dangdut, and pop music. This innovation is a form of adaptive communication that aims to attract the attention of the younger generation and the wider community without eliminating traditional values. This approach shows that cultural preservation can run dynamically and relevant to the development of the times (Effendy, 2015).

5. Community participation and support

The enthusiasm of the people of Kurungrejo Village in supporting the Jaranan Samboyo Putro performance is very high, both as spectators and active supporters involved in various community social activities. Positive responses from all age groups of children, adolescents, adults, and parents were created not only during the performance, but also through the active participation of the community in disseminating community social media content. This participation shows that the communication process between the community and the community is effective, creating positive reciprocal relationships and strengthening the sense of togetherness. This strong support from the community plays an important role in maintaining the sustainability of jaranan art as a vibrant and developing village cultural identity. Specifically, the relationship between the results of this study and Oong's theory (Effendy, 2015) lies in the importance of communication that is tailored to the characteristics

of the audience and the socio-cultural context, so as to create meaningful and effective social interactions. Effendy emphasized that communication is not only the delivery of messages, but also the process of forming meaning and strengthening social values through the active involvement of the audience. According to (Rifdah et al., 2024) High enthusiasm and community participation are indicative of the success of communication that is able to build emotional bonds and collective responsibility in cultural preservation, in accordance with the principles of Effendy's theory in the practice of sustainable community communication.

6. Continuous leadership

Strong and sustainable leadership has proven to be an important supporting factor in maintaining the continuity of the Jaranan Samboyo Putro community. After the death of the previous leader, the community quickly regenerated leadership with respect and support, which was reflected in the thanksgiving ceremony for the ratification of the new leadership in Sendang Tirta Kamandanu. This change of leadership is not only an administrative process, but also a strategic momentum to strengthen internal solidarity, increase member morale, and encourage innovation in community management. The relationship between the results of this study and Oong's communication theory (Effendy, 2015) very clearly, where Effendy emphasizes that effective communication must involve dynamic and contextual social interaction within society, including leadership processes and the organization of continuous communication. The change of leadership carried out with open communication and the involvement of community members is in accordance with Effendy's principle that the success of communication is highly dependent on the understanding of social characteristics and cultural contexts, thereby creating social cohesion and revitalizing collective energy in cultural preservation. Thus, (Ayep et al., 2023) stated that strong leadership and well-managed regeneration are pillars that strengthen the community communication process according to Effendy's theoretical framework and support the success of the preservation of the Jaranan Samboyo Putro culture.

7. Support from the community and the government

The support of the Paguyuban Jaranan Nganjuk (PAJANG) and the government provides a strong foundation for the community to preserve culture. This support is in the form of facilities, funds, and legality that allows the community to focus on the development and preservation of jaranan art. Good communication with these related parties is the key to the success of the cultural preservation program. Support from the local government through the implementation of cultural and traditional arts activities is often included such as the Anniversary of Nganjuk Regency and regulations that help strengthen the existence of the Samboyo Putro jaranan.

8. Utilization of technology and social media

Advances in technology and social media are used by communities to document, promote, and communicate with a wider audience, especially the younger generation. The use of platforms such as Instagram, YouTube, Facebook, and TikTok expands the reach of jaranan culture, making it more known and in demand. This shows that modern communication can be an effective tool in the preservation of traditional culture.

All of these factors support each other and strengthen the effectiveness of community communication in maintaining traditional arts in the midst of the challenges of the times.

B. Inhibiting factors

Based on the results of documentation, interviews, and observations, it was found that the Samboyo Putro jaranan community faces a number of inhibiting factors in communicating and preserving culture, including,

1. The impact of the covid-19 pandemic

The impact of the Covid-19 pandemic caused all staging activities to come to a complete halt from 2020 to 2022. This has an impact on a drastic decrease in the frequency of performances and a decrease in the enthusiasm of community members, so that the existence

and communication of culture has stagnated. However, the Covid-19 pandemic has not become an obstacle for the Samboyo Putro jaranan community in preserving local arts. The Samboyo Putro jaranan community uses social media as a means to continue to work and maintain its existence. During the pandemic, they actively made performance videos that were then uploaded to YouTube, as well as creating various interesting content from these video pieces.

This effort not only maintains the spirit of community members, but also expands the reach of the audience and attracts the younger generation's interest in the art of jaranan, even though in-person performances are limited due to social restrictions. Thus, the use of digital media is an effective strategy in preserving culture in the midst of a challenging situation.

2. Less than optimal management of social media

Although social media has great potential, the management of the community's official accounts is still not optimal and is not always active. This causes the promotion and communication of jaranan culture to be less optimal and depends on the individual initiatives of community members. These limitations hinder the community's ability to reach a wider audience consistently.

Although social media such as Instagram and Facebook have been used for promotion and documentation, the management of these accounts is still sporadic and less structured. The content uploaded is inconsistent, less interactive, and not well scheduled, so that the effectiveness of social media as a tool of communication and cultural promotion is less than optimal. This was acknowledged by Bondan Permadi who stated that the number of followers on social media is indeed increasing, but the interaction and reach of messages are still low due to the lack of content management and lack of resources focused on digital management.

3. The challenges of globalization and modernization

The influence of outside culture and changes in people's tastes, especially the younger generation, are a big challenge in the preservation of jaranan. Cultural communication must be able to adapt to the times so as not to lose relevance. Otherwise, traditional art risks being abandoned and forgotten amidst the rapid trend of modernization. The younger generation tends to be more interested in modern entertainment and popular culture, so interest in traditional arts such as jaranan is starting to decline.

4. Resource limitations

Limited funds, facilities, and human resources are obstacles in community management and cultural preservation. This affects the quality of the performance, the maintenance of the equipment, and the ability to do documentation and promotion professionally. Internal and external communication becomes less than optimal due to these limitations.

5. Competition with modern entertainment

The many modern entertainment options make traditional arts such as jaranan have to compete fiercely to attract the attention of the public. Cultural communication needs a more creative strategy so that jaranan art remains in demand and is not inferior to entertainment that is more popular and accessible.

6. Lack of regeneration

Declining active member interest is a major obstacle to community regeneration. If there is no effective communication and specific strategies to attract young people, the community will have difficulty in maintaining the preservation of the jaranan culture in the future. Some people do not appreciate and still view the art of jaranan only as entertainment, not as a cultural heritage that must be maintained.

The Samboyo Putro jaranan community has shown strong resilience and adaptation in preserving local culture, despite facing internal and external challenges. The communication strategies implemented are inclusive, adaptive, and utilize digital technology to expand the impact of cultural preservation. Community support and innovation in communication are the main keys to community poverty, while the challenges of regeneration and resource limitations still need to

be addressed in a sustainable manner. Therefore, in the future, there is a need for more intensive cultural education programs for the younger generation, improved facilities and financial support from the government, as well as strengthening community networks with educational institutions and mass media to strengthen the preservation of Jaranan Samboyo Putro culture in the future. Conservation efforts will be more effective if supported by an innovative, collaborative, and adaptive communication strategy to the times.

In the theory of communication strategies, according to Onong Uchjana Effendy, the main focus is the communication strategy of the Jaranan Samboyo Putro community in preserving the culture of Kurungrejo Village and the driving and inhibiting factors faced. This discussion is not only academic, but also seeks to produce solutions that are beneficial to society.

This community-implemented communication strategy refers to Effendy's concept that emphasizes adaptive and effective planning, management, and communication tactics. The community recognizes the main target, namely the village community, especially the younger generation, and uses a direct approach and social media in combination, adapting the media to the character of the audience to effectively preserve culture. (Effendy, 2015)

The selection of communication media takes place in a hybrid manner between traditional media such as live performances and banners with digital media (Instagram, Facebook, YouTube, TikTok). According to Onong Effendy's theory, this approach allows reaching local audiences with limited digital access and a wider audience familiar with technology, expanding the reach and effectiveness of cultural preservation messages.

Communication messages are packaged with informative, persuasive, and educational purposes through distinctive visual identities, such as colors, logos, jingles, and the preservation of traditional customs. This, according to Onong Effendy, strengthens cultural attraction and encourages community participation, in line with communication theory that emphasizes delivering messages that are interesting and relevant to the audience. (Effendy, 2015) Community leaders and members play a central role as credible and empathetic communicators, building public trust. The presence of popular figures as advertising stars also supports the effectiveness of spreading messages. An operational approach through message repetition and adaptive gradual education to social and technological developments

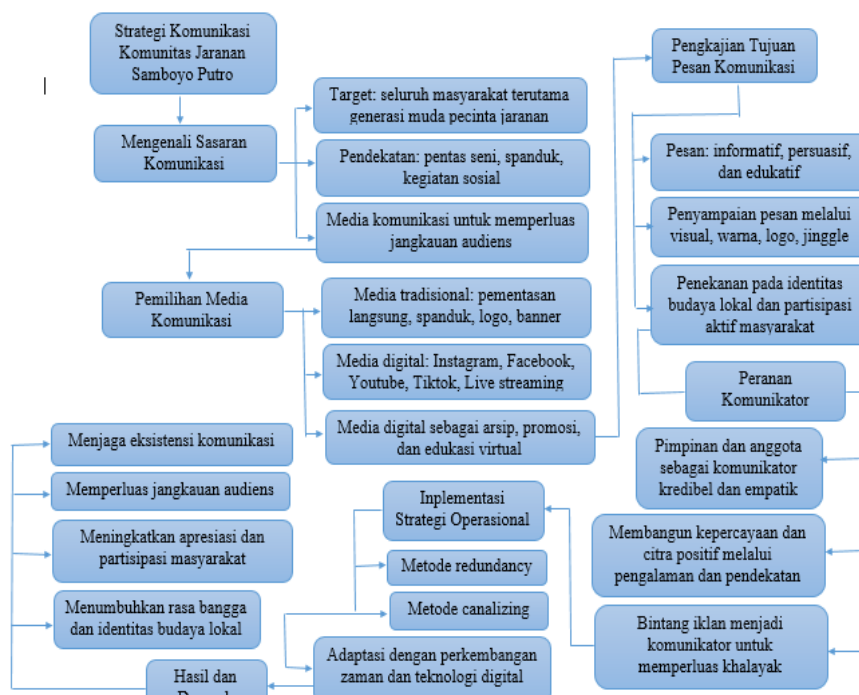


Figure 3 Flowcart Community Communication Strategy Jaranan Samboyo Putro

ensures the sustainability of cultural communication. The communication strategy of the Samboyo Putro jaranan community in preserving the culture of Kurungrejo Village based on this discussion can be described as follows.

Explanation of each step:

- 1) Identify communication goals: Communities identify key audiences i.e. rural communities with a focus on the younger generation, using hands-on approaches and social media to reach a broad audience.
- 2) Communication media selection: A combination of traditional and digital media is used to reach different audiences and maximize the effectiveness of message delivery.
- 3) Purpose assessment of communication messages: Messages are packaged in an attractive and educational manner with a strong visual identity to reinforce the appeal of local culture and encourage community participation.
- 4) Communicator role: Leaders and community members act as credible and empathetic communicators, building public trust.
- 5) Implementation of operational strategies: Communication strategies are carried out with gradual repetition of messages and education, as well as adaptation to technological and social developments.
- 6) Outcomes and impacts: These strategies are effective in maintaining the existence of the community, expanding audiences, increasing participation, and fostering a strong local cultural identity.

This flowchart represents a structured and layered communication strategic process in accordance with the concept of Onong Uchjana (Effendy, 2015) and the findings of the Jaranan Samboyo Putro community research. Then, based on Onong effendy's theory in his book according to the results of the research, strong supporting factors include community enthusiasm, smooth leadership and regeneration, consistent cultural identity, music innovation and social media utilization, and support for the government system that provides facilities and legitimacy. Effective socialization uses easily acceptable language and a strong identity message through community slogans that foster solidarity and cohesion.

Inhibiting factors include the impact of the Covid-19 pandemic which limited live performances, leadership transitions, suboptimal management of social media, and the influence of modernization and modern entertainment that reduced the interest of the younger generation in

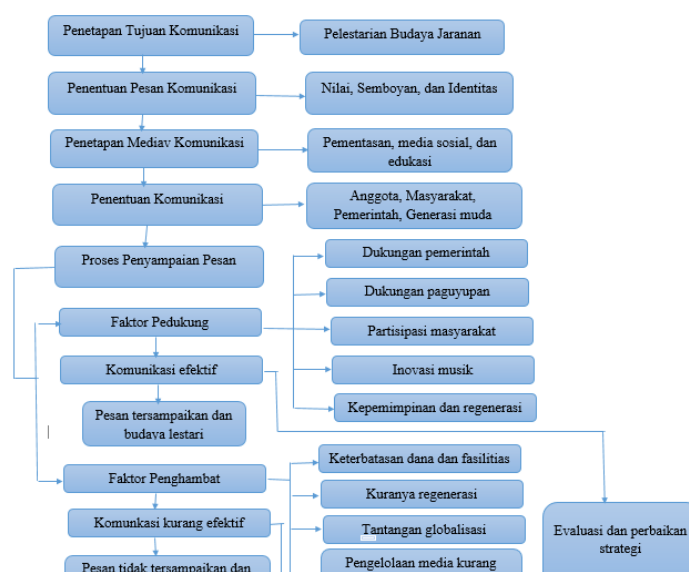


Figure 4 Flowcart Factors Supporting And Inhibiting

traditional arts. Limited resources such as funds and human resources also hinder smooth communication and cultural promotion. These driving and inhibiting factors can be described in the following flowchart:

Flowchart Flow Explained

- 1) Determination of communication objectives: Determine the main goal, namely the preservation of the Jaranan Samboyo Putro culture.
- 2) Communication message determination: Formulating core messages such as cultural values, motto, and community identity.
- 3) Selection of communication media: Choosing appropriate media: live performances, social media, training, and education.
- 4) Defining communicators: Defining target audiences: community members, the general public, the government, and the younger generation.
- 5) Message delivery process: Communicate through the chosen media.
- 6) Supporting factors such as government and community support, community participation, media and music innovation, and leadership and regeneration. If the supporting factors are strong, communication runs effectively and goals are achieved. Meanwhile, inhibiting factors such as limited funds and facilities, lack of regeneration, suboptimal media management, globalization challenges, pandemics and external factors. If the inhibiting factor is dominant, communication becomes ineffective and goals are not achieved.

The implications and recommendations of the research lead to improved professional social media management, innovative educational programs to attract the younger generation, advocacy for government support, collaboration across art genres, and the strengthening of community values and mottos. With an adaptive, collaborative, and innovative communication strategy, the Jaranan Samboyo Putro community can continue to preserve culture effectively and sustainably in the midst of the challenges of the era of globalization and digitalization. Overall, the Jaranan Samboyo Putro community communication strategy is a real implementation of Effendy's theory that integrates conceptual and operational approaches in preserving traditional culture with technological adaptation and strong community participation.

CONCLUSION

The communication strategy of the Samboyo Putro jaranan community in preserving the culture of Kurungrejo Village, Prambon District, Nganjuk Regency, can be explained based on four main components according to the theory of Onong Uchjana Effendy. First, this community actively recognizes and understands communication goals, especially the younger generation who love the art of jaranan. Second, in choosing communication media, they use a combination of traditional media such as live performances and banners to reach people who have not accessed social media, as well as digital media such as Instagram, Facebook, YouTube, TikTok, and live streaming as effective virtual promotion and education tools. Third, the communication messages conveyed are informative, persuasive, and educational, attractively packaged through unique visual identities, including dance packages, gamelan, trumpets, singo barong twins pegon, and offerings that strengthen the appeal of local culture. Fourth, the role of communicators is carried out by leaders and community members who are credible, empathetic, and have personal attractiveness so that they are able to build public trust.

The main supporting factors of this communication community include community enthusiasm and support, strong leadership and member regeneration, consistent cultural identity, adaptability and innovation in the face of change, use of social media, and support from local governments. On the contrary, there are several obstacles, such as the impact of the Covid-19 pandemic that disrupts activities, leadership transitions, social media management that is still not optimal, the influence of modernization and globalization, limited resources, and the challenge of regenerating young members. Overall, this structured and adaptive communication strategy is the key to the success of the Samboyo

Putro jaranan community in maintaining and developing the preservation of traditional culture in the midst of current social and technological dynamics.

SUGGESTION

1. For the government, the stage licensing process should be simplified so that cultural communities such as Jaranan Samboyo Putro can be more free to preserve culture and pass it on to the next generation.
2. For the Samboyo Putro jaranan community, it is recommended that the community be more active in the management of social media as a means of cultural promotion and education so that the reach of cultural preservation can be wider and more effective.
3. For further researchers, it is recommended to conduct similar research in different locations by expanding the scope of discussion so that they can gain a more comprehensive understanding of communication strategies in cultural preservation in various contexts.

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