Storynomic Tourism Strategy of Kebo Ketan Ceremonial Art as a Form of Marketing Communication for Eco-Tourism

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Abstract

Kebo Ketan is a ceremonial art held in Sekaralas village, Ngawi by Kraton Ngiyom non-governmental organization (NGO). The myth contained in this ceremonial art is a narrative related to concern for the culture, ecology and economy of the Sekaralas village community. This ceremonial art presenting a giant statue of a water buffalo and symbolic objects such as sticky rice, brown sugar, and musical instruments as well as sacred dances. The aim of this ceremonial art is to convey messages related to preserving the natural environment around the Sekaralas village area, and encouraging increased social cohesiveness of village residents. This research intends to describe and analyze how the storynomic tourism strategy is used through the Kebo Ketan ceremonial art as a form of marketing communication for eco-tourism in Sekaralas village, which can depict the power of culture through myths and rituals, packaged in a narrative form to attract tourists. This research used qualitative approach, with the ethnographic method. Primary data were collected through semi-structured interviews with five informants consisting of the founder and administrators of Kraton Ngiyom, and residents of Sekaralas village. These data were also complemented by observation results. The research results show that storynomics has the potential to encourage eco-tourism in Sekaralas village, which can be done mainly through the use of digital media. However, the village residents have not fully understood the meaning of the messages conveyed through the Kebo Ketan ceremonial art, especially regarding environmental conservation and the encouragement to develop the village.

Keywords: *storynomic tourism strategy, marketing communications, digital storytelling, eco-tourism, ceremonial arts.*

Strategi Storynomic Pariwisata Seni Upacara Kebo Ketan Sebagai Bentuk Komunikasi Pemasaran Ekowisata

Abstrak

Seni upacara merupakan bagian dari seni pertunjukan yang melibatkan unsur mitos dan ritual sebagai bagian dari kepercayaan untuk menyampaikan pesan. Salah satu contoh seni upacara adalah perayaan Kebo Ketan yang diadakan di desa Sekaralas, Ngawi. Mitos yang terkandung dari

seni upacara ini adalah sebuah narasi yang terkait dengan kepedulian terhadap budaya, ekologi dan juga ekonomi Masyarakat desa Sekaralas. Seni upacara ini digagas oleh lembaga swadaya masyarakat (LSM) Kraton Ngiyom dengan menghadirkan patung raksasa Kebo dan benda-benda simbolik seperti: ketan, gula merah dan peralatan musik serta tarian-tarian yang disakralkan. Tujuan dari seni upacara ini adalah untuk menyampaikan pesan terkait pelestarian lingkungan alam sekitar wilayah desa Sekaralas dan mendorong peningkatan kohesivitas sosial warga desa. Penelitian ini bermaksud untuk menggambarkan dan menganalisa bagaimana penggunaan storynomic tourism strategy melalui seni upacara Kebo Ketan sebagai bentuk komunikasi pemasaran eco-tourism desa Sekaralas. Adapun strategi storynomic menjadi hal yang penting terkait dengan komunikasi pemasaran yang bisa menggambarkan kekuatan budaya melalui mitos dan ritual dikemas dalam bentuk narasi untuk menarik wisatawan. Pendekatan penelitian yang digunakan adalah Kualitatif dengan metode Etnografi. Pengumpulan data primer dilakukan melalui wawancara semi-structured terhadap lima orang informan yang terdiri dari pendiri dan pengurus Kraton Ngiyom serta warga desa Sekaralas. Data-data ini juga dilengkapi dengan hasil observasi. Hasil penelitian menunjukkan bahwa storynomic berpotensi mendorong eco-tourism desa Sekaralas melalui penggunaan media digital. Namun demikian warga desa belum sepenuhnya memahami makna pesan yang disampaikan melalui seni upacara Kebo Ketan terutama terkait pelestarian alam dan dorongan untuk membangun desa.

Keywords: *storynomic tourism strategy, komunikasi pemasaran, eco-tourism, seni upacara.*

Introduction

The development of tourism in Indonesia is not only related to natural beauty, but also to the preservation of cultural diversity of its ethnic groups that becomes a historical heritage. The Indonesian government clearly states this in Law No. 10 of 2009 concerning Tourism, which states that culture is one of the resources for national tourism development. Based on (Dihni, 2021), 1,239 cultural works have been designated as Indonesia's intangible cultural heritage as of 2020, which include performing arts, traditions and oral expressions, customs, natural knowledge, crafts and celebrations (Dihni, 2021) More recent data from the Ministry of Education and Culture (2022) mention a larger number, namely 1,728 works. This shows that Indonesia has enormous cultural tourism potential and can increase the country's foreign exchange from the tourism sector.

Intangible cultural heritage are found in the form of traditions, performing arts, customs and celebratory rituals that are spread across Indonesia and passed down from one generation to another. The understanding of intangible cultural heritage according to the 2003 UNESCO convention is "a variety of practices, representations, expressions, knowledge, skills and instruments, objects and cultural spaces associated with it, that the society, groups, and individuals in some cases are part of a cultural heritage" (Putri, 2018). The intangible nature of such cultural heritage has the possibility of being lost due to developments over time, therefore it needs to be preserved and inherited.

Regarding the recovery of the tourism sector after the end of the Covid-19 pandemic, one form of recovery carried out by the Government is encouraging the development of eco-tourism. The wealth of natural and cultural resources allows the eco-tourism concept to have a great potential to become a unique selling point especially in encouraging the tourism and creative sector in Indonesia (Mammilianus, 2023). The understanding of eco-tourism according to McKinney is "a subset of the tourism industry that reflects an ethos of responsible involvement with the environment

and with local cultures" (2016, p.1). Thus, apart from the importance of paying attention to the cultural environment in eco-tourism, culture must be maintained and passed on, because it is something unique to society.

One of the intangible cultural heritages that continues to be maintained and has many fans is performing arts because apart from having an entertaining element, it can also be used to convey messages. Performing arts make up the greatest proportion of intangible cultural heritage with 378 works, followed by customs, rites and celebrations with 354 works (Dihni, 2021). This shows that performing arts has many fans and its existence is still being preserved.

The development of tourism that leads to eco-tourism has a focus on introducing not only natural beauty, but also the cultural riches of the community. Human, (2010, p.131) also emphasized that "A good tourism program will provide ways for visitors to experience the local arts and culture in the contexts they arise from, which is appealing to travelers as an expression of local identity". In other words, cultural tourism is an alternative form of tourism that tries to introduce culture, history, the environment and gives local people the opportunity to be active and directly involved.

One of the forms used to highlight cultural tourism is performing arts, where in understanding the content of the message conveyed one must use interpretation. Barton (2014) clearly emphasizes interpretation as a form of literacy, according to which understanding of performing arts must go through an interpretive and expressive process through the form of symbols. Mazzola and Göller (2022) add that "More generally speaking, performance may be viewed as a transformation of any symbolic data into its sensorial representation in the ordinary human spacetime." Thus, interpretation skills are needed to understand the message or meaning conveyed through performing arts.

The interpretation process is highly subjective and requires deep thought. Currie (2005) emphasized that interpretation in art places more emphasis on meaning based on the judgment and creativity of the interpreter, rather than efforts to find meaning in the art. Therefore, meaning in art can vary depending on the depth of understanding of the interpreter.

Understanding performing arts as part of cultural heritage in relation to eco-tourism is important because it is not only related to the issue of preservation, but also involves knowledge about culture. This is especially important to encourage the development of eco-tourism as part of Indonesian tourism. One effort to understand culture, values and history as tourism potential of an area is to use storynomic tourism. The understanding of storynomic tourism according to Dane and Sukmadewi. (2022) is a form of tourism communication approach that emphasizes conveying creative narratives in the form of storytelling related to the culture and history of certain tourist areas. This is a tourism promotion by providing an overview of the stories, myths or rituals adopted by the community with the aim of providing an understanding of the cultural character of the tourist area.

Storynomics is one strategy that is considered to be capable of encouraging the revival of tourism in Indonesia after the pandemic, through the development of eco-tourism. It is believed that the storynomic tourism approach will help shape tourists' interpretation and imagination of a tourist attraction (Kemenparekraf, 2021). The Indonesian government plans to use this

approach as a form of promotion of tourist destinations in Indonesia. Tourists not only find out and visit tourist attractions, but also understand the stories which are believed to depict the characteristics of the people around the tourist attractions. The Government expects that tourists will have awareness and experience of a tourist destination.

However, folk tales in Indonesia that are related to culture and have the potential to be used in storynomic form are highly diverse and quite numerous. Data available from the Directorate General of Culture, Ministry of Education and Culture, record that there are around 945 folk tales in Indonesia, consisting of 465 fairy tales, 385 legends and 95 myths (Ihsan, 2020). This shows that the storynomics tourism strategy has the potential to be developed into eco-tourism, which can encourage the progress of tourism in Indonesia. Storynomics can function as a tool for tourism marketing communications in Indonesia, especially for areas that are rich in folklore as part of culture and are still not widely known.

One of the cultural potentials that contains mythical folklore is the Kebo Ketan ceremonial art in Sekaralas village, Ngawi. The Kebo Ketan ceremonial art is part of performing arts, which includes a combination of various art forms such as dance, drama and also music. The aim of this ceremonial art is to convey the message of environmental preservation and also social cohesion amidst the diversity of Indonesian society. The interesting thing is that this village has the potential for cultural richness because most of the residents of Sekaralas village have artistic abilities so they have the potential for developing eco-tourism culture. The use of storynomic strategy is a significant challenge for the community and also the local government in efforts to develop the eco-tourism potential in this village in a sustainable manner. Therefore, this research seeks to analyze How Storynomic Tourism Strategy Uses the Kebo Ketan Ceremonial Art as a Form of Eco-Tourism Marketing Communication in Sekaralas Village, Ngawi.

Literature Review
Storynomic

Storynomic is a marketing tool combining storytelling and marketing. The storynomic concept was first adapted from the marketing field by McKee. According to McKee (2018) storynomics refers to composing a story, determining the important reasons for the story, as well as storytelling skills that require regular and planned steps so that the story can amaze the listener or reader to achieve success in business. Thus, in other words, storynomics becomes a tool that can be used to convey the story and message that the story wants to convey.

Storynomic has characteristics that can make the audience have new experiences. The use of storynomics has the potential to market tourism in Indonesia. Research by Kartika and Riana, 2020) explains that currently, marketing through advertising is starting to fade, so storytelling can be a marketing communication opportunity. Marketing experts, including advertising companies, are forced to admit that in this digital era, marketing strategies are

changing from "Advertising is King" to "Content is King". By preparing a good story, the marketing process becomes different because it is supported by strong content.

Storynomic presents an innovative approach that is believed to captivate audiences and stand out in a competitive market because it offers a unique and memorable experience (Neuhofer et al., 2020). Efforts to integrate storytelling and communication skills make storynomics have the potential to transform experiences, foster emotional relationships, personalize, condense information, and increase brand loyalty (Christiani et al., 2022). It is hoped that the power of personalization will be able to encourage marketing that is more relevant to consumers and also to tourists who will visit the destination.

Telling stories in the form of storynomics must be interesting and arousing and play on the emotions of the reader/listener. El-Said (2020) conveys several important elements in a story such as conflict, character, plot and message. *Conflict* is an important element that can make a story attract the listener's attention. Listening to stories with various conflicts from each character makes the listener curious about how the conflict will be resolved in the end (Gustafsson et al., 2006). *Character* is also an important element in a story because characters can influence the listener's emotions. Hung et al. (2012) clarify this by emphasizing that the mutual influence and conflict between characters often influences the listener's emotions and fosters a sense of empathy to find a solution. Characters are generally divided into groups, such as protagonists

(supportive of each other) and antagonists (hostile towards each other). *Plot* refers to the structure of the story. In general, the story structure consists of: beginning, middle and end, which are arranged chronologically (El-Said, 2020). Story structure is very important to make it easier for the audience to understand the content of the story. *Message:* Each story ends with a different message. Denning (2006) explains that stories have differences in conveying the message and also in how to achieve the goals and objectives of the message.

Delivery of storynomics with an interesting storyline will make readers/ listeners immersed in it and this is considered very relevant for promoting tourist destinations by using stories related to the culture of the people around the tourist destination. Storynomic contains stories that originate from narratives and become myths that can become an experience that connects tourists with tourist destinations.

Storynomic Tourism Strategy

Seeing the power of storynomics in providing a more personal and in-depth experience, it is certain that this concept can be utilized in strategies for marketing tourist destinations. This was also emphasized by Kartika and Riana, (2020), that the storynomic approach can be used as an effective marketing strategy for anyone related to tourist destinations, which can indirectly increase interest in visiting various tourism locations. Storynomics is also able to raise the potential of a tourist destination. area. Kertamukti (2022) stated that tourism storynomics can be used to

attract tourists who are interested in local stories of tourist destinations, traditions, cuisine and culture. The storynomic tourism strategy is based on the cultural richness of a particular destination, so that it will become an added value in building eco-tourism which is promoted and packaged in interesting content by telling local culture. Research conducted by Djafri et al. (2023) emphasized the great potential of storynomics as a strategy for creating interesting tourism experiences in the digital era. The ability to combine the power of storytelling with digital technology means storynomic can offer a unique approach to captivate and connect with travelers on a deeper level. The skills of evoking emotions, providing personalized experiences, increasing information retention, and developing brand loyalty, thus position storynomics as a valuable tool for tourism industry practitioners.

The use of digital technology, which provides visual and audio richness, gives tourists the possibility of having a virtually real experience. Sigala (2020) stated that in the current digital era, where tourists crave immersive experiences and are personally involved, storynomics provides a strategic framework for tourism businesses to differentiate their products. Storynomic recognizes the importance of storytelling in attracting tourists and leverages digital advances to enhance their experience (Guttentag, 2019). Apart from strong stories and good storytelling, the ability to utilize digital technology such as digital platforms and interactive content makes storynomics a marketing strategy that can be used to advance Indonesian tourism.

Marketing Communications

Storynomic used in the form of storytelling can be used as a marketing communication strategy which is expected to provide introduction and understanding for tourists regarding the culture of tourist destinations. Kotler and Amstrong (2017) define that integrated marketing communications is a concept in which a company integrates and coordinates various communication channels to send clear, consistent and convincing messages about the company and its products. Kartika and Riana (2020) wrote that all marketing communication components such as advertising, sales promotion, events, public relations and publicity, direct marketing, interactive marketing and personal selling can have direct contact with customers. In other words, it is emphasized that Marketing Communication is a specification of the relationship between communication and marketing, namely a marketing activity using communication techniques which aims to provide information to many people with the hope of achieving the company's goal, namely increasing income. In its application to the tourism business, marketing communication strategies can be carried out through various channels, including by utilizing storynomics.

Storytelling, which is the content or content of the message, cannot be separated from storynomics. According to Parani et al., (2021); Parani and Juliana, (2023), the storynomic concept, which is based on storytelling, prioritizes a lot of information related to the culture of local communities. The information conveyed can be in the form of historical stories related

to the tourist destination and can also be in the form of fairy tales or myths that are believed by people at the tourist destination. Information is conveyed to tourists with the aim of equipping them with knowledge about local culture so that tourists can not only enjoy the natural beauty, but also understand the culture adhered to by the people living around tourist attractions. From this more in-depth introduction, it is hoped that tourists will be able to relate more to the message conveyed.

Nowadays, the use of storytelling as a form of marketing communication has entered the era of digitalization. Miller (2014) provides an understanding of digital storytelling as a story that is told narratively using digital technology through digital media that can be interactive. The use of storytelling will always encourage the improvement of the tourist destination's 'brand', an identity that is related to culture (Dias & Dias, 2018). This will certainly attract and retain tourists attached to tourist destinations.

Digital storytelling presents information or stories presented briefly and interestingly. Information can include historical stories, someone's personal life, and various other interesting stories (Prasetyawati, 2021). Digital storytelling relies heavily on digital technology by combining narrative and the art of storytelling in the educational field with digital technology, such as images, audio, video and animation (Zuana, 2018). So in other words, digital storytelling can be used not only to tell stories but also to bring stories to life.

However, the delivery of storytelling as marketing communication in the tourism context is different from the business context. This is related to storynomics which uses many myths while in business the emphasis is on credibility so that the use of myths becomes irrelevant in a business context. In the tourism context, the focus is more on efforts to build stories to produce positive feelings in customers/tourists and are considered more convincing than facts, the aim of which is to build attachment with the tourism brand, and make the tourism brand unique (Kaufman, 2003). Thus, in other words, storytelling is a marketing communication strategy with storynomic products as part of the tourism brand.

Ceremonial Arts

Ceremonial art is a cultural treasure that is still widely practiced in local communities, where myths and traditional values are still strongly contained. Cahyono, (2006) states that the presence of a ceremony in society is a certain expression related to various events that are considered important for that society. Several previous studies have shown that there are several factors that can attract interest in visiting a destination, one of which is myths about that destination. This statement is reinforced by Fathyanisa, (2021), who says that ceremonial art is not just meant to be an entertaining work, because deep within the work there is a message conveyed. The message can be expressed or implied, according to the artist's own delivery.

In ceremonial or ritual activities, there are usually meaningful symbols that are sacred. The sacred equipment can be in the form of buildings, music, dance, certain movements as a continuation of ritual traditions (Boehm, 2022; Chatkaewnapanon & Kelly, 2019; Kusmayati, 2005; Wahyono &

Hutahayan, 2020) According to Prijosusilo, (2019, p.3) "ceremonies have the function of, among other things, strengthening social cohesion and creating a dynamic structure and value system". The purpose of ceremonial art is for protection, purification, restoration, fertility, guarantee, preserving the will of ancestors (respect), controlling the attitude of the community according to social life situations, all of which are directed at transforming conditions in humans or nature. Here it can be seen that ceremonial art does not only function as a spectacle but contains noble messages that can unite communities in responding to the problems they face.

In ceremonial art there is an element of storytelling, so that the audience can enjoy and interpret the message in it. Each story told is equipped with various characters, plots and messages. McKee states that, "When story aspires to art, it becomes an infinitely complex and endlessly variable thing. Fiction's styles range from farce to tragedy; its compounds span from the one-man show to interweavings of dozens of plots and subplots. When we use the phrase story form, we mean its universal, irreducible foundation" (2018). Research conducted in Lake Toba by Parani & Juliana (2023) states that Sigale-gale art can also involve other cultural elements outside of stories but also art (dance) and ceremonies, as part of storynomics. Ceremonial art has the potential to become content or storynomic content because it contains messages that are awaited by the audience or tourists who visit the destination.

Eco-tourism

Eco-tourism is part of sustainable tourism which is related not only to tourism potential but also culture in which

ceremonial arts are a part. Eco-tourism is seen as one of the potential sectors in the tourism industry (Cabral & Dhar, 2021; Utama et al., 2021) The focus of eco-tourism according to Araujo et al. (2021) aims to promote sustainable nature-based tourism by supporting conservation, and involving good interpretation of the environment and culture. Eco-tourism has the potential to build a tourism culture.

Culture is one of the focuses of eco-tourism which emphasizes highlighting the cultural potential of local communities which is still not well known to tourists. Damanik (2006) defines cultural tourism as visits by people from outside the destination who are driven by interest in objects or heritage of history, art, science and lifestyle owned by a group, community, region or institution. This type of tourism is characterized by a series of motivations, such as the desire to study at teaching and research centers, to get to know the customs, institutions, way of life of local people in a place, to understand the meaning of historical monuments, relics of past civilizations, art centers and religious. Through the concept of eco-tourism, existing cultural riches are utilized, preserved, interpreted correctly and of course promoted.

Thus, that the main goal of cultural eco-tourism can be achieved, it is necessary to interpret each cultural element in the local community, including arts (dance, gamelan, batik and ceremonies), then create storytelling which will become content in storynomics so that tourists are interested in visiting the destination. and in line with government policy which will change the focus of Indonesian tourism from quantity

tourism (number of tourists) to quality tourism (quality of tourists).

Method

The approach used in this research is qualitative. Aspers and Corte, (2019) define a qualitative approach as "an iterative process in which improved understanding to the scientific community is achieved by making new significant distinctions resulting from getting closer to the phenomenon studied". This approach is also supported using the ethnographic method. This method is defined by Krause (2021) as "An embodied research practice of immersion within a field site where researchers use ethnographic sensibility to study how people make sense of their world". The approach and methods used in this research are considered appropriate to assist researchers in describing how storynomic tourism strategy is used in relation to the Kebo Ketan ceremonial art as a form of eco-tourism marketing communication in Sekaralas Village, Ngawi Regency.

The types of data in this research consist of primary data and secondary data. Primary data were obtained through in-depth semi-structured interviews with several informants involved in the Kebo Ketan Ceremony activities, such as: BP, who was designated as the key informant and chairman of Kraton Ngiyom, F & G as administrators of the NGO Kraton Ngiyom, and for the last, Gun & N representing the Sekaralas village community. Apart from that, researchers also collected secondary data obtained through direct observation in the field and reviews of related literature.

The data in this research was then analyzed using open coding. Vollstedt & Rezat (2016, p.86) stated that "Open coding is the part of data analysis that focuses on the conceptualisation and categorisation of phenomena through an intensive analysis of the data". The use of open coding certainly makes it easier for researchers to group the patterns of answers submitted by informants to be included in the discussion part of this research. Apart from that, to ensure the data used in this research is valid and reliable, researchers used triangulation of data sources. Creswell (2018) states that "Triangulate different data sources of information by examining evidence from the sources and using it to build a coherent justification for themes". Triangulation of data sources was carried out to ensure the validity of data obtained through interviews, observations, and documents or ethnographic notes related to storynomic, the Kebo Ketan Ceremony, and eco-tourism.

Result and Discussion

Kebo Ketan Ceremonial Art as a Form of Storynomic Tourism Strategy:

Kebo Ketan ceremonial art is a form of performing art that emphasizes myth packaged as a ritual by emphasizing the context of socio-cultural diversity. The myth developed in the Kebo Ketan ceremony comes from Bramantyo Prijosusilo, a founder of the Kraton Ngiyom Non-Governmental Organization (NGO), which focuses on environmental preservation. The content of this story which became a myth began with Bramantyo's efforts to develop a story which aimed to rehabilitate

the deforested forest due to the felling of teak trees carried out by Sekaralas village residents, by connecting it to something supernatural, as the villagers of Sekaralas were easily influenced by the supernatural. According to Bramantyo in his explanation:

> *"The story that was developed began with the wedding of Ibnu Sukodok and the fairy Setyowati, a dhanyang who guarded the forest area and springs in the Begal forest, namely Sendang Marga and Sendang Ngiyom. Setyowati, as an unembodied spirit, asked Kodok to help her replant the forest, which used to contain teak trees, but was destroyed during the looting of the forests in 1998. The purpose of this wedding is neither sex, nor wealth nor idolatry, on the contrary, the mythical narrative that I developed gave more emphasis on saving ecology and culture in Java, especially in the forests of Begal, Sekaralas, Ngawi." (Bramantyo, 9th August 2023)*

Bramantyo further emphasized that this tale does not conflict with religion because according to him "Ibnu Sukodok was not married to Peri Setyowati but was wed to her". This is further confirmed by the statement of Giyono, a member of Kraton Ngiyom, who said "The title used by Bram was *Mbah Kodok Rabi Peri*, in which *rabi* meant getting wed". Thus, this encourages village residents to become afraid, curious and obedient because it contains something supernatural. The influence of this story on the villagers was quite effective and the villagers started replanting trees.

The story continued to develop, where in 2016 Bramantyo created a follow-up narrative to carry out irrigation for the replanted trees. However, this time the development of the narrative has turned into a ceremonial art called Kebo Ketan. This ceremony uses the main symbol of a Kebo (water buffalo) statue which (initially) was made of sticky rice, which was paraded to a spring in Sekar Putih village to be bathed and the day after it was 'slaughtered', which spilled 'blood' in the form of liquid palm sugar. The sticky rice and liquid palm sugar would later be consumed by everyone who attended the Kebo Ketan procession. The entire slaughtering procession is the essence of the Kebo Ketan ceremonial art.

Figure 1. Slaughter ritual of Kebo Ketan (source: researcher)

The Kebo Ketan ceremonial art has the meaning of creating social cohesion through art and culture. This was clearly stated by Farid, Secretary General of Kraton Ngiyom who explained

> *"Sticky rice has a character of sticking to each other, and palm sugar has a character of sweetness, both of which are necessary for the diverse Indonesian people to stick together so that the ultimate goal of the state and nation can be sweet. Furthermore, we continue to*

communicate, we build closeness from heart to heart and work together to develop the country." (Bramantyo, 9th August 2023)

Furthermore, every Kebo Ketan celebration has a theme that encourage the creation of social cohesion and fostering love for Indonesia. The themes of the Kebo Ketan ceremony that have been held are Antidote to the *Divide et Impera* Poison (2016), Fertilize the Land, Fertilize the Soul (2017), Be Aware of Heart, Be Aware of Mind (2018), Let Us Pray for a Happy Indonesia (2019), Be Safe the People, Be Safe the Children, Islands, Seas, Everything (2021), *Mangulah Ngelmu Bangkit* [Mastering the Knowledge] (2022) and the last one is *Setya Budya Pangekese Dur Angkara* [A Strong Character Defeats Evil] (2023). The Kebo Ketan ceremonial art is different from other performing arts, which is explained by Prijosusilo (2019, p. 3) that "ceremonies have the function of, among other things, strengthening social cohesion and creating a dynamic structure and value system". Thus, in other words, ceremonial art as a medium for conveying messages has more meaning as a form of performing art for conveying messages.

The Kebo Ketan celebration, which is held every year to coincide with the celebration of the birthday of the Prophet Muhammad SAW, has various themes and focuses on social cohesion, making it interesting to use as a storynomic even though the story contained in it is a myth. Mckee (2018) also explains that storynomics is composing a story, determining the important reasons for the story, as well as storytelling skills that require regular and planned steps so that the story can amaze

the listener or reader. Thus, the ability to create and convey stories can provide more value to tourist destinations.

The process of creating the Kebo Ketan story as a myth was not easy because it required consistency from Bramantyo as the creator and also his skills in playing out the conflicts in the myth. El-Said (2020) conveys several important elements in a story that can be used to create a Kebo Ketan storynomic consist of conflict, character, plot and message. Conflict can be used in relation to the beginning of the Kebo Ketan story, where teak trees were felled by the villagers. This causes the land to become barren and destroy the ecology. Fairy Setyowati experienced anxiety about the behavior of cutting down trees and the drought that occurred. The initial presentation of this conflict tries to introduce the beginning of the problem and how the inner turmoil that arises in each character, such as the response to the marriage between Ibnu Sukodok and Setyowati. This is a big question that needs to be explained so that listeners/readers can understand. The various conflicts that arise from each character make the listener/reader curious about how the conflict will be resolved in the end. Character: even though in the early stages there were not many characters, Kebo Ketan has several main characters such as Ibnu Sukodok, Setyowati and their two children Joko Samudro and Sri Parwati. Hung et al. (2012) clarified this by emphasizing that the mutual influence and conflict between characters often influences the emotions of listeners/readers and fosters a sense of empathy to find solutions. Plot refers to the story structure presented in Kebo Ketan, where every year this celebration carries different

themes. Thus, basically the story of Kebo Ketan has several episodes but still carries a big theme, namely emphasizing social cohesion. Story structure is very important to make it easier for listeners to understand the content of the story. Message on Kebo Ketan story ends with the same message even though it has a different theme. This is reinforced by Denning (2006) explaining that stories have differences in conveying the message and also in how to achieve the goals and objectives of the message.

These four elements can be used as a guide for writing storynomics which can be the basis for encouraging eco-tourism, especially in relation to culture. Apart from that, the storynomics of Kebo Ketan can also help tourists understand the social and cultural dynamics that exist among the residents of Sekaralas village.

Storynomic Tourism Strategy as a Form of Ecotourism Marketing Communication

Storynomic Kebo Ketan provides added value to Sekaralas village because it helps promote the cultural potential that exists in the village. This cultural potential also encourages the development of ecotourism in this village. Buckley (1994) emphasized that the aim of ecotourism is to promote nature-based tourism that is sustainable by supporting conservation, and involving good interpretation of the environment and culture. The condition of Sekaralas village is very possible for it to be developed into ecotourism related to the culture of the village residents, especially regarding the ceremonial art of Kebo Ketan.

The cultural potential that Sekaralas village has to support the art of the Kebo Ketan ceremony is quite diverse, such as: gamelan music studio, keroncong, dance studio and also reog groups, these groups are the main support for the Kebo Ketan ceremony. This art activity is also an attraction for cultural tourism. Damanik (2006) defines cultural tourism as visits by people from outside the destination who are driven by interest in art and cultural objects of groups or communities.

Figure 2. Kroncong Music Training Session in Kraton Ngiyom (source: researcher)

Therefore, it is necessary to make it easier to understand the content of the message conveyed through the art activities in the Kebo Ketan ceremony. One delivery strategy for understanding storynomics is through storytelling.

Figure 3. Gamelan training at Kraton Ngiyom (source: researcher)

Storytelling is a form of integrated marketing communication that can be used to market tourism and ecotourism through storynomics. Kotler and Amstrong, (2017)

emphasize that integrated marketing communications is a concept where the marketing process is carried out by integrating and coordinating various communication channels to send clear messages, which in the storynomic context uses storytelling.

The use of storytelling as marketing communication in ecotourism can help bring the meaning of the message conveyed in the Kebo Ketan ceremony in storynomic form closer to the tourists who witness it. This is reinforced by Parani & Juliana (2023) who state that the storynomic concept, which is based on storytelling, prioritizes a lot of information related to the culture of local communities, so it requires an interpretation process to get the meaning. So in this way the tourism marketing communication process becomes more different and interesting for tourists.

Nowadays, to encourage the acceleration of marketing communications, storytelling can be done using digital media. Miller (2014) provides an understanding of the use of digital storytelling, which according to him is a story that is told narratively using digital technology through digital media that can be interactive. This interactive nature will be very helpful, especially regarding the information needs of tourists who want to get more information regarding the stories told in storynomic.

Information or stories related to tourist destinations or storynomic conveyed via digital are generally relatively short and interesting, thus inviting curiosity

from tourists. The variety of information conveyed can include historical stories, myths, someone's personal life, and various other interesting stories (Prasetywati, 2021). Digital storytelling relies heavily on digital technology, namely by combining narrative and the art of storytelling with digital technology to produce images, audio, video and even animation (Zuana 2018). So in other words, digital storytelling can be used not only to tell stories but also to bring stories to life.

Figure 4. Kraton Ngiyom Facebook Page Activity (source: researcher)

This will certainly attract tourists to want to visit and become attached not only to the natural beauty but also to the culture of the destination tourist destination.
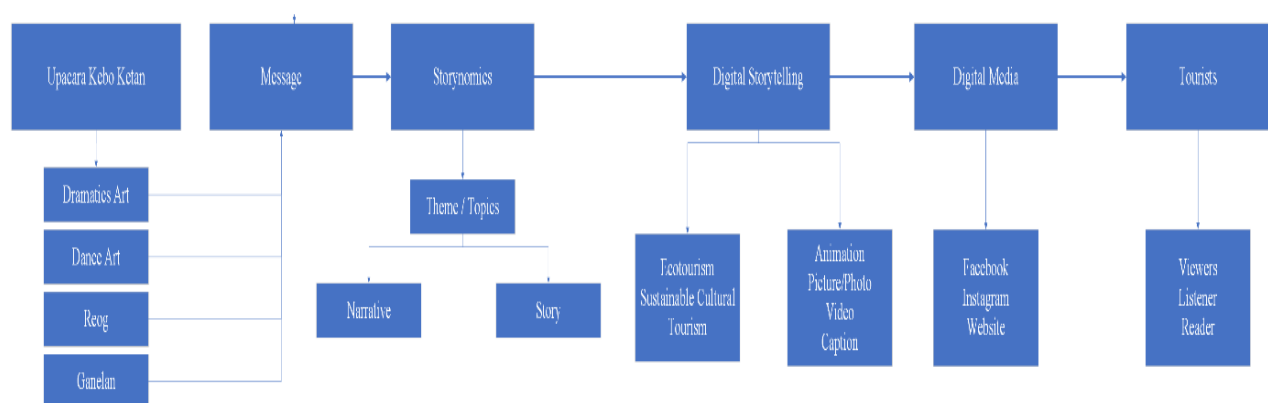
Figure 5. Storynomic Tourism Strategy Model of Kebo Ketan Ceremonial Art as a Form of Marketing Communication for Eco-Tourism (source: researcher)

Conclusion

The Kebo Ketan ceremony is not just a celebration of an annual event but also aims to convey messages related to social cohesiveness and environmental preservation to the community. The Kebo Ketan ceremony is a combination of several activities ranging from drama, dance, reog and gamelan. The four arts used aim to convey missions related to social issues, such as diversity and social cohesiveness. The story that is built as the topic of storynomics cannot be separated from myths or creative content from the creator or director in this ceremony.

The stories and myths conveyed during the Kebo Ketan Ceremony fulfill four elements, so that they can be categorized as Storynomic. The element of conflict can be seen from the situation of environmental damage caused by the community's actions to cut down teak trees in the area so that it becomes barren. The character element in the Kebo Ketan Ceremony is represented by the presence of Ibnu Sukodok who married Peri Setyowati and had 2 children, namely Joko Samudro and Swi Parwati. Lastly, the plot elements and messages in the Kebo Ketan Ceremony are always different every year, so they have a deep meaning to respond to social issues that occur in society, especially those related to social cohesion and environmental preservation.

The storynomics developed through the Kebo Ketan Ceremony are delivered through digital storytelling. This digital storytelling is packaged in the form of animations, photos, videos, and also captions which are published through the use of digital media such as Facebook, Instagram, and also websites. The aim of using digital storytelling is to help market cultural potential, encourage the development of ecotourism and realize sustainable cultural tourism in Sekaralas Village, Ngawi, East Java so that it can attract tourist visits from various regions.

Acknowledgements

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