




# Preservation of Reog Ponorogo in Contemporary Society

Genardi Atmadiredja<sup>1</sup>  and Damardjati Kun Marjanto<sup>2</sup>,  
Ihya Ulumuddin<sup>3</sup>, and Unggul Sudrajat<sup>4</sup>

<sup>1,2</sup> National Research and Innovation Agency, Indonesia

<sup>3,4</sup> Ministry of Education, Culture, Research, and Technology, Indonesia  
gena001@brin.go.id

**Abstract.** Reog Ponorogo is a traditional performance art that originated from Ponorogo Regency in East Java, Indonesia. It involves a combination of dance, music, and acrobatic movements, as well as elaborate costumes and props. Reog Ponorogo is considered as a cultural heritage that reflects the history, identity, and values of the local community. However, Reog Ponorogo also faces various challenges and threats in its preservation and development, such as the scarcity of raw materials and craftsmen, the lack of interest and regeneration of the younger generation, and the adaptation and innovation of the art in different contexts. This study aims to explore how the Reog Ponorogo community in Ponorogo Regency and Jakarta cope with these challenges and participate in the cultural heritage preservation. Using a qualitative case study approach, this study collects data from observations and interviews with Reog Ponorogo performers, craftsmen, and organizers in both regions. This study employs the social cohesion theory as a framework to analyze the data and to understand the dynamics factors that affect the social cohesion of the Reog Ponorogo community. The social cohesion theory suggests that social cohesion involves three dimensions: social relations, sense of belonging, and orientation towards the common good. This study finds that the Reog Ponorogo community in both regions has different levels and types of social cohesion, depending on their incentives, norms, resources, and networks. This study also provides some recommendations for enhancing social cohesion within and between Reog Ponorogo communities, and for promoting their cultural contributions and recognition in society.

**Keywords:** cultural preservation, Reog Ponorogo, traditional heirs, contemporary society.

## 1 Introduction

### 1.1 Reog Ponorogo in the Middle of the Development of Contemporary Society.

Reog Ponorogo or in some literature written "Reyog Ponorogo" is a form of expression of performing arts that grows and develops in Ponorogo Regency. Reog Ponorogo Performing Arts has a unique tiger mask with peacock tail feathers spread be-

hind it called Barongan or Dhadak Merak. The size of the Dhadak Merak is very large, with the weight of an adult mask reaching more than 50 kilograms.

Reog Ponorogo Performing Arts was originally practiced and developed in Somoroto Village, Ponorogo Regency which later spread to all districts and villages in the Ponorogo Regency area. In addition, Reog is also developing and spread in most provinces in Indonesia such as: East Java, Special Capital Region of Jakarta, Lampung, Riau, East Kalimantan, Bengkulu, Jambi, Papua, West Papua, South Sulawesi, Central Java, Special Region of Yogyakarta, West Java, Banten, Bali, Central Kalimantan, West Kalimantan, West Nusa Tenggara, and in several countries such as America, the Netherlands, Korea, Japan, Hong Kong, and Malaysia.

Although it has developed outside the Ponorogo area, Reog Ponorogo performing arts still have obstacles in terms of inheritance of knowledge and skills. Like lack of interest of the younger generation [1], the performing arts maestro Reog Ponorogo who has no heir, and global challenges such as traditional practices against modernity. This encourages new adaptations that need to be made by the heirs of the tradition so that Reog Ponorogo does not experience extinction. Some adaptation practices in the preservation of Reog Ponorogo Performing Arts include the Knowledge Management System for Handcrafted Reog Ponorogo Product study [2], Design of "Reog Ponorogo" Game Character Assets to Introduce Indonesian Folklore [3], and Event Management of Reog Art Show in Realizing Logistics Governance in Tourism in Ponorogo Regency [4]. The preservation of Reog Ponorogo Performing Arts is carried out by individuals, communities, and governments with an adaptation response to a threat condition.

Reog Ponorogo performances are played during repulsion ceremonies, village clean-up events, wedding celebrations, Islamic holidays, national holidays, circumcisions, prayers, folk feasts, welcoming guests, and performances before recitation. Apart from being an arena for art, Reog Ponorogo performing arts activities also aim to strengthen the relationship between the people of Ponorogo, because at every performance Reog is able to attract the attention of the community to gather together. Reog Ponorogo also has social values that are shown by mutual aid activities together lifting Reog equipment to the performance venue, providing voluntary consumption by residents, and helping each other to fill the shortage of players. Reog Ponorogo can also be used as a medium of communication by gathering a large enough number of people, one of which is in the use of Islamic syiar [5]. In this way, Reog Ponorogo can be used to convey moral messages, social messages, and development messages from stakeholders to communities, studios, groups, and audiences during rehearsals and performances. All of the above social functions are inseparable from the cultural significance of Reog Ponorogo for its people.

In its development there are two Reog Ponorogo communities, each of these communities has its own unique preservation goals or priorities. *First* is Reog Obyog which is a practice of the traditional Reog Ponorogo art community that has a tendency to show the composition of the core Reog players (Jathil, Barongan, Bujang Ganong, and Warok) and is usually played in circles. *Second* is the Reog Festival, a practice of the Reog Ponorogo community that displays a side of grandeur, colossal, and has more complete aspects of art. The Reog festival group responded and trans-

formed to fill the festival spaces. They perform choreography, alternate storylines, character repositions, and other improvisations to provide an interesting spectacle. The Reog Festival is usually played on festival stages [6]. The practice of these two communities grows and develops in Jakarta City and Ponorogo Regency, with various threat conditions that also accompany.

The threat condition of Reog Ponorogo Performing Arts also has several different characteristics, such as in Jakarta and Ponorogo Regency. Both regions have a community character that produces adaptation responses that adapt to available resources. This study will see how the adaptation practices of performing arts actors Reog Ponorogo in overcoming problems that arise. How the Reog Obyog and Reog Festival communities are addressing current preservation challenges. The condition of the Reog Ponorogo practice in general will be explained by looking at the mapping of the stakeholders involved, then seeing how the Reog Ponorogo practice can survive in each city through cohesiveness revealed through observation and interviews of actors, then it will be discussed and concluded that in efforts to preserve Reog Ponorogo, the two communities have aspects of participation, trust, belonging, and oriented towards a common goal, although it has different ways of preservation.

## 2 Method

The method used in this research is qualitative with a case study approach of the Reog Ponorogo performing arts community in two regions. First is Ponorogo Regency which is the initial area of the development of Reog Ponorogo Performing Arts which has a large group of Reog Ponorogo performers. Second is the City of Jakarta which is the capital of the country that has the Reog Ponorogo performing arts community that grows and develops in Taman Mini Indonesia Indah. Reog Obyog tends to develop in the area of Ponorogo Regency, while Reog Festival develops in Jakarta and Ponorogo Regency.

Our study aims to see how the role of community, group, and individual adapt to preserve and answer the challenges around Reog Ponorogo. To do this, we use social cohesion theory as our theoretical framework. Social cohesion theory is a set of concepts that explain how groups function as a unit and achieve common goals. According to this theory, social cohesion involves building shared values and communities of interpretation, reducing disparities in wealth and income, and generally enabling people to have a sense that they are engaged in a common enterprise, facing shared challenges, and that they are members of the same community [7].

There are different dimensions or aspects of social cohesion that can be measured or observed. Some of these dimensions are:

- **Social relations:** This refers to the quality and quantity of interactions among group members. It includes aspects such as trust, reciprocity, cooperation, solidarity, and social support.
- **Sense of belonging:** This refers to the degree to which group members identify with the group and feel attached to it. It includes aspects such as shared identity, collective pride, loyalty, and recognition.

- Orientation towards the common good: This refers to the extent to which group members are willing to contribute to the group's welfare and goals. It includes aspects such as civic participation, social responsibility, altruism, and public spirit-  
edness.

Data collection was conducted through observation of two communities in Ponorogo Regency and two communities in Jakarta. In addition, interviews were also conducted with key figures from the community. To complete the field data, this study also conducted a literature study of several articles related to Reog Ponorogo. Analysis is carried out on the results of the inventory of problems that arise and the availability of resources. This then led to adaptations that responded to by differentiating conservation priorities from existing communities in both regions. Another perspective that is also used in analysis is Actor Network Theory (ANT) which is an approach that can explain the network behind actors (human-non-human) who form agents (actant). The stages used include, Problematization, Interestement, Enrolment, and mobilization [8]. Actors in the ANT approach can be anyone or even anything who acts and has an important role in a phenomenon [9].

The use of Social Cohesion theory in this study is to see how the Reog Ponorogo community fosters a sense of belonging, social relationships, oriented towards the common good among its members and with other stakeholders. ANT helps see how human and non-human actors in the Reog Ponorogo arts network interact and influence each other. ANT is also used in analyzing how networks are formed, maintained, and transformed through the actions of actors.

## 2.1 Literature Study

Reog Ponorogo as Intangible Cultural Heritage (ICH) undergoes development both materially and socially functioning. Reog Ponorogo is now known as a performing art that is an authentic tourist attraction of Ponorogo Regency, as Supriono's study (2023) which examines the authenticity of Reog Ponorogo performing arts can have a positive impact on the tourist experience [10].

In addition, in research, Idha et al (2022) and Kurnianto (2018) conducted a study of several versions of Reog Ponorogo which is a historical expression related to the history of kingdoms in the archipelago [11], its symbols, and philosophies [12]. The study of Sujud et al (2007) also shows the philosophical meaning and roles of each Reog Ponorogo player who is identified as having similar figures and events with the history of the archipelago kingdom [13].

Meanwhile, the study of Wahyuni (2022), Munib et al (2023) and Widyasari et al (2023) shows the function of Reog Ponorogo towards the creative industry by transforming Reog Ponorogo into an augmented virtual object [14], game asset [3], and animation [15] as one of the efforts to utilize and preserve Reog Ponorogo.

The inheritance of traditions from one generation to the next has also been carried out by Sari (2023) which shows the value of diversity in the performing arts of Reog Ponorogo which is conveyed through a collection of Ponorogo folklore books [13].

The literature study above shows the situation of development and utilization of Reog Ponorogo and shows public participation in cultural preservation. In social cohesion theory, solidarity, integration, and cooperation among members of a society or group involves building common values and generally allows people to feel that they are engaged in a common endeavor, facing common challenges, and that they are members of the same community [16]. Social cohesion can be seen as the goal and process of social development and well-being.

Social cohesion can be applied to different levels and types of social groups, such as countries, regions, cities, neighborhoods, organizations, and communities [16]. In this literature review, we focus on how social cohesion can be used to understand and enhance the preservation and development of cultural communities, especially those related to heritage and cultural expression that are proven to foster social cohesion, identity, and diversity among cultural communities [17], [18].

A cultural community is a group of people who share a common identity, heritage, or cultural expression. Cultural communities can be based on ethnicity, religion, language, history, art, or other aspects of culture that share shared values [19]. Cultural communities can be seen as a source of social capital, social identity, and social inclusion for their members, as well as contributors to the diversity and cultural richness of society.

However, cultural communities also face various challenges and threats in contemporary society, such as globalization, modernization, migration, assimilation, marginalization, discrimination, and commodification [20]. These challenges and threats can affect the transmission, maintenance, and innovation of their cultural knowledge, skills, and practices, as well as their sense of belonging, social connection, and orientation toward the common good.

### **3 Finding**

#### **3.1 Actual conditions**

Most of the practitioners of Reog Ponorogo both in Jakarta and in Ponorogo come from families that have close ties to the art of Reog Ponorogo. The transmission of Reog Ponorogo's knowledge and skills is passed down in the family lineage, although it is also possible that transmission occurs outside the family sphere, such as through studios and schools.

In Jakarta, quite a lot of people outside Ponorogo are actively involved in practicing the art of Reog Ponorogo. Starting from just a member administration administrator of Reog Ponorogo, to becoming a Barong dancer and music performer. But the current conditions are far from ideal. Some points that become challenges in the protection of Reog Ponorogo today include declining public interest so that it is difficult to find new generations in certain roles, and the difficulty of the main raw materials for making Reog Ponorogo props.

Observations and interviews were conducted with the Reog Ponorogo performing arts community. In looking at the situation surrounding Reog Ponorogo, a penta-helix network mapping was used for stakeholders involved in Reog Ponorogo's art practice,

including, Academy, Business, Community, Government, and Media. This network mapping helps the process of observing and seeing the involvement of non-human aspects (natural resources, geographical location, and incidental events) that are behind human factors. In addition, there will also be industries that accompany the development or obstacles of Reog Ponorogo art.

From the academic aspect, it can be seen the existence of studios. Both the Reog Obyog Community studio and the Reog Festival studio. The practice of inheriting knowledge and skills passed down by teachers or maestros from the two communities shows two different teaching orientation tendencies. In the Reog Festival studio we see age being quite a striking marker. Reog Festival performers tend to be young and are elementary and middle-class students. Based on interviews with studio managers, Reog Festival studio opened Reog dance training and collaborated with schools around the studio to be involved in the regeneration of Reog performing arts. This relationship tends to be mutually beneficial, when the school needs extracurricular activities for its students can be integrated with studio activities. Meanwhile, when the studio needs Reog props, the school can lend.

From the business side, this study looks at the main aspect that is a problem is the availability of natural materials for the Reog Ponorogo mask crafts industry. Reog mask and prop crafters rely heavily on the availability of natural materials such as Dadap wood and peacock tail feathers to make or renovate Reog props. On the one hand, the tourism industry and creative economy businesses tend to grow faster. So on several occasions it can be seen that some Reog props that are not in top condition are still used for performances. This business growth is something that art actor Reog Ponorogo hopes for. The presence of tourists and festivals requires the Reog Ponorogo community to always be in top condition. The breakdown of Reog props and treatment requires the availability of natural materials such as wood for masks and peacock tail feathers for the main decoration of the increasingly rare Reog mask. Based on interviews conducted with artisans in Ponorogo Regency, they had difficulty in obtaining the wood and tail feathers of the peacock. "We can't force the plucking of peacock tail feathers, so this falls off on its own after each mating season."

The Reog Ponorogo community is not only the performing artists, but there is a community of artisans who are an important aspect of Reog Ponorogo's sustainability. Every community, both artisans and players, has a maestro or person who is used as a role model who is positioned as a holder of Reog Ponorogo knowledge. This inheritance process is highly dependent on the space owned by the community. When community spaces become limited, the inheritance process will be hampered. This can be seen in the case of the Reog community in Jakarta which is very dependent on people's land which will one day be used as a settlement. The existence of Maestro Reog Ponorogo is recognized by the Reog Festival and Reog Obyog communities. This was revealed from interviews conducted with the two communities and both mentioned the same maestro.

The next aspect is the government, which is an important aspect in the process of transmitting Reog Ponorogo's knowledge and skills. Government policy in providing creative spaces, incentives, legal protection, and cultural protection through museums is a means that guarantees the existence of Reog Ponorogo and the preservation of

Reog Ponorogo's cultural values. The current registration of Reog Ponorogo as an intangible cultural heritage to UNESCO is also a joint initiative between the five stakeholders. In this phase, the media is important to continue to promote both within the Reog community, and out of the Reog Ponorogo community so that it has the value of togetherness and a sense of belonging.

Based on this presentation, network mapping was obtained as follows:

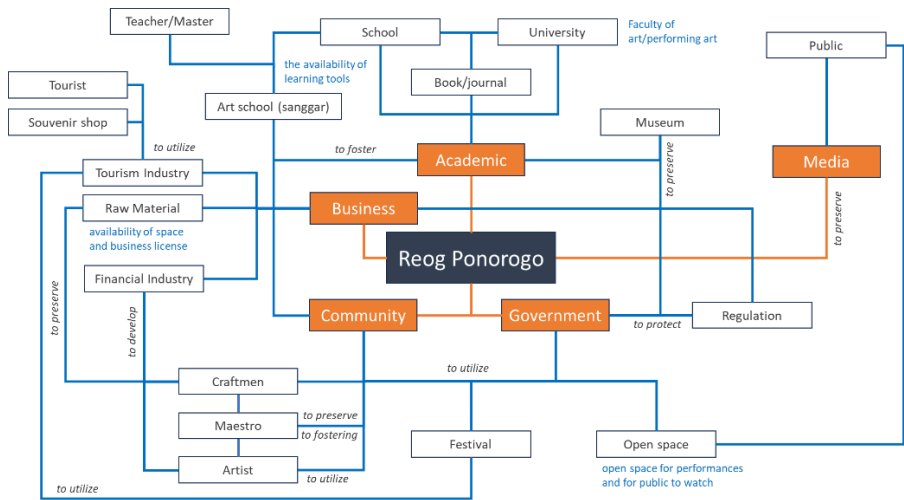


Fig. 1. Mapping actor network at Reog Ponorogo Performing Arts (source: researcher)

**Reog Ponorogo in Jakarta.** Reog Ponorogo is a traditional performance art that can only survive if the supporting community is willing and able to preserve it. One of the regions that has a good development of Reog Ponorogo art is Jakarta and its surroundings. The development of Reog Ponorogo art in Jakarta can be said to be centered in the Taman Mini Indonesia Indah (TMII) area. This also applies to various types of regional arts in Indonesia. TMII, as the center of development of Reog Ponorogo art under the East Java pavilion, has programs and initiatives that consistently develop and promote Reog Ponorogo art. The programs and initiatives carried out by the East Java pavilion related to Reog Ponorogo are organized by the Paguyuban Reog Ponorogo Jabodetabek (PRPJ). The association, which was established in 1985, consistently preserves the cultural heritage of Reog Ponorogo, both Reog Obyog and Reog Festival.

PRPJ has members consisting of about 60 Reog art groups. The groups are spread across 8 (eight) regional coordinators in the Jabodetabek area. They are well organized by PRPJ. The arrangements made by PRPJ include coaching, training, and performance scheduling. In general, PRPJ also has regular programs such as (1) Reog Full Moon Performance, (2) Full Moon Suro Performance, (3) Reog Ponorogo Jabodetabek Festival, and (4) Routine Training that enliven the development of Reog Ponorogo in Jakarta.

One of the Reog Ponorogo groups that are members of PRPJ, has a worrying condition when the open land where they usually practice is turned into a housing land and the access road is closed to the open land. The regeneration that occurred in this studio was initially quite good, but as time went by, one by one the studio members left due to their respective busyness such as taking care of their families and making a living besides the decreasing performance calls.

The condition of Jakarta City, which lacks open space and the need for permits for street performances, is a challenge for Reog Ponorogo performers. So they can only rely on performance calls in a festival or welcome as a filler. The condition of Reog Ponorogo art in Jakarta is very dependent on the intensity of the performance, the availability of open space for practice and performance, and the availability of raw materials for making and repairing props. Of the existing challenges, the most worrying is the availability of open land for practice and transmission of values and practices of Reog Ponorogo art. This can greatly affect the quality of the performance, when the Reog players rarely practice, it can be certain that the skills and abilities also cannot be displayed well. With a poor performance, it is possible that the call for performance will decrease, so the studio will have difficulty to survive and preserve Reog Ponorogo art.

For the community in Jakarta, we found that they have a high level of social cohesion among their members. They share a strong sense of belonging to Reog Ponorogo art as their cultural identity and pride. They have positive social relations based on trust, respect, and mutual support. They also have a high orientation towards the common good as they aim to promote Reog Ponorogo art to the wider public and educate the younger generation about its values and meanings. This can be seen from the community that continues to move in the limitations and good administrative processes under PRPJ.

Nevertheless, our findings also indicate that they encounter some obstacles in sustaining their social cohesion with other stakeholders in their context. For instance, they experience difficulties in securing appropriate venues and acquiring permits for their performances. They also have restricted access to raw materials and craftsmen for their props. These obstacles can jeopardize the sustainability and recognition of Reog Ponorogo art in Jakarta. We can employ social cohesion theory to examine how these factors influence the preservation and development of Reog Ponorogo art in contemporary society. We can also propose some strategies and recommendations for augmenting social cohesion within and among Reog Ponorogo communities, and for advancing their cultural contributions and recognition in society.

**Reog Ponorogo in Ponorogo Regency.** One of the factors that guarantee the protection of the cultural heritage of Reog Ponorogo is the existence of performers who consistently transmit their knowledge and skills to the next generation. Another factor is the existence of props that are regularly maintained to ensure the smoothness of the transmission process. Moreover, the creative ecosystem in Ponorogo Regency supports the preservation of Reog Ponorogo art, as the craftsmen still have natural materials that are used in making and maintaining the props.



Ponorogo Regency has a variety of Reog Ponorogo groups, each with its own characteristics and challenges. One of the most unique groups is Paguyuban Reyog Putri Sardulo Nareshwari, whose practitioners are all women. They need Barongan masks with weights that are adjusted to the condition of female pembarong, which is a rare innovation in Reog Ponorogo art. In the realm of festivals, this group attracts the audience with their elegance and strength. The existence of craftsmen who are willing to adjust the weight of the Reog masks facilitates this kind of innovation. This group is one of the many examples of how Reog Ponorogo art is showcased and celebrated in the region.

Reog Ponorogo Festival is one of the main events that showcase the wealth of Reog Ponorogo performance art in the region. It is held regularly every 1st of Suro, or called Grebeg Suro, which coincides with the Islamic new year. There are also several festivals organized by the local government to promote the regional image and identity of Ponorogo as the home of Reog Ponorogo art. These festivals are important occasions for the Reog Ponorogo communities to display their cultural heritage and expression, as well as to interact and cooperate with other stakeholders.

The advantage of Ponorogo Regency in preserving Reog Ponorogo art is also the availability of craftsmen who are also Reog Ponorogo players. They are still active in playing Reog, and also in making Dhadap Merak, the peacock feather decoration. Based on the observations and interviews conducted, the practice of inheritance to the next generation as the maker of Dhadap Merak is quite intense. This is supported by the interest of the children of the players, the availability of raw materials, and the knowledge of the size of Dhadap Merak that is listed on the floor of the house. This shows that the transmission of knowledge and skills of Reog Ponorogo art is still ongoing and valued by the community.

However, not all aspects of Reog Ponorogo art in Ponorogo Regency are positive. For the community in Ponorogo Regency, we found that they have a lower level of social cohesion among their members. They have a weaker sense of belonging to Reog Ponorogo art as they see it more as a source of income than a cultural identity. They have less positive social relations as they tend to compete and distrust each other. They also have a lower orientation towards the common good as they focus more on their individual interests and benefits. These findings indicate that there are some challenges and threats that affect the social cohesion of Reog Ponorogo communities in Ponorogo Regency.

On the other hand, we also found that they have more opportunities to enhance their social cohesion with other stakeholders in their context. For example, they have more support and recognition from the local government and media. They also have more access to raw materials and craftsmen for their props. They also have more collaboration and cooperation with other Reog Ponorogo groups in Ponorogo Regency. These findings suggest that there are some potential and resources that can be used to improve the social cohesion of Reog Ponorogo communities in Ponorogo Regency.

### 3.2 Resource issues and availability

There are conditions that interfere with the continuity of Reog Ponorogo Performing Arts. For example, in Jabodetabek, there are increasingly limited Masters who have knowledge and skills about Reog Ponorogo Performing Arts. In Ponorogo and Jakarta, a Master who is still there is very old. He has difficulty communicating to convey his knowledge related to Reog Ponorogo Performing Arts, especially to practice it, it will be even more difficult. The lack of Reog masters who can pass on the performing arts is exacerbated by regeneration not running properly due to the depletion of pride in the nation's cultural heritage by the current generation. The younger generation considers Reog Ponorogo outdated and uninteresting to practice. The current masters lack students for the inheritance of the elements concerned, so it is feared that it will threaten the continuity of Reog Ponorogo's performing arts.

Another threatening condition is the enthusiasm of the younger generation who tend to decline in practicing the performing arts of Reog Ponorogo. They tend to want to play the role of kickers, riders, Bujang Ganong players, or Jatil, even though to act as *Pembarong* is also not easy, they need extra adequate training, because a rider needs high health stamina, strong teeth, neck, and shoulders. It can be said that although many people want to play the role of a racer, not everyone can become a racer, and so can Bujang Ganong. Teenagers and young people are not very interested in becoming a group player, even though the role of this type of performer is very important in the performing arts of Reog Ponorogo.

In the last two years during the pandemic, the transmission process of Reog Ponorogo performing arts has experienced many obstacles. The transmission and practice of Reog Ponorogo performing arts in formal education has decreased significantly, due to the distance learning system. This was also experienced in non-formal education, which caused the Reog Ponorogo community to be unable to practice every day. During the pandemic, they only conduct training a few times a month using health protocols, although it cannot be staged for the public. In addition, people's access to learn about Reog Ponorogo Performing Arts is increasingly limited, the younger generation is increasingly exposed to globalization so they are not interested in watching.

To perform the performing arts of Reog Ponorogo requires equipment in the form of; Barong, Dadak Merak, Gamelan, Bujangganong mask, Kelonosewandono mask, and costumes for the players. To meet the needs of these equipment is not easy, especially dadak merak, a minimum of 1,500 strands of peacock feathers are needed for one dadak merak, while there are hundreds of dadak merak needs for groups or groups of Reog Ponorogo Performing Arts spread across Indonesia. To meet the needs of peacock tail feathers requires massive breeding of peacocks. Another obstacle in making the main frame of the mask that resembles a tiger's head is the difficulty of obtaining Dadap wood.

Meanwhile, to make a mask that resembles a tiger's head, which was previously made of tiger scalp, substituted using goat skin painted to resemble a tiger's head pattern. There are not many who can repair the mask if it is damaged, In Jakarta there is only Toha, a craftsman and Dian a Ganong mask craftsman who can repair Dadak Merak.

Formal educational institutions such as SMP Jetis 1 and SMA Muhammadiyah 1 Ponorogo have tried to preserve the performing arts of Reog Ponorogo through intra and extracurricular activities, but the limited musical equipment accompanying the performing arts of Reog Ponorogo, makes them borrow from communities, groups, or individuals. In addition, there is a shortage of teachers teaching Reog Ponorogo performing arts in their schools. Teachers who teach performing arts Reog Ponorogo are teachers of subjects that do not match their expertise.

In non-formal educational institutions, efforts made to date include forming a studio for the transmission of knowledge and skills of the performing arts Reog Ponorogo. Masters and/or trainers in non-formal education rely solely on experience to identify and define the performing arts of Reog Ponorogo for easy transmission. The studios used to attract young people to be trained to play the performing arts of Reog Ponorogo, but now the number is getting smaller.

Research conducted by university students/lecturers, and records conducted by the Reog Ponorogo Foundation in 2018-2021 as well as research conducted by the Reog Ponorogo Performing Arts Nomination Assistance Team to identify and inventory Reog Ponorogo performing arts in Jakarta, Bogor, Depok, Tangerang, Bekasi, Solo Raya, East Lampung, and Metro Lampung are suspected of experiencing the threat of extinction.

The community has promoted Reog Ponorogo through stage participation in various events to introduce Reog Ponorogo Performing Arts which have various positive meanings such as creation, practice, transmission, identity and continuity, entertainment, pride, self-esteem, and income for the Reog community (the main beneficiaries). But the rides for these stages are now decreasing.

The Reog community has developed innovation and creation in every performance. The community protects from misused, de-contextualization, over-commercialization, protects Indigenous practices, gives sound bites to the community (tradition-bearer) and practitioners from being exploited by others that harm the image of the Reog Ponorogo community. This is done to maintain a positive meaning in the art of Reog Ponorogo.

#### **4 Discussion and Conclusion**

Although various activities have been carried out in the past and present, all of them have not guaranteed the sustainability of the preservation of Reog Ponorogo. Therefore, several actions and protection plans have also been initiated by individuals, communities, and local governments. The protection plan is to ensure the continued preservation of Reog Ponorogo performing arts and the cohesiveness of the community, as follows: First, Increase the number of Reog Ponorogo performers. With the increasing number of Reog Ponorogo performers, the preservation of Reog Ponorogo performance art will continue to be maintained. The increasing number of Reog Ponorogo performers will create a fraternal bond that is increasingly well established, they will compete and collaborate so as to create community awareness to protect the sustainability of Reog Ponorogo performing arts practice. In this case, the role of studios,

teachers, and maestros becomes very important to transmit the knowledge and skills of Reog Ponorogo, through strengthening the norms and values contained in Reog Ponorogo.

*Second*, the provision of data and information on Reog Ponorogo Performing Arts. National data collection is also one of the guarantees for the sustainability of Reog Ponorogo's performing arts. With the availability of data and information related to Reog Ponorogo, such as guidebooks, teaching materials and other modules, it will make it easier for people to learn and understand Reog Ponorogo in a language that is easier to understand. One of the obstacles in transmitting Reog Ponorogo is the knowledge of ordinary people who consider the performing arts of Reog Ponorogo to have negative meanings and conflict with certain religious values. This incomprehension can occur when there is no information that can be accessed by the wider community. Therefore, the availability of data and information obtained through research, inventory, and documentation of Reog Ponorogo's performing arts practice needs to be archived by the community and government. This requires the role of museums, universities, and local governments to facilitate the documentation and archiving of Reog Ponorogo.

*Third*, ensuring the sustainability of Reog Ponorogo Performing Arts. As an art, Reog Ponorogo lives dynamically in the midst of changing times. Therefore, governments and communities are expected to work together to support sustainable transmission and practices. Individuals, communities, and local governments need to synergize with other stakeholders, for example with the tourism industry and creative industries, and provide incentives—as has been done on several occasions, as one of the efforts that can ensure the creation of a good ecosystem to transmit Reog Ponorogo's knowledge and skills.

*Fourth*, the provision of raw materials. The Ponorogo Regency Government will issue regulations related to the performing arts of Reog Ponorogo which regulates the availability of natural resources which are the main raw materials for making Reog Ponorogo equipment so that it is maintained. The support of government regulations and initiatives from the community is expected to maintain ethics on the use of natural resources and become a reference for Reog Ponorogo actors not to exploit natural resources excessively. For the current peacock tail feather material by the community has attempted dosing of peacocks. The community has studied the peacock cycle when the tail feathers fall out naturally and there is no forced removal. This is one of the efforts that will later support the sustainability of Reog Ponorogo performing arts practice in terms of the availability of sources of materials for making Reog Ponorogo props. Synergy between business actors and local governments so that the availability of raw materials for making Reog Ponorogo teaching aids does not violate human rights instruments and natural resource conservation.

There are two Reog Ponorogo communities that are evolving and adapting to the surrounding situation. These communities have different priority measures, although both are part of the Reog Ponorogo conservation effort. The first community prioritizes authenticity and excellence. The second community, the Reog Ponorogo community which is also authentic and merges into the industry. The problems and developments of the preservation process that have surfaced both in Jakarta and Ponorogo can

be seen from the existence and absence of actors and supporting agents that affect the cohesiveness of Reog Ponorogo art actors. This is also what drives the creation of various Reog Ponorogo communities.

The existence of two communities that inherit the Reog Ponorogo tradition reflects diversification in cultural preservation. This indicates that the culture is inherited by more than one group or individual, which can increase the chances for the survival of that culture. In some cases, if one group has difficulties, others can still continue the tradition. The presence of two communities of heirs can also encourage the exchange of knowledge between them. The Reog Festival and Reog Obyog communities can learn from each other and enrich their cultural practices. This can enrich the tradition and prevent stagnation, this is a hidden potential because both communities recognize the same maestro.

In practice it is also important to consider the challenges that may be faced in the preservation of this culture. There may be rivalry between the two communities, or different approaches in preserving and developing the art of Reog Ponorogo. It is important to ensure that cooperation and dialogue between these communities goes well. Local governments and communities can play an important role in supporting the preservation of this culture. This includes providing financial support, facilities, as well as the promotion and legal protection of this cultural heritage.

Based on the discussion above, it can be concluded that First, social cohesion is a key factor in preserving Reog Ponorogo art in contemporary society. Second, social cohesion can vary depending on the context and objectives of the communities of Reog Ponorogo art. *Third*, social cohesion can be enhanced or hindered by various factors such as incentives, norms, resources, and networks. Fourth, social cohesion can have positive effects on the quality and sustainability of Reog Ponorogo art.

Drawing upon the tenets of the social cohesion theory and the empirical evidence derived from our research, it is possible to formulate a set of recommendations aimed at augmenting social cohesion both inside and among the Reog Ponorogo communities. Additionally, these recommendations seek to foster the appreciation and acknowledgment of their cultural contributions within the broader societal context. The following are several recommendations:

In order to enhance the motivation of Reog Ponorogo art communities to safeguard their cultural legacy, it is recommended that the local government and other relevant stakeholders allocate additional financial and technical resources, as well as offer increased recognition and appreciation to the Reog Ponorogo performers and artisans. Various forms of incentives, such as subsidies, grants, awards, certificates, or other types of recognition, can be offered to individuals as a means of acknowledging and encouraging their endeavors and accomplishments. In addition, it is imperative to provide artists with increased possibilities and platforms to express their artistic abilities and talents. These avenues may encompass a range of outlets, including festivals, exhibitions, competitions, or media exposure. This has the potential to serve as a source of motivation for communities to sustain and enhance their cultural activities, while also drawing in a larger number of spectators and participants. This recommendation is based on the social cohesion theory that suggests that incentives can influ-

ence the formation and maintenance of social cohesion among groups, as well as the opportunities and challenges that they create or face.

Another recommendation is to strengthen the norms and values that sustain social cohesiveness within the Reog Ponorogo art communities, it is recommended that the communities themselves cultivate a culture characterized by trust, respect, and cooperation among their members as well as with other organizations. One such approach is the implementation and enforcement of transparent and equitable guidelines and protocols pertaining to various aspects of their operations, encompassing elements such as scheduling of performances, adherence to quality benchmarks, and settlement of conflicts. This may encompass the establishment and sustenance of a collective vision and mission for their artistic endeavors, encompassing the preservation of the genuineness, originality, and multiplicity of Reog Ponorogo art. This phenomenon has the ability to augment the perception of affiliation, individuality, and cohesion among communities, while concurrently mitigating the likelihood of rivalry and suspicion. This recommendation is based on the social cohesion theory that suggests that norms can regulate the behavior and attitudes of group members, as well as the quality and quantity of their interactions.

A third recommendation is to improve the availability and accessibility of resources and facilities for the communities engaged in Reog Ponorogo art, it is recommended that the local government and relevant stakeholders allocate additional infrastructure and services. These may include the provision of suitable venues, necessary equipment and materials, as well as improved transportation options. One potential strategy is the construction or refurbishment of additional open spaces, studios, workshops, or warehouses within communities. These facilities would serve as venues for community members to engage in practice, performance, and storage of their props. This may also encompass the provision or subsidization of additional equipment, machinery, materials, or transportation to enable communities to fabricate and sustain their props. The facilitation of transmission, maintenance, and invention of Reog Ponorogo art, together with the enhancement of prop quality and sustainability, can be achieved through this approach. This recommendation is based on the social cohesion theory that suggests that resources can affect the access and opportunities of group members to participate and benefit from the social, economic, and political spheres of society .

The final recommendation is to expand and diversify the networks and partnerships of the communities of Reog Ponorogo art, it is suggested that the communities themselves seek and establish more connections and collaborations with other stakeholders, such as other Reog Ponorogo groups, other cultural groups, other regions, or other countries. This can include participating or initiating more exchange programs, joint projects, or cross-cultural events with other groups that share similar or different cultural interests or backgrounds. This can also include engaging or involving more audiences, participants, or supporters from different sectors, such as education, tourism, or media. This can increase the social capital, social inclusion, and social mobility of the communities, as well as promote the intercultural dialogue and social harmony among different groups. This recommendation is based on the social cohesion theory

that suggests that networks can provide resources and benefits for group members, as well as facilitate communication and cooperation among different groups.

This study has limitations in exploring the relationship between the same community, there are some personal sentiments between artists in the form of competition for performance opportunities and closeness to show sponsors. Deepening the cohesiveness of the Reog Ponorogo community in several regions of Indonesia such as Lampung, Solo, Jogja, and Kalimantan is something that can be done by further researchers.

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