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Local Government Unit Synergy for Reyog Ponorogo Sustainability

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Abstract

The continuity of Reyog art in Ponorogo Regency cannot be understood from a single perspective, but must be examined through various interrelated social, cultural, and institutional dimensions. This study focuses on analyzing the patterns of collaboration among key actors in sustaining the existence of Reyog art in Ponorogo Regency. The method used to answer this problem is qualitative, with the research object being the local government and the existence of other actors who have an influence on the development of Reyog Ponorogo art, such as professional organizations, media, universities, and small and medium entrepreneurs. The research results show that actor collaboration is needed in the development of Reyog Ponorogo art in an effort to maintain its sustainability. Collaboration process the pentahelix model has actually been implemented in the development of Reyog Ponorogo art, namely involving academics, business, community, government and media. In conclusion enhancing cooperation among local government entities and promoting organized partnerships with outside stakeholders are vital approaches to guarantee the enduring sustainability of Reyog Ponorogo as a cultural legacy and a catalyst for the local creative economy. This study offers actionable insights for enhancing policy integration and cross-sector collaboration frameworks that promote sustainable cultural management in line with the Sustainable Development Goals (SDGs).

Keywords: Collaboration, Local Government, Reyog Ponorogo, Sustainability

SDGs: Goal 8 (Decent Work and Economic Growth), Goal 11 (Sustainable Cities and Communities)

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INTRODUCTION

Reyog art is a typical art originating from Ponorogo Regency. Reyog art is also found in Tulungagung Regency, but the two arts have different characteristics (Anggita et al., 2019; Novitasari & Masyitoh, 2021). The existence of Reyog art in Ponorogo Regency is increasingly showing its existence, currently there are 305 registered groups, which over time have even shifted from the standards that should be (Suharto, 2023). Reyog art from Ponorogo consists of three variations, each with distinct forms and purposes: Bantarangin, Suryongalam, and Obyog. The Bantarangin version is the most favored variant as it is primarily utilized in performances or grand stage shows. Additionally, this version is showcased in the Reyog Nusantara Festival (FRN), an annual event organized by the Ponorogo Regency Government

The Suryongalam version is one version of the Reyog Ponorogo art which is the original version of Reyog Ponorogo, this version is more of a satire on the Majapahit Kingdom, this begins with ignoring the advice given by Suryangalam to Bhre Krtabhumi (Pramudita, 2014). This Suryongalam version of Reyog is rarely performed and is currently not commonly known by the people of Ponorogo Regency itself. Next, the Obyog version of Reyog, this version is currently very famous among the public, this Obyog version is often performed in the community, so this version has high social value, in appearance this obyog version provides

direct interaction with the community, apart from that This version has followed existing developments with the addition of contemporary music that is very close to the community. The Obyog version of Reyog is also known for its negative stigma, this negative element is accompanied by the addition of reog games such as offerings, implants and alcoholic drinks. In the Obyog version of the Reyog game pattern, there is also interaction between the audience and the players which can take the form of greetings, inviting them to dance, and giving money (Nugroho, 2013; Wathoni & Lodra, 2021).

The existence of three versions of Reyog with different characteristics and markets of course also has differences in management and distribution of enthusiasts (Ertanto et al., 2022; Mahatma, 2020). However, apart from the three versions of Reyog that already exist and are developing in society, all of them are very special due to the consistency of the regional head of Ponorogo Regency in increasing the prestige of Reyog Ponorogo at the international level. On February 18 2022, it was recorded at the Coordinating Ministry for Human Development and Culture that Reyog Ponorogo had been registered with UNESCO as an intangible cultural heritage (Febrianto, 2022), signifying a significant achievement for cultural conservation

Research on Reyog Ponorogo has mainly concentrated on its historical stories, symbolic interpretations, and aesthetic performances (Argiandini et al., 2024; Krisnawati et al., 2018). Studies have also investigated its incorporation into regional education systems, especially via extracurricular initiatives designed to promote cultural values and national identity among learners (Rahman et al., 2023; Saraswati & Narawati, 2017). Further studies have explored the facets of the creative economy, including the manufacturing of performance gear and the difficulties encountered in obtaining raw materials for costumes and musical instruments (Laksmiyanti et al., 2023; Sunarti & Fadeli, 2021) The existence of these contributions is the spearhead in understanding the cultural and economic aspects of Reyog Ponorogo.

Even with these advancements, a significant research void exists in exploring how collaboration among local government agencies, along with the involvement of non-governmental actors, affects the sustainability of Reyog Ponorogo. Current research frequently addresses cultural preservation strategies and economic empowerment initiatives separately (Voyer et al., 2020), overlooking the interrelated governance systems necessary for comprehensive cultural sustainability. Moreover, there are limited studies that have examined the coordination patterns among regional offices that influence policy implementation and stakeholder collaboration in cultural development. In the absence of this viewpoint, the multi-actor processes crucial for safeguarding Reyog Ponorogo amid globalization, resource limitations, and shifting public interest are still insufficiently examined.

The presence of this gap indicates that the current study offers an empirical examination of the roles, interactions, and coordination difficulties between local government units and external stakeholders. The study centers on charting the roles of different participants, recognizing duplicated or disjointed initiatives, and evaluating the effects on policy development. This study specifically seeks to examine how digital innovation, youth engagement, and multi-stakeholder partnerships contribute to the preservation and transformation of Reyog Ponorogo in the current context. Furthermore, it aims to develop practical recommendations that can assist policymakers, cultural organizations, and local communities in integrating cultural preservation with economic empowerment.

METHOD

This research was carried out in Ponorogo Regency with the research object being the local government as well as other actors who have an influence on the development of Ponorogo Reyog art such as professional organizations, media, universities and SMEs. This research uses a qualitative method and uses a descriptive type in which the researcher collects primary data in the field and then describes the findings or research factors as they are according to what is found in the field. Researchers obtained data from elements of local government, the private sector, community organizations, and the community in accordance with the chosen theme. Participants are defined based on their active involvement in cultural preservation, policy implementation, artistic expression, and entrepreneurial endeavors related to Reyog Ponorogo, thus offering a variety of perspectives encompassing institutional, economic, and socio-cultural aspects.

Researchers interviewed informants through interviews, which were processed and presented in the research findings. They also obtained data from secondary sources, including written articles, newspapers, social media, and other supporting books. Thirteen journal articles and eight proceedings, both national and international, were used to strengthen the research findings in this area.

Furthermore, the data obtained was analyzed using an interactive model which allows data analysis to be carried out while the researcher is in the field and the researcher has returned from the field. The analysis

carried out consists of three activities, namely data reduction, data presentation, and drawing conclusions. (Pahleviannur et al., 2022)

RESULTS AND DISCUSSION

The Existence of Reyog Businesses and Reyog Art Activists in Ponorogo Regency

The existence of Reyog Ponorogo art has of course also become a new job opportunity for the people of Ponorogo Regency. In order to meet the need for equipment for the Reyog Ponorogo arts stage, everything is provided by the community in Ponorogo Regency, therefore there are many home-based businesses providing equipment for Reyog performances. The requirements for a Reyog performance consist of the props used by dancers and musical instruments, of course these props vary depending on the chords played in the Reyog. The actors in Reyog consist of *Jathil*, *Warok*, *Dhadak Merak*, *Klono Sewandono*, and *Bujang Ganong*. Apart from that, the musical instruments needed are drums, *ketipung*, *kenong*, *kethuk*, *angklung*, *selompret*, and *kempul*.

From the data obtained, there are thirty-nine Reyog creative economy businesses in Ponorogo and have been included in the database of the Ponorogo Culture, Tourism, Youth and Sports Department, this is very small and cannot represent other small businesses that are home based and are engaged in meeting Reyog's needs. The Reyog business pattern in society in the form of a business network actually makes it difficult for the government to record the actual number of Reyog SMEs.

In carrying out their business, community businesses that already have permits, apart from being craftsmen, also become collectors. The form of business network referred to is that the community fulfills needs that the business unit does not have, this has a very positive impact on the development of the community's economy.

The various business network models implemented by these large companies have greatly contributed to reducing the number of unemployed in Ponorogo (Kristiyana & Rapini, 2017). Of course, this is a positive trend in efforts to improve the household economy globally. As time goes by and Reyog art becomes increasingly well known internationally, craftsmen encounter problems related to the existence of Reyog ornaments, namely the difficulty of raw materials for *barongan*.

The skin on the *barongan* is genuine tiger skin, whereas currently it is no longer possible to take it because tigers are protected animals and are already rare. In this effort, many parties have carried out studies on the experiment of replacing tiger skin with the skin of other animals. Various analysis have been carried out, although this replacement can actually be done, but the durability of the *barongan* does not last long (Harsono et al., 2020; Harsono & Santoso, 2016).

Various intense efforts have also been made by the Reyog Foundation in order to maintain the existence of Reyog art, the foundation has coordinated with the Ministry of Forestry in order to maintain the existence of tigers as material for *barongan* in accordance with Law number 5 of 1990 concerning Conservation of Living Natural Resources and their Ecosystems. Apart from that, the Reyog Foundation has also collaborated with the state-owned enterprise PT Pertamina Patra Niaga using the corporate social responsibility budget to hold various activities at the foundation, including holding a *barongan* painting competition using cowhide as the basic material.

It's not just about *barongan* that has to be substituted, as time goes by the problem of *dhadak merak* also becomes very serious, namely the issue of adequacy of *dhadak merak* as the main ingredient. The local government does not have a special peacock farm to meet this, therefore peacock feathers are also obtained from exports. This of course makes the price of *dhadak merak* very high. Local governments need to provide continuous education and provide sufficient capital for the community to be able to cultivate peacocks as raw material for making *dhadak merak* (Ramadhan et al., 2021).

The running of the Reyog business will certainly go hand in hand with the existence of Reyog art activists in Ponorogo (Supariadi & Wartyo, 2015). The local government is very concerned about maintaining the sustainability of Reyog, apart from the process of building the Reyog icon, the government also often holds special activities about Reyog. The existence of the Reyog Performance on the fifteenth of the Javanese calendar at the Aloon-aloon Stage in Ponorogo, the National Reyog Festival (FRN), and the Youth Reyog Festival (FRM) which is held in conjunction with the National Reyog Festival (FRN).

It is at that time that arts activists have the space to perform Reyog performances on a large scale, besides that they also often receive calls to hold independent performances because there are village clean-up activities, thanksgiving celebrations, or other government events. In this performance, the *Bantarangin* and *Obyog* versions of reyog are the people's idols.

Collaboration Issues in the Reyog Ponorogo Art Development: Who Should be Involved?

The development of Reyog art is not only the task of the regional government and the Reyog Ponorogo Foundation. The two key actors in the development of Reyog have different backgrounds. The regional government, in the existence and sustainability of Reyog, has the task of providing ample space and time for all Reyog art activists in Ponorogo Regency to be able to always perform well through performances and festivals held by the regional government. Meanwhile, the Ponorogo Reyog Foundation, according to its vision, has the task of developing and preserving Ponorogo Reyog art (Sari et al., 2017). The regional government and the Reyog Ponorogo Foundation are actors who join hands and support each other. The Reyog Ponorogo Foundation has five missions which continue to guide it in carrying out all its activities, namely: (1) Carrying out the development and preservation of Reyog Ponorogo art, (2) Carrying out education and preservation of Reyog Ponorogo art, (3) Carrying out research and development of Reyog Ponorogo art, (4) Carrying out the management of the Reyog festival (national, youth and mini), and (5) Strive for Ponorogo's Reyog art to receive recognition from UNESCO as an intangible world cultural heritage (<https://www.reyogponorogo.or.id>).

Even though these two actors are key actors in maintaining the sustainability of Reyog art, various problems related to the sustainability of Reyog art continue to arise. The regional government, as the party in control of all policies issued, does not allocate much budget for Reyog art, especially for its sustainability and existence. The budget for the implementation of Grebeg Suro in 2023, one of which is the implementation of the National Reyog Festival, is 4 billion (Marhaban, 2023). Meanwhile, on the other hand, the sustainability of Reyog art must also be supported by the development of Reyog art activists, Reyog art entrepreneurs, and for the sustainability of Reyog art it is also necessary to strengthen school age children, therefore in the regional government all regional apparatus organizations will also support that matter (Khoirurrosyidin, 2018).

Table 1. Involvement of Regional Apparatus Organizations (OPD)

Regional Agencies	Duties and Authorities
Department of Culture, Tourism, Youth and Sports	Formulate cultural and tourism affairs policies, carry out evaluations and reports on cultural and tourism affairs, and carry out other functions assigned by the regent related to cultural and tourism affairs. In developing Reyog art, this department has three areas, namely: the cultural sector, the destination and tourism industry sector, as well as the marketing and creative economy sector.
Department of Education	Supporting the sustainability of Reyog Ponorogo art through the plan to issue a regent's regulation regarding mandatory extracurricular activities for Reyog Ponorogo art for basic education in Ponorogo Regency. The Education Department must prepare curriculum documents so that the extracurricular learning process can be standardized.
Department of Investment and One Stop Integrated Services	Providing services to potential investors who will enter Ponorogo Regency, especially in order to support the construction of the Reyog Ponorogo monument and to make it easier for home-based Reyog art entrepreneurs to obtain registration numbers to try to have their businesses officially registered
Department of Trade, Cooperatives and Micro Enterprises	Accompanying and developing the Reyog craft industry, assisting the marketing process both conventionally and with digital marketing models, as well as ensuring that the Reyog business carried out by MSMEs is running well and continues
Department of Environment	Carrying out outreach and assistance in the process of rejuvenating the peacock animal to support the sustainability of making one of the accessories in Reyog, namely the peacock dhadhak, apart from that, also conducting an environmental impact analysis study on the government's plan to build a Reyog monument in Sampung District.
Department of Communications, Information and Statistics	Forming a Community Information Group (KIM) in each sub-district which has a strategic role in managing information, conveying aspirations, bridging the communication gap between the community and the government, and becoming an institution that carries out trade and industrial activities through online markets.

Regional Agencies	Duties and Authorities
Department of Library and Archives	Carrying out the process of collecting writings and archives in other forms about Reyog art from time to time, as well as increasing the number of writings about Reyog and its development through collaboration with academics in Ponorogo Regency
Department of Community and Village Empowerment	Supporting community empowerment programs through the concept of culture-based tourism villages in Ponorogo Regency, expanding information to the outside community about the agenda of superior programs in each village

Various regional apparatus organizations within the Ponorogo Regency Regional Government must be involved, however, problems of overlapping programs are also often encountered. This actually makes the program unable to run optimally, so regional governments need to have clear institutional identification in regional apparatus organizations along with a design regarding job analysis and job specifications for each employee within the regional apparatus organization. The second key actor who has a very strategic role is the Reyog Ponorogo Foundation. Even though the existence of this foundation is very strong because it is the center of view for Reyog art in Ponorogo Regency, they do not have sufficient material resources to develop Reyog art. Most of the budget obtained by the foundation is from corporate social responsibility programs carried out by companies. The existence of a building in the form of a Reyog hermitage which was obtained from assistance from the East Java provincial government is also currently being used by the regional government, namely for the office of the Ponorogo Regency Culture, Tourism, Youth and Sports Service due to the foundation's inability to maintain it.

Inter-agency coordination and policy consistency are considered key to minimizing program overlap; research shows that a clear coordination structure, including mapping mandates, decision-making processes, and mechanisms for harmonization between agencies, can improve consistency in regional policy implementation (Voyer et al., 2020). Recent research on collaborative governance also emphasizes that a clear institutional structure (clarity of roles, rules, and accountability) enhances the effectiveness of collaboration between government units and external parties (Nordin et al., 2024). In the context of arts institutions relying on external resources, resource dependence theory explains the dependence on corporate social responsibility (CSR) funds and emphasizes the importance of the capacity and readiness of nonprofit organizations to make intersectoral partnerships effective (Banda et al., 2024; Giliberto & Labadi, 2022). In the area of cultural heritage preservation, recent data suggests that success increases when collaborations between government, communities, and businesses are aligned with conservation goals and participatory management (Banda et al., 2024; Giliberto & Labadi, 2022). Therefore, the proposal to undertake detailed institutional identification, job analysis and assignment, and design a CSR-based partnership scheme aligns with this theoretical framework and has the potential to reduce program overlap while strengthening the sustainability of Reyog Ponorogo.

Observing the Future of Reyog Ponorogo

In its development, the Reyog Foundation continues to strive to provide assistance to Reyog activists to maintain the existence of small and medium Reyog businesses run by the community. Therefore, the Reyog Foundation is currently developing cooperatives to maintain the sustainability of Reyog small and medium businesses in order to help with marketing and assist in the business implementation process. The continuation of Reyog Ponorogo art is a necessity because Reyog has become the identity of the Ponorogo people, apart from that, the various characters in Reyog art have been attached to the entire Ponorogo community (Indriyani et al., 2023). Reyog art has strong character education values with various symbols and accessories in it, such as the values of tolerance, discipline and hard work, creativity, national spirit and responsibility (Humairoh, 2022), all of these characters emerged from the Reyog Ponorogo attraction. Apart from that, Reyog Ponorogo also has high moral values in order to encourage an attitude of love for the people's homeland which includes the teachings of perseverance, calmness, alertness, anticipation, toughness, skill, agility, attention, love, responsiveness, compassion, mutual respect, sensitivity and authority (Indraswari, 2022; Warsini, 2022).

Therefore, the existence of Reyog Ponorogo art no longer needs to be debated by the people of Ponorogo Regency. The homework that the government still has to do is how to ensure that the existence of Reyog art and all the units around it can continue. The existence of business units in the form of small and micro businesses, peacock breeders who must receive special attention from the government and so that other people are also interested in farming peacocks, Reyog art activists consisting of painters, dancers, make-up artists,

and other units that there is always Reyog art appearing. Its existence must be accommodated by organizations when the government has not been able to resolve all existing problems. Apart from the regional government, there are other institutions that also have the ability and willingness to maintain the existence of Reyog. Universities in this case also play an important role (Khoirurrosyidin, 2018), namely conducting academic studies on the story and history of Reyog, digitalization, conducting studies on the development of Reyog performances, and even maintaining the existence of Reyog entrepreneurs in Ponorogo Regency. Higher education has a big contribution through the existence of programs provided by the ministry through its research and service activities. The regional government also involves universities in order to form a policy regarding mandatory extracurriculars in basic education in Ponorogo, namely the implementation of Reyog art, in this case also regarding curriculum development for Reyog extracurriculars.

Reyog Ponorogo art has indirectly been included in mandatory extracurricular activities at all levels of education in Ponorogo, even though in reality there is still a lot that needs to be done in the process of transferring this knowledge from teachers or trainers to students. The existence of the Reyog Ponorogo extracurricular is also a matter of prestige for a school, especially if the school will take part in the Reyog Youth Festival. The existence of these extracurricular activities really helps schools instilling positive attitudes in students (Pertiwi & Sudrajat, 2022; Sulton et al., 2021; Wardani et al., 2019). On the other hand, efforts to develop Reyog Ponorogo art are continuously being improved by involving various parties. The development of the Reyog Ponorogo puppet show has also been developed in order to give a new color to the art of Reyog Ponorogo (Sulton et al., 2020; Utami et al., 2021). The contents of the Reyog Ponorogo wayang golek tell about the various legends that exist in each fragment of the Reyog Ponorogo dance. This has had a positive impact in introducing various stories and history of the Reyog Ponorogo art which few of the current generation know and understand.

Various other innovations in Reyog Ponorogo art are preservation efforts in the form of digitalization, this is adapted to existing developments and the needs of society and its functions. The digitalization process in Reyog Ponorogo art can be used as a learning tool for students in schools, apart from that, innovation in the digitalization process in the form of cartoon stories is also carried out by various parties in order to provide innovation and introduce the global community to the existence of Reyog Ponorogo art. The Covid-19 pandemic has brought changes to all aspects of life (Mahardhani, 2020), This is what makes various products have to be digitized. In the business aspect, many Reyog Ponorogo micro, small and medium enterprises have moved to e-commerce, although the results have not been optimal. There are also many performances that are not carried out so that Reyog Ponorogo art activists do not get jobs, therefore the virtual performance process is the right medium for efforts to continue to develop Reyog art through various aspects as an effort to maintain the existence of Reyog Ponorogo as the soul of Ponorogo society.

A crucial element that must not be disregarded in the preservation and innovation of Reyog Ponorogo is the proactive involvement of young people as champions of cultural sustainability. Youth participation is evident in numerous creative initiatives, including forming Reyog art groups in educational institutions, engaging in digital content development, and overseeing social media channels to showcase Reyog to a broader audience. Their proficiency in digital skills and willingness to embrace technological advancements allow them to convert conventional values into contemporary forms that are easier for younger generations and the global community to engage with. Additionally, the cooperation of youth with local artists and cultural organizations enhances the transfer of knowledge between generations, guaranteeing that the philosophy and identity inherent in Reyog are both maintained and adapted to contemporary social dynamics. Consequently, the involvement of young people serves as a crucial link between tradition and innovation in preserving the existence of Reyog Ponorogo amid global transformations.

Nonetheless, this research presents multiple limitations that must be recognized. The researchers feel it is essential to enhance additional studies and give feedback to local government arts departments to emphasize sustainable practices in Reyog art to address upcoming challenges. Initially, the qualitative method and case study framework centered exclusively on the context of Ponorogo Regency, which could restrict the applicability of the results to different cultural heritage settings (Creswell & Poth, 2017). Secondly, the data gathering was largely based on interviews and document analysis, which, although detailed, may be affected by participant bias and institutional stories (Yin, 2018). Ultimately, this research did not perform longitudinal observations to evaluate the long-term sustainability of digitalization efforts and inter-institutional partnerships, a dimension that future studies should investigate to understand the dynamic transformations in cultural preservation methods (Landa-Mata et al., 2023). The consequences of these discoveries relate to the attainment of SDG 8.9 and SDG 11.4, highlighting how inclusive cultural governance and innovative creative

economies can enhance sustainable tourism and safeguard intangible heritage. Enhancing multi-actor cooperation within the Reyog ecosystem aids not only local resilience but also supports wider global sustainability objectives

CONCLUSION

Actor collaboration is needed in the development of Reyog Ponorogo art in an effort to maintain its sustainability. In the article above, it can be seen that the pentahelix model was implemented in the development of Reyog Ponorogo art, namely involving academics, business, community, government and media. The existence of various efforts made by the government and related work units in the Ponorogo Regency Government is proof that handling existential problems cannot be done independently, therefore the involvement of non-government parties is also important in order to maintain the continuity of Ponorogo Reyog art. Future research needs to perform longitudinal analyses to assess how pentahelix partnerships develop over time and impact quantifiable cultural sustainability results. Moreover, comparative studies across various regions with similar intangible heritage may offer wider perspectives on effective practices and flexible governance frameworks for cultural conservation

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AUTHOR CONTRIBUTIONS

Ardhana Januar Mahardhani: Conceptualization, Validation, and Writing - Review & Editing; **Romadona Desy Suciati:** Data Curation and Writing - Original Draft; **Laela Rosidha:** Data Curation, Project Administration, and Writing - Original Draft; and **Restu Mufanti:** Supervision. All authors have read and approved the final version of this manuscript.

DECLARATION OF COMPETING INTEREST

The authors declare no known financial conflicts of interest or personal relationships that could have influenced the work reported in this manuscript.

DECLARATION OF ETHICS

The authors declare that the research and writing of this manuscript adhere to ethical standards of research and publication, in accordance with scientific principles, and are free from plagiarism.

DECLARATION OF ASSISTIVE TECHNOLOGIES IN THE WRITING PROCESS

The authors declare that generative artificial intelligence (Gen AI) and other AI-assisted tools were used prudently, not excessively, during the research and preparation of this manuscript. Specifically, ChatGPT was used for brainstorming ideas. AI-generated material was reviewed and edited for accuracy, completeness, and compliance with ethical and scholarly standards. The authors accept full responsibility for the final content of the manuscript.

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