
The Strategy of Preserving *Reog Ponorogo* Art in Local Cultural Heritage

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Abstract. This study aims to analyze the preservation strategies of *Reog Ponorogo* art in sustaining local culture, focusing on the role of the *Reog Taruno Budoyo* Art Community in Bungkal Village, Bungkal District, Ponorogo Regency. This research employs a qualitative descriptive method, with data collected through observation, in-depth interviews, and documentation. The results indicate that preservation strategies are implemented through cultural revitalization, educational integration, cultural digitalization, and community engagement. Cultural revitalization is carried out through routine training and performances supported by the local government. Educational integration is realized through school extracurricular activities, while cultural digitalization is conducted via social media for promotion and archiving. Community engagement is reflected in both moral and material support for art activities. However, preservation efforts still face challenges such as limited facilities, funding constraints, and declining youth interest. This study concludes that collaboration among government institutions, art communities, schools, and the broader community is key to sustaining *Reog Ponorogo* as a local cultural heritage identity.

Keywords: cultural preservation; *Reog Ponorogo*; art community; local culture; youth.

INTRODUCTION

Indonesia is renowned for its rich cultural diversity, with various ethnicities, languages, and traditions spread throughout its territory (Dewantara et al., 2024; Huszka et al., 2024; Nuraini et al., 2025). One of the most significant cultural heritages is traditional performing arts, which not only characterize a region but also embody the noble values of its local people. Among the various types of performing arts, *Reog Ponorogo* holds a special position as an icon of East Javanese culture, particularly in Ponorogo Regency (Listyowati & Kriswidanti, 2025; Purnani & Azizah, 2025).

Reog Ponorogo is a performing art that combines elements of dance, music, and folklore, typically performed at various customary, religious, and community celebrations (Wijayanto & Rahman, 2020). *Reog Ponorogo* performances feature main characters such as Barongan (the lion mask), Jathil (horse dance performers), Warok, and Bujang Ganong (Sutrisno & Salim, 2021). Each character carries a strong philosophy and role in the narrative of the performance (Rizki & Sari, 2021). For instance, the Barongan symbolizes power, while the Warok embodies the spiritual and moral fortitude of the community (Yusuf & Prabowo, 2020; Hidayat & Wibowo, 2021). According to the Ponorogo Regency Culture, Tourism, Youth, and Sports Office, *Reog Ponorogo* not only functions as entertainment but also as a medium of social communication and the conveyance of moral messages to the community (Suryadi & Lestari, 2022). This traditional art form is a key part of Ponorogo's cultural identity and a vital tool for passing down community values (Taufik & Setiawan, 2020). Moreover, the *Reog Ponorogo* performance plays a significant role in preserving the local heritage and promoting cultural tourism in the region (Pramudya & Salim, 2021).

However, amid globalization and modernization, the existence of traditional arts such as *Reog Ponorogo* faces various challenges. Changes in lifestyle, the dominance of popular culture, and the waning interest of the younger generation in traditional arts are factors that

threaten the sustainability of *Reog Ponorogo*. Research by Imanto (2023) reveals that the *Reog* festival faces both internal and external challenges, including shifts in cultural values, limited resources, technological developments, regulatory issues, and the impact of the pandemic.

Efforts to preserve *Reog Ponorogo* require the active participation of various stakeholders, including local governments, art communities, and the wider community. The Ponorogo Regency Government has undertaken various initiatives, such as the organization of the National *Reog* Festival, the integration of *Reog* into the school curriculum, and the construction of the *Reog* Monument as a center for cultural education and heritage preservation. Furthermore, the regeneration of *Reog* artists through formal and non-formal educational pathways is also a key strategy in sustaining this art form.

The role of *Reog Ponorogo* in the preservation of local cultural heritage extends beyond the performance aspect to encompass social and educational functions as well. *Reog* performances strengthen community harmony through mutual cooperation and social interaction that occur during the preparation and staging of performances. One of the art communities actively contributing to *Reog* cultural preservation is the *Reog Taruno Budoyo* Art Community, located in Bungkal Village, Bungkal District, Ponorogo Regency. This community routinely holds training sessions, performances, and educational activities for the community — particularly the younger generation — to foster appreciation for their own cultural heritage. These activities represent a concrete form of cultural preservation through a community-based approach.

However, the preservation of *Reog Ponorogo* also faces challenges in terms of commercialization and copyright regulation. The use of *Reog* as a commercial expression of traditional culture must be regulated so as not to eliminate the intrinsic values embedded within it. A study by Dewi and Rudy (2021) emphasizes the importance of legal protection for *Reog Ponorogo* as a traditional cultural expression under copyright law.

Amid globalization that threatens both the regeneration of artists and public interest in *Reog Ponorogo* as a cultural heritage of Ponorogo Regency, the *Reog Taruno Budoyo* Art Community in Bungkal Village, Bungkal District, continues to actively preserve it through art and educational activities. This study therefore formulates the following research question: "What strategies are employed to preserve *Reog Ponorogo* art as part of local cultural heritage through community involvement?" The aim is to identify preservation strategies and their supporting and inhibiting factors. The benefits of this study include enriching academic understanding of the role of community-based arts participation, providing evaluative input for the State Administration Science Study Program in linking public administration theory with community cultural practices, and offering recommendations for strengthening preservation efforts in Bungkal Village to sustain regional cultural identity.

MATERIALS AND METHODS

Types of Research

This study employs a qualitative descriptive method, as defined by Sugiyono (2018), who describes it as a study that focuses on independent variables to provide a systematic, factual, and accurate depiction of a particular population or region. This approach was applied to identify the role of the *Reog Taruno Budoyo* Art Community in Bungkal Village, Bungkal District, Ponorogo Regency, in preserving *Reog Ponorogo* as a local cultural heritage amid the

challenges of modernization.

The research location was selected in Bungkal Village due to the presence of the *Taruno Budoyo* community, which is actively engaged in cultural preservation activities, thereby facilitating direct observation and an in-depth understanding of traditional art heritage strategies. The scope of the research is limited to preservation strategies — namely cultural revitalization, educational integration, digitalization, and community engagement — as well as their supporting and inhibiting factors, in accordance with Moleong's principle of delimiting relevant data.

Population and Sample

The research population encompassed all elements related to the preservation of *Reog Ponorogo* art in Bungkal Village, while the sample consisted of key informants selected purposively on the basis of their knowledge and direct involvement, as emphasized by Lincoln and Guba (1985) regarding their role in researcher adaptation and data accuracy. The informants include representatives from the Ponorogo Cultural Office (preservation policy), the *Taruno Budoyo* Community (training and performances), the village community (social support), and *SMP Negeri 2 Bungkal* (cultural extracurricular activities).

The number of informants was not determined by quantity but by the relevance of the information provided for obtaining comprehensive and in-depth insights (Bogdan and Biklen, 1982). Primary data derived from informant interviews and observations are supported by secondary data such as documents, archives, literature, and media, serving to validate field findings.

Data Collection Techniques

Data collection techniques include non-participatory observation without direct interaction (Moleong, 2012), to authentically understand the subjects' motives, behaviors, and experiences; in-depth interviews both structured and unstructured with key informants for experiential reconstruction and information verification (Lincoln and Guba, as cited in Moleong, 2012); and documentation (written and recorded materials) as a supplementary source for data corroboration and interpretation.

Observation allows the researcher to immerse in the subjects' environment, interviews build an understanding of emotions and motivations, and documentation enriches the historical context of *Reog* art. These three techniques are applied concurrently in the field to obtain valid primary data from communities and stakeholders.

Data Analysis Techniques

Data analysis follows the interactive model of Miles and Huberman (1992), comprising three stages: data reduction (simplification, coding, and thematic categorization), data presentation (matrices and diagrams to identify patterns), and conclusion drawing and verification (through reflection and discussion). This process is carried out continuously and simultaneously from the beginning to the end of the study, with a focus on *Reog* preservation strategies.

Data reduction filters relevant information, data presentation visualizes relationships and patterns, and verification ensures the accuracy of findings pertaining to revitalization, educational integration, digitalization, and the supporting and inhibiting factors within the *Taruno Budoyo* Community.

RESULTS AND DISCUSSION

A. Description of Research Results

1. Observation and Interview Results

The data from the results of this study were obtained through in-depth observations and interviews conducted by researchers. The informants interviewed in this study include the Ponorogo Regency Culture, Tourism, Youth, and Sports Office, the *Budoyo Taruno* Community, the Village Community, and the N 2 Bungkal Junior High School.

To find out the strategy for preserving the Art of *Reog Ponorogo* in preserving local culture, the researcher used two main aspects related to the preservation efforts carried out by the *Reog* Taruno Budoyo Community in Bungkal Village, Bungkal District, Ponorogo Regency. Referring to Handayani and Nugroho (2020), this study covers two main things, namely: the first is the strategy for preserving the Art of *Reog Ponorogo*, which consists of Cultural Revitalization, Integration in Education, Cultural Digitalization, Community Involvement and the second is the factors that support and hinder efforts to preserve the Art of *Reog Ponorogo* by the community.

a. *Reog Ponorogo* Art Preservation Strategy

The strategy for preserving the Art of *Reog Ponorogo* is due to the need to make efforts to maintain the sustainability of culture so that it is not lost or experienced deviations. Preservation is carried out through various measures involving the government, the arts community, and the community. To understand how the preservation strategy works, it can be measured through the following things:

1) Cultural Revitalization

In this indicator, questions are asked about how to maintain and preserve the Art of *Reog Ponorogo*. The focus of the question is to find out the extent of the support of various local governments, schools, communities, and the *Reog* community in reviving the traditional values of *Reog* through activities, regulations, and facilities provided. Therefore, "What are the forms of programs or policies carried out by the office, schools, community, and community in an effort to maintain and preserve the Art of *Reog Ponorogo*?", Mrs. Puput said: "The service supports the preservation of *Reog* through routine coaching programs to studios and communities, providing training and assistance so that their activities continue to run. We also hold cultural activities such as festivals and *Reog* performances to revive traditions in the community. In addition, the agency provides facility assistance according to the needs of the community, and implements regional cultural preservation policies as the basis for regulations. All of this is done so that *Reog's* values are maintained and continue to develop." (Interview November 25, 2025)

Thus, Mr. Marji also said: "From the service, we have a coaching program for the studio and the *Reog* community, including training and mentoring. We also regularly hold cultural events such as the *Reog* festival. If anyone applies for facility assistance, we try to support. All of this is part of the agency's policy to preserve *Reog*." (Interview November 25, 2025)

The agency runs a routine coaching program for the *Reog* studio and community, which includes training, mentoring, and the provision of facilities according to the needs of the community. This program aims to ensure that art activities continue to run and continue to develop in the community. In addition, the agency also consistently organizes cultural events such as festivals and *Reog* performances, which are a forum for art actors to maintain their

existence and introduce *Reog* to the younger generation and the wider community.



Figure 1. *Reog Ponorogo Cultural Festival*

Source: Archives of the Department of Culture, Youth Tourism and Sports

Then from the *Reog Taruno Budoyo Community*, "What are the community's efforts in reviving the values and traditions of *Reog Ponorogo* so that they remain in demand by the younger generation?" Sintiya said: "Our efforts are more about inviting the younger generation to participate in training, introduced from the basics first. Once they started to be able to, we also involved in the show. We give them the opportunity to be creative, whether in music or dance. So they feel they have a role. In addition, we often hold cultural activities in the village so that young people still know and are interested in *Reog*." (Interview November 12, 2025)

This is what Anugrah Tatag said: "From us, so that *Reog* remains in demand by young people, yes, we routinely hold exercises and invite them to participate from the beginning. Usually, we make the exercises relaxed so that they are comfortable. Then if there is a village event or performance, we also involve young people, so that they have experience performing and are more enthusiastic about participating in *Reog*." (Interview November 12, 2025)

The *Reog Taruno Budoyo Community* maintains the sustainability of *Reog Art* by regularly holding exercises involving the younger generation from the basic stage. The youth were then given the opportunity to perform in various village activities, so that they felt involved and became more interested in *Reog*. This approach is seen to be effective in fostering interest and maintaining the continuity of tradition in the community.



Figure 2. Routine Training of the *Budoyo Taruno Community*

Furthermore, from the people of Bungkal Village when asked, "What is the community's view on the preservation of *Reog* carried out by the TarunoBudoyo community? Are the community participating?" Mrs. Tutik said: "In my opinion, the community is very supportive of the preservation of *Reog* carried out by the Taruno Budoyo community. Residents participate in watching every exercise or performance, and if there are village activities, we also help. So the participation is quite large." (Interview November 17, 2025)

Then Mrs. Rom also said that: "The people here do care about *Reog*. We are often present at every event, and if the community needs help, usually the community participates in mutual cooperation. So the preservation of *Reog* is not only carried out by the community, but also supported by the community." (Interview November 17, 2025)

Bungkal Village provides strong support for the preservation of *Reog* carried out by the *Budoyo Taruno* Community. This support can be seen from the involvement of residents who are routinely present during training and performances, as well as their assistance in preparing various village activities featuring *Reog*. The active participation of this community shows that *Reog* preservation efforts are not only the responsibility of the community, but also supported by the villagers so that the tradition remains alive and recognized by the younger generation.



Figure 3. *Reog Taruno* Budoyo Art Show
Source: Author

Furthermore, to find out the role of the school in the preservation of *Reog*, when asked "Does the school play a role in introducing or supporting the preservation of *Reog Ponorogo* in the educational environment?", the representative of the school, Mr. Ahmad Muhkam said: "Yes, the school plays a role. We introduce *Reog* through extracurricular and cultural activities at school, so that students can learn and get directly involved." (Interview November 20, 2025)

Ibu Wahyu also said: "We also often involve students in school performances or events. That way, they get to know and be more interested in *Reog*." (Interview November 20, 2025)

To find out the obstacles in cultural preservation, the researcher also asked the agency, community, community, and school about the challenges of maintaining the authenticity of *Reog Ponorogo*. The question is, "What do you think is the biggest challenge in maintaining the authenticity of the traditional values of *Reog Ponorogo* in the midst of the development of the times?" the agency through Mrs. Puput said: "The challenge is in the interest of the younger generation which is starting to decrease due to the many influences of modern culture. In

addition, maintaining the authenticity of *Reog's* movements and practices is also not easy because it requires art actors who really understand the traditions." (Interview November 25, 2025)

From the *Reog Taruno Budoyo* community, Sintiya said: "Young people now prefer modern things, so sometimes it is difficult to get them to practice consistently. If you are not careful, the original elements of *Reog* can change because they follow the trend." (Interview November 17, 2025)

From the people of Bungkal Village, Mrs. Tutik said: "The challenge is to keep the children willing to learn *Reog*. The problem is that now there are many other entertainments, so I am afraid that traditional values will be lost if they are not continuously introduced." (Interview November 17, 2025)

Meanwhile, from the school, Mrs. Wahyu explained: "The difficulty is in the busy time and school activities, so *Reog* cannot always be included regularly. In addition, students' interests are also affected by the development of more modern times." (Interview November 20, 2025)

The results of observations and interviews show that efforts to preserve *Reog Ponorogo* Art in Bungkal Village are carried out through collaborative support between the office, the *Reog Taruno Budoyo* community, schools, and the village community. The Cultural Office carries out routine coaching programs in the form of training, mentoring, and the provision of facilities for studios and communities, as well as organizing *Reog* festivals and performances as an effort to revive traditions.

Observations in the field show that the Taruno Budoyo community actively holds exercises that involve the young generation from elementary school, then gives them the opportunity to perform at village activities so that they feel involved in art preservation. The people of Bungkal Village also play a role through attendance at *Reog* exercises and performances, as well as participating in helping in the preparation of every activity that displays the art. The school also supports the preservation of *Reog* through extracurricular activities and student involvement in cultural performances. Overall, the results of the study show that the preservation of *Reog* in Bungkal Village takes place through the cooperation of various parties who complement each other, so that the tradition remains alive and passed on to the next generation.

2) Integration in Education

Integration in education is the process of inserting, connecting, and harmonizing certain values, concepts, or materials into learning activities and the school environment in a systematic manner. This integration aims for students not only to gain knowledge, but also to understand, feel, and internalize these values through relevant learning activities. So "does the Culture, Tourism, Youth, and Sports Office have a cooperation program with schools in introducing the art of *Reog Ponorogo* to students?" Mrs. Puput said: "Yes, the service cooperates with the school. We introduce *Reog* through coaching, training, and cultural activities that involve students so that they get to know regional arts better." (Interview November 25, 2025)

Mr. Marji said: "The agency has a cooperation program with schools to introduce *Reog*, such as coaching and cultural counseling. We also often involve schools in the *Reog* festival so that students can learn directly. If needed, we help provide trainers. The goal is for the younger

generation to know and care more about *Reog*." (Interview November 25, 2025)

Then from the Taruno Budoyo Community, when asked "How is the support of parents and the community in supporting children to know and love the Art of *Reog*?", Sintiya stated: "Parents here are quite supportive, Mas. They usually let their children participate in training and sometimes also take part in the delivery. Local residents are also often present when there is an event or performance, so the children are more enthusiastic about participating in *Reog*." (Interview November 17, 2025)

Then Anugrah Tatag added: "In my opinion, the support can be seen from the presence of parents and residents every time there is a training. Many help prepare equipment as well, Mas. With such a supportive atmosphere, children become more courageous to learn and become more interested in *Reog*." (Interview November 17, 2025)

The support of parents and the community is quite strong in supporting children to know and love the Art of *Reog Ponorogo*. Parents generally give permission, escort, and support children during exercise. The public was also present to watch and help if there was a stage preparation.

Then from the people of Bungkal Village, when asked, "What is the form of educational activities or training carried out by the community to introduce *Reog* to Bungkal Village students?"

Mrs. Rom said that: "Usually the community only holds regular exercises at the village hall, and children can come and see or try if they are interested." (Interview November 17, 2025)

Then Mrs. Tutik said: "Yes, the activities are normal, mas, usually children are invited to watch exercises or help when there is a village event. Sometimes the community also introduces the basic movement of *Reog* to children who often play around the training ground." (Interview November 17, 2025)

Educational activities carried out by the community in introducing *Reog* to Bungkal Village students are still taking place in a simple but quite effective manner. The community regularly holds exercises at the village hall, and children are allowed to watch or try out basic movements if interested. In addition, children are also often involved in village activities, such as helping with event preparations or participating in the introduction of *Reog* movements given informally around the training site.

Furthermore, from the school, when asked "Does the school include *Reog* cultural values in extracurricular activities?" Mr. Ahmad Muhkam said: "Yes, the school includes *Reog* values in extracurricular activities. Usually through traditional art training or cultural introduction in art class. The goal is for students to continue to know and understand *Reog* from an early age." (Wawanca 20 November 2025)

Then Mrs. Wahyu also said: "In addition, when there are school activities such as commemorations of holidays or cultural performances, we also involve *Reog* elements. In this way, *Reog*'s values are still conveyed to students." (Interview November 20, 2025)

N 2 Bungkal Junior High School has included *Reog* cultural values in extracurricular activities. Through traditional art exercises that are carried out regularly 2 times a week, students are introduced to the basic movements, meanings, and cultural values contained in *Reog*. In addition, the school also integrates *Reog* elements in various activities, such as cultural performances and commemorations of holidays.

Furthermore, to understand the dynamics of cultural preservation in the modern era, the researcher asked, "To what extent do you think the role of Education can help preserve the culture of *Reog Ponorogo* for the younger generation?"

Mr. Marji from the Culture, Tourism, Youth and Sports Office said: "Education has a very big role in maintaining the sustainability of *Reog Ponorogo*. Through school, children can be introduced from an early age to the history, values, and meaning of *Reog*. Local content and extracurricular activities are very helpful in fostering a sense of love for culture in the younger generation. With directed education, *Reog* is not only seen as a spectacle, but also as a cultural identity that must be preserved." (Interview, November 25, 2025)

From the Anugrah Tatag community, information was obtained that: "Education is not only in schools, but also in studios. Children who learn *Reog* directly in a community environment usually better understand its techniques and philosophical values. Learning like this makes them feel involved and responsible for preservation. The role of education really helps attract the interest of the younger generation to continue to love *Reog*." (Interview, November 12, 2025)

Meanwhile, Mother Rom explained: "In my opinion, education also starts at home. Parents must introduce their children to regional culture, including *Reog*. If they have been introduced from a child, they must prefer and want to participate in training or cultural activities. So the role of the family in educating children about culture is also important so that *Reog* is not lost." (Interview, November 17, 2025)

From school, Mr. Ahmad Muhkam said: "At school, we try to include *Reog* culture in learning and extracurricular activities. Education can be a bridge for students to get to know and understand the art of *Reog Ponorogo*. The challenge is how to make this cultural learning more interesting. But with a creative approach, education can really help preserve *Reog* among the younger generation." (Interview, November 20, 2025)

The results of observations and interviews show that the role of education in the preservation of *Reog Ponorogo* culture in Bungkal Village is realized through the involvement of the office, community, school, and community in the process of introducing culture to the younger generation. Observations in the field show that *Reog* training activities carried out by the community often involve school children, who are encouraged to attend by the school and parents. From the official side, it was explained that there are coaching programs, cultural training, and cooperation with schools to include local cultural materials in learning activities. The *Reog* Taruno Budoyo community also supports through routine exercises as a cultural learning space for children and adolescents. Meanwhile, the school integrates *Reog* cultural values through extracurricular activities and student participation in village performances, so that the cultural learning process can take place directly and applicatively.

The results of the interviews showed the same perception from all parties. Education is considered to be one of the most effective means to instill cultural understanding from an early age because it can provide a directed and sustainable learning space. However, the informants also assessed that challenges remain, especially as the younger generation's interest in traditional arts began to decline due to the influence of technology and digital culture. Therefore, cultural learning in schools is considered to need to be developed in a more creative and interesting way in order to be able to regrow students' interest and strengthen their understanding of traditional *Reog Ponorogo* values.

3) Digitalization of Culture

Cultural digitalization is the process of utilizing technology, such as social media, websites, and audio-visual content, to document, disseminate, and promote traditional arts to make them more accessible to the public, especially the younger generation. Through digitization, information about *Reog Ponorogo* can be introduced more widely and quickly. Based on this, the researcher asked, "How does the Agency utilize digital media in promoting *Reog Ponorogo*?" Then Mrs. Puput revealed: "The agency utilizes digital media through uploading cultural content on social media, publication of activities, and documentation of *Reog* performances. In this way, information about *Reog* can spread faster and reach a wider community." (Interview, November 25, 2025)

Furthermore, Mr. Marji explained: "We use digital platforms such as social media and the official website to promote *Reog*. Usually in the form of photos, videos, and information on cultural activities. Digital media really helps increase people's interest, especially the younger generation, to get to know *Reog Ponorogo*." (Interview, November 25, 2025)

Through social media, official websites, as well as photo and video content, the agency actively publishes cultural activities, performance documentation, and information related to *Reog* to reach a wider community. The use of this digital platform is considered to be able to increase the visibility of *Reog's* art and attract the attention of the younger generation who are more familiar with technology.



Figure 4. Instagram ponorogo.tourism managed by disbudparpora
Source: ponorogo.tourism instagram account

The researchers also traced how the digitalization process takes place at the community level. This is important because the community has a direct role in displaying art activities to the community. Based on this, the researcher asked, "Does the community use media to display *Reog Ponorogo* training activities or performances?", Anugrah Tatag said: "Yes, we usually use social media such as Facebook and Instagram to upload training activities. We also sometimes

upload short videos when there is a performance. The goal is to let the community know that the community is still active." (Interview, November 12, 2025)

Then Sintiya also revealed: "We use digital media so that more people can see. If there is a post, many residents' comment or give support. Children also became more enthusiastic because they felt appreciated. Even though it's simple, social media is enough to help promote our activities." (Interview, November 12, 2025)

The *Reog* Taruno Budoyo community uses digital media simply to share photos and videos of exercises and performances. The upload helps introduce community activities to the community and increase the enthusiasm of members, especially the younger generation.

The use of social media also affects the way people know and enjoy traditional arts. Many citizens now access cultural information through digital platforms. Based on this, the researcher asked, "Do people often see *Reog*'s performances through social media?" Mrs. Rom said: "Yes, people now often see *Reog*'s performances through social media. Usually from Facebook or WhatsApp. Sometimes if there is a village event that is recorded, residents watch it through the video." (Interview, November 17, 2025)

Then Mrs. Tutik also said: "Often, Mas. The problem is that now nothing is widely shared on social media. Residents sometimes see *Reog*'s rehearsals or performances from videos uploaded by friends or family. So even if they don't come directly, they can still follow." (Interview, November 17, 2025)

To find out how the use of digital media is carried out in the school environment, the researcher asks the question, "Have schools ever used social media such as YouTube, Instagram, or TikTok to display or document activities related to *Reog Ponorogo*?"

Mrs. Wahyu said: "The school has used social media such as Instagram and YouTube to upload documentation of activities, including when there are performances or extracurricular exercises of *Reog*. The goal is that parents and the community can also see the development of cultural activities in schools." (Interview, November 20, 2025)

Meanwhile, Mr. Ahmad Muhkam explained: "Yes, we use school social media to share *Reog*-related activities, especially when there are big events or cultural performances. Social media helps the dissemination of information faster and makes students more enthusiastic because they can see the results of their activities digitally." (Interview, November 20, 2025)

In the process of cultural digitalization, various parties certainly face a number of challenges, both in terms of resources, technological capabilities, and public interest. To understand this, the researcher asked, "What are the main obstacles in efforts to digitize *Reog Ponorogo* culture?"

Mrs. Puput said: "In cultural digitalization, the main obstacle is the limitation of human resources and facilities. Not all art actors are used to using technology, so the process of documenting and managing digital content has not been able to run optimally." (Interview, November 25, 2025)

Meanwhile, Sintiya explained: "In the community, the obstacle is in content management. The camera and lighting are inadequate, and there are only a few people who can take care of social media, so uploads are sometimes not routine." (Interview, November 12, 2025)

Mrs. Rom added: "The obstacle is more to people's ability to access digital media. Not all residents understand how to use social media, so information about *Reog* digitally cannot

always be followed by everyone." (Interview, November 17, 2025)

Meanwhile, Mrs. Wahyu explained: "At school, the obstacle is limited time and energy. Teachers focus on teaching, so they have not been able to maximize their ability to create or manage digital content about *Reog*." (Interview, November 20, 2025)

Based on the results of the researchers' observations and interviews with the Cultural Office, the *Reog* Taruno Budoyo Community, the people of Bungkal Village, and the school, it was found that efforts to digitize the culture of *Reog Ponorogo* still face a number of obstacles caused by the lack of understanding of various parties in the use of digital technology. The results of the researchers' observations in Bungkal Village show that the digitization process in the preservation of *Reog Ponorogo* is still not running optimally. The routine training activities of the *Reog* Taruno Budoyo community actually have great potential to be documented and published as a medium for cultural promotion, but the supporting facilities such as cameras, lighting, and editing equipment are inadequate. In the school environment, researchers found that the use of digital media for cultural learning is still limited to taking simple documentation during extracurricular activities. Meanwhile, the village community showed enthusiasm for *Reog*'s activities, but limited knowledge and technical skills made them unable to support the management of digital content to the maximum.

The findings of these observations were strengthened by the results of interviews with the Cultural Office, the *Reog* Taruno Budoyo community, schools, and the community. The agency explained that budget limitations and a lack of digital experts hinder efforts to document culture professionally. The *Reog* community leader added that members' ability to create and process digital content is still minimal, so the documentation of activities is often not optimal. From the community's side, it was conveyed that limited access to digital media is an obstacle when wanting to share documentation of *Reog*'s activities on social media. Meanwhile, the school revealed that there is no special training on cultural digitalization for teachers and students, making the use of digital media in the preservation of *Reog* not able to run in a directional manner. Overall, the results of the interviews show that the obstacles to the digitalization of *Reog Ponorogo* stem from limited facilities, technical capabilities, and supporting infrastructure, so that capacity building and more comprehensive support from various parties are needed.

4) Community Engagement

The *Reog* Taruno Budoyo community plays an important role in maintaining the sustainability of *Reog* art in Bungkal Village. Their involvement can be seen through regular training, stage preparation, and coaching new members from among children and adolescents. The community is also a cultural learning space, where senior performers introduce dance, music, and traditional values to the younger generation. Through ongoing activities, the community helps ensure that the *Reog* tradition remains alive and well known by the community. So, "what is the form of official cooperation with the *Reog* community and the community in carrying out cultural activities?"

Mrs. Puput explained: "The form of cooperation that we carry out is usually through the coordination of activities, such as coaching, cultural event assistance, and facility support when there is a *Reog* performance. The service also often involves the community and the community in the official agenda so that cultural preservation can run together." (Interview, November 25, 2025)

Meanwhile, Mr. Marji said: "The cooperation is more about collaboration activities, for example when there is a festival or village performance, the agency coordinates with the *Reog* community and the community to prepare dancers, equipment, and event publications. We support each other so that cultural activities can be carried out properly." (Interview, November 25, 2025)

The cooperation between the office, the *Reog* community, and the community in Bungkal Village is clearly seen in the various cultural activities they carry out. The service plays the role of a party that facilitates and provides support, while the *Reog* community is the main implementer of art activities in the field, and the community plays an active role as supporters and participants in each activity. The involvement of these three parties creates a complementary relationship in maintaining the sustainability of *Reog* art.



Figure 5. Assistance for festival events in Bungkal Village

Source: Archives of the Department of Culture, Youth Tourism and Sports

In the implementation of *Reog* art activities, the surrounding community has an important role as the main supporter of the sustainability of community activities. Citizen participation is usually seen during exercises and performances, either through attendance, technical assistance, and environmental support. To understand this form of involvement more clearly, the researcher asked, "What is the form of involvement of the surrounding community in every performance or training activity of *Reog* Taruno Budoyo?" Anugrah Tatag said: "If it is from the surrounding community, they usually help when we hold rehearsals or stage preparations. Some help prepare the place, set the sound, or simply help tidy up the equipment. Their presence is also a form of support because it makes the training atmosphere more lively." (Interview, November 12, 2025)

Then in the meantime Sintiya also said: "The community is often involved, especially if we practice at the village hall. They come to see, encourage, and sometimes help with small things such as arranging the location or taking care of the needs during stage preparation. The presence of these residents makes community members more excited." (Interview, November 12, 2025)

The community's involvement in *Reog* Taruno Budoyo's activities looks quite strong and spontaneous. Residents were not only present as spectators, but also helped with various technical needs such as preparing the location, supporting the smooth training, and giving encouragement to community members. This support shows that the sustainability of *Reog* in Bungkal Village does not only depend on the community, but also on the active participation of the community who contribute to maintaining the sustainability of these cultural activities.

To understand the extent of residents' support for the sustainability of *Reog* activities, the researcher traced the form of community participation in helping the community, both in the form of moral and material support. Based on this, the researcher asked the question, "How much is the participation of the community in helping the activities of the *Reog* community, both morally and materially?"

Mrs. Tutik said: "When it comes to participation, the residents here are quite supportive, Mas. Usually we provide food or drink assistance if there is a practice or performance. Sometimes mutual cooperation also helps prepare the place. Moral support is also there, such as watching and cheering." (Interview, November 17, 2025)

Then furthermore, Mrs. Rom said: "The participation is quite large. Many residents helped as much as they could. Some help with consumption, some give a little funds if needed. Residents are also often present during performances as a form of support so that the community remains enthusiastic." (Interview, November 17, 2025)

It can be seen that the people of Bungkal Village provide considerable support, both in the form of energy, consumption, and attendance during performances. This support is what helps the continuity of community activities to continue.

Schools also have an important role in supporting student involvement in art activities outside the school environment, including *Reog* activities organized by communities and villages. To find out the form of support, the researcher asked the question, "How do schools engage students to participate in *Reog* Art activities outside the school environment?" Mr. Ahmad Muhkam said: "Usually we give permission and support if there are students who want to participate in *Reog* performances outside of school. The teacher also informed about *Reog* activities in the village, so that interested children could join. If the activities are positive, the school will definitely support." (Interview, November 20, 2025)

Then Mrs. Wahyu also said: "The school supports through notifications to students, especially those who like art. Sometimes we also invite them to watch or help with the event if there is a *Reog* performance in the village. The important thing is that students are monitored and their activities do not interfere with learning." (Interview, November 20, 2025)

The government, the art community, the community, and schools are four parties that are interrelated in an effort to maintain the sustainability of *Reog Ponorogo* Art. This synergy between parties is very necessary so that cultural preservation can run more in a more directional and sustainable manner. To understand how the ideal form of cooperation is expected from these various parties, the researcher then asks the question, "What do you think is the ideal form of synergy between the government, the arts community, the community, and schools to maintain the sustainability of *Reog Ponorogo*?" Mr. Marji said: "In my opinion, the ideal synergy is if the government can provide support in the form of coaching programs and facilities, then the community actively carries out art activities. The community also supports every activity, and the school provides a space for students to get to know *Reog* from an early age." (Interview, November 25, 2025)

Then, Sintiya also said: "Good synergy is if all parties support each other. The community needs the help of the government and the community, so the school also introduces *Reog* to the children. Thus, everything moves together." (Interview, November 12, 2025)

Furthermore, Mrs. Tutik said: "In my opinion, all parties must cooperate with each other. The government helps through programs, the community holds exercises and performances,

the community supports, and schools introduce *Reog* to students. If all roads are in place, *Reog* can continue to be preserved." (Interview, November 17, 2025)

Meanwhile, Mrs. Wahyu explained that: "The ideal synergy is when schools, governments, communities, and communities complement each other. Schools teach and mentor students, the government provides facilities, the community provides practice spaces, and the community provides support." (Interview, November 20, 2025)

Based on the results of observations and interviews with the office, the *Reog* Taruno Budoyo community, the people of Bungkal Village, and the school, it was found that the involvement of various parties in the implementation of *Reog* cultural activities has been going quite well, although it still has some limitations. The researcher's observations show that the *Reog* community is actively conducting routine exercises, fostering new members, and preparing for performances. The community seemed to be involved in supporting the activity by helping to prepare the location, providing consumption, and being present as spectators during the performance. The school is also seen providing space for students to participate in art activities outside of the school environment. In addition, the office has a role in assisting cultural activities and coordinating programs with the community.

The findings of these observations were reinforced by the results of the interviews. The agency explained that the form of cooperation is carried out through coordination of activities, coaching, and facility support. From the community, it was conveyed that the community often helps with technical needs during training and performances, as well as giving encouragement to members. Residents also participated through manpower, consumption, or moral support during the activity. The school said that they provide permission, information, and encouragement to students who want to participate in *Reog* activities outside of school. Overall, the interviews showed that the implementation of *Reog* activities in Bungkal Village runs through collaboration between the office, community, community, and school, so that the sustainability of cultural preservation can be maintained.

5) Supporting and inhibiting factors in efforts to preserve the Art of *Reog Ponorogo*.

To understand the various factors that support and hinder efforts to preserve the *Reog Ponorogo* Arts, the researcher conducted observations and interviews with the agency, the community, the community, and schools. Each party has its own role in supporting the sustainability of cultural activities in Bungkal Village. To explore further about the driving factors from the local government side, the researcher asked the question, "What factors most support the success of the service in implementing the *Reog* cultural preservation program? Is there any special budget and regulatory support?" Mr. Marji said:

"The most supportive factor is the existence of a budget from the government and regulations that have regulated cultural preservation. Thus, the program can run because there is a clear legal and funding basis." (Interview, November 25, 2025)

Meanwhile, according to Mrs. Puput, she said: "Budget support is indeed very helpful, especially for coaching activities and organizing cultural events. In addition, the existence of a policy from the government makes it easier for the agency to plan and implement the *Reog* preservation program." (Interview, November 25, 2025)

The Ponorogo Regency Culture, Tourism, Youth, and Sports Office feels helped by the regular budget support allocated through cultural programs, so that coaching activities, festivals, and community assistance can run. In addition, the existence of regulations that

regulate the preservation of traditional arts is also the basis for the agency to run programs in a directed manner. Cooperation support with the community and the community also strengthens the effectiveness of the program because activities can be carried out collaboratively.

In addition to support from the government, the sustainability of the preservation of *Reog Ponorogo* is also influenced by the internal conditions of the community as the main actor in the field. The *Reog Taruno Budoyo* community has its own dynamics in maintaining the spirit of its members, both in training, performance, and coaching the younger generation. To understand the motivations and obstacles they faced, the researchers then asked the question, "What factors most support the community's enthusiasm to continue to preserve *Reog Ponorogo*? And what is the biggest obstacle?" Sintiya explained: "What makes us enthusiastic is because many young people still want to participate in training. The support of the residents also makes us even more motivated. If the obstacle is usually a matter of equipment, sometimes it is incomplete or needs to be repaired." (Interview, November 12, 2025)

Then Anugrah Tatag also said: "Our spirit arose because we wanted to keep the tradition so that it would not be lost. But the obstacle is in funds and time. If you want to perform, it costs money to prepare, while members also have their own busyness." (Interview, November 12, 2025)

The *Reog Taruno Budoyo* community can see that the community's spirit in preserving *Reog* is greatly influenced by the love for local culture and support for the surrounding environment. However, some obstacles such as limited facilities and lack of regeneration are also still felt. This finding is an illustration that conservation efforts are still ongoing, but require stronger support from various parties.

To find out the views of the residents of Bungkal Village regarding the sustainability of *Reog Ponorogo Art*, the researcher traced the community's perception of the factors that keep *Reog* alive and the obstacles that are still faced in its implementation. On that basis, the researcher asked the question, "According to the community, what is the main factor in *Reog* staying alive in this village, and what are the obstacles that he often faces?" Mrs. Rom said: "*Reog* still survives because the community still supports and is often present at every activity. The obstacle is usually in funds and equipment that are sometimes lacking." (Interview, November 17, 2025)

Then Mrs. Tutik explained: "The residents here still have a sense of belonging to *Reog*, so the activities are always crowded. But the obstacles are almost the same, such as costs and manpower that are not always sufficient." (Interview, November 17, 2025)

Students' interest in traditional art activities, including *Reog*, is influenced by various factors both from the school environment and from the students themselves. To find out what are the things that make students interested or less interested in participating in traditional art activities, the researcher then asks the question, "What factors make students interested or less interested in traditional art activities such as *Reog*?" Mr. Ahmad Muhkam explained: "Children are usually interested if they often see *Reog* performances or have friends who participate in the exercises. But there are also those who are less interested because they feel that the training is heavy and prefer other more modern activities." (Interview, November 20, 2025)

Furthermore, Mrs. Wahyu also explained: "In my opinion, students' interest arises if they like art or are used to knowing *Reog* since childhood. Those who are less interested are usually because they don't have time, or feel that *Reog* needs energy and discipline, so they choose

other activities." (Interview, November 20, 2025)

In an effort to preserve *Reog Ponorogo* in Bungkal Village, various parties such as offices, communities, communities, and schools have their own roles. However, through observations and interviews with researchers, it can be seen that each party still faces certain obstacles, both in terms of facilities, funding, and the involvement of the younger generation. To find out the solution that the speakers considered most appropriate in overcoming these obstacles, the researcher then asked the question, "What is the best solution so that the factors that inhibit the preservation of *Reog* can be overcome together?" According to Mrs. Puput: "The best solution is if all parties sit together and develop a clear program. The agency can help through mentoring and providing facilities so that *Reog* activities can run more smoothly." (Interview, November 25, 2025)

Then Anugrah Tatag from also said: "The important thing is cooperation. The community needs support from the government and the community so that training and performance activities can continue. If there are obstacles discussed together, it will be easier to overcome." (Interview, November 12, 2025)

Furthermore, Mrs. Wahyu explained: "In my opinion, the solution is open to each other. Schools are ready to support through education and provide learning spaces for students, but also need to coordinate with the community and the government so that their activities can be directed." (Interview, November 20, 2025)

Meanwhile, Mrs. Tutik said: "If all parties help each other, the problem can be solved. The community is also ready to support personnel and attendance, as long as there is good communication and *Reog* activities are carried out regularly." (Interview, November 17, 2025)

b. Supporting Factors for the Preservation of *Reog Ponorogo*

Based on the results of observations and interviews, there are several factors that support efforts to preserve *Reog Ponorogo* in Bungkal Village. Local government support through the provision of budgets, regulations, and the coaching program is the main factor that encourages the sustainability of *Reog's* activities. The agency plays a role in providing assistance to the art community, so that training and staging activities can run in a directed manner. In addition, the existence of the *Reog Taruno Budoyo Community* is an important force in the preservation of *Reog*. The community regularly hosts rehearsals and performances that are driven by members' love for local culture. The support of the people of Bungkal Village also strengthens conservation efforts, as can be seen from the participation of residents in every *Reog* activity, both as spectators and as supporters of activities.

Another supporting factor comes from the school which provides space for students to get to know and learn *Reog* art through learning and extracurricular activities. The role of this school helps the process of regenerating art actors and instilling cultural values in the younger generation from an early age, so that *Reog* remains known and in demand by students.

c. Factors Inhibiting the Preservation of *Reog Ponorogo* Art

The results of observations and interviews also show that there are several factors that hinder the preservation of *Reog Ponorogo*. The limited facilities and equipment of the arts are still the main obstacle for the community in carrying out exercises and performances optimally. Limited funding also often affects the intensity of activities that can be carried out by the arts community.

In addition, the involvement of the younger generation in *Reog* activities has not been evenly distributed. The school said that students' interest in *Reog* is influenced by habits, social environment, and high demands for discipline in the training process, so that not all students are able to survive and commit sustainably. From the community side, although the participation of residents is still quite good, obstacles in the form of limited manpower and costs are still felt, especially in supporting large-scale activities. This condition shows that efforts to preserve *Reog Ponorogo* still require strengthening collaboration, improving facilities, and special strategies to encourage the involvement of the younger generation so that preservation can run more sustainably.

CONCLUSIONS

The strategy for preserving the Art of *Reog Ponorogo* through the *Reog Taruno Budoyo Art Community* in Bungkal Village, Bungkal District, Ponorogo Regency, has been running quite well based on cultural revitalization indicators (routine exercises, village/district performances with the support of the Cultural Office), educational integration (school extracurriculars even though they are limited in time), digitalization (simple documentation via social media for the reach of the younger generation), and community involvement (community mutual cooperation, schools, government). These efforts bring the value of local traditions to life in a sustainable manner, although challenges such as youth interest, funding, and digital optimization remain. To strengthen preservation, cultural revitalization needs to intensify innovative training/performances for the younger generation with the support of government facilities; educational integration is developed in a structured way via school-community-agency cooperation for local content in the curriculum; Digitalization is enhanced planned through continuous photo/video archives on social media/platforms for promotion/education; and community involvement is expanded with active participation of the community (not just spectators) and continuous synergy between parties so that *Reog Ponorogo* remains a strong cultural identity.

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