

Students' Perceptions of Reog Ponorogo Art: Case Study of High School Students in Ponorogo

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Abstract. The Reog Ponorogo art has provided different perceptions for high school students in Ponorogo. This study aims to describe high school students' perceptions of the art of Reog Ponorogo. The research sample consisted of 80 students randomly selected from the overall population. Data were collected through a Likert scale-based closed questionnaire and in-depth interviews with five students to further explore the reasons behind their perceptions. The indicators used in assessing student perceptions are acceptance, attention, involvement, and willingness to participate. Quantitative and qualitative data analysis methods were used. The results showed that most students positively perceive the Reog Ponorogo art. 96,5% of students showed acceptance, 82.5% showed attention, 73,5% showed involvement, and 83% showed willingness to participate. Analysis of the interviews revealed that positive perceptions were influenced by students' personal experiences, such as their knowledge and information, their own and their family's involvement, and their direct observations.

Keywords: Reog Ponorogo art; students' perception.

1 Introduction

The art of Reog Ponorogo is one of Indonesia's cultural heritages widely recognized by the public. This art originated from Ponorogo and spread to various regions in Indonesia[1]. This art has also been developed and studied abroad, such as in the Netherlands, Malaysia, America, Hong Kong, and Japan[2].

Reog Ponorogo is a unique art form because it uses a vast tiger-shaped mask decorated with peacock feathers called 'Dhadhak Merak'[3]. This mask can weigh up to 40—50 kilograms. In this art, the Singo Barong character uses the mask by lifting and biting it.[2]The Klana Sewandana and Bujangganong dancers embody other characters in this art. Jathil dancers and Warok are supporting characters in this art, performed with costumes and gamelan music accompaniment.

The art of Reog Ponorogo is still often held at various events. This reog art is realized in two types: reog obyok and reog festival[4]. Reog obyok is reog art performed on the streets, fields, and villages[5]. It is usually performed at events such as circumcision, village cleaning, independence celebrations, and the Suro month commemoration[3]. Meanwhile, festival reog is

a reog that is performed on stage with good lighting, makeup, and music. In Ponorogo, the National Reog Festival has been held annually by the government since 1997[6] and is attended by various Reog communities throughout Indonesia[7]. Many foreigners also watch the event at this festival[8].

Reog Ponorogo is still well preserved because the people of Ponorogo have maintained this art for generations[9]. With the existence of art studios, Reog communities, student activity units, and school extracurricular activities[2][10][11], Reog Ponorogo is expected to remain the pride of the young generation of Indonesia. Moreover, the government has announced that Reog Ponorogo has been designated as one of the original performing arts by UNESCO and is currently listed as an Indonesian intangible cultural heritage[12].

Nevertheless, the people of Ponorogo remain part of a pluralistic society. The community's perception of Western culture as a way of modernization is the root cause of the destruction of local culture[13][14]. Everything Westerners do is considered modern and prestigious, as are their lifestyles and thought processes. People who try to change with the times eventually face cultural conflicts and often forget their culture. The belief that traditional arts are only for older adults and are outdated is another factor contributing to the decline of traditional art culture.[13].

As part of the pluralistic society and young generation in Ponorogo, high school students have different perceptions of these arts. High school students who belong to Generation Z today have a life entirely of technology, following modernity, and tend to be ignorant of the world around them[15][16]. Based on this, this study aims to determine high school students' perceptions of the art of reog Ponorogo.

2 Research Method

This study used a quantitative approach to measure students' perceptions of Reog Ponorogo's art. The sample consisted of 80 students randomly selected from the population of state high school students in Ponorogo. The data collection technique used a questionnaire with a Likert scale to measure the dimensions of perception, such as (a) acceptance, (b) attention, (c) involvement, and (d) willingness to participate. The questionnaire was designed in a closed-ended form with four answer options for each statement, ranging from "strongly agree" to "strongly disagree," which provided measurable data related to students' perceptions. As a complement, in-depth interviews were conducted with five students purposively selected based on the questionnaire results to dig deeper into the reasons behind certain perceptions, providing a richer context to the quantitative data.

The questionnaire results were analyzed quantitatively by calculating the frequency and percentage of each category of answers to describe the pattern of students' perceptions. Then, this data was described qualitatively to identify key themes. In-depth interviews complemented the analysis with detailed explanations, resulting in a more comprehensive understanding of students' perceptions of Reog Ponorogo.

3 Result And Discussion

Analysis of perceptions of Reog Ponorogo art was carried out by distributing questionnaires to 80 student respondents. The questionnaire consists of four indicators with five statements each.

The quantitative data is supported by qualitative data based on interviews with several students. Figure 1 below illustrates the frequency of students' perceptions of Reog Ponorogo art.

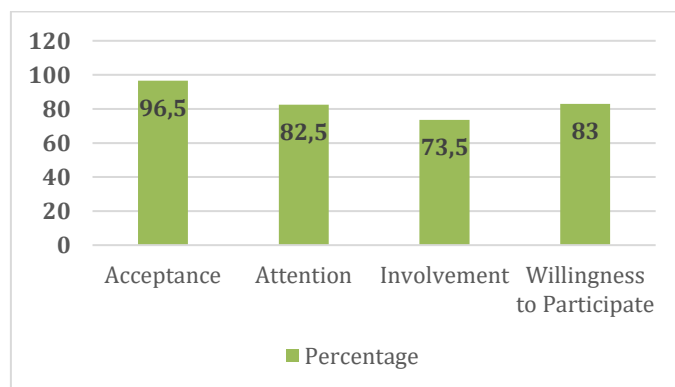


Figure 1. The frequency of students' perceptions of Reog Ponorogo art

Based on this figure, students tend to perceive Reog Ponorogo's art positively. 96,5% of students showed acceptance, 82,5% showed attention, 73,5% showed involvement, and 83% showed willingness to participate. The following is an explanation of each aspect.

3.1 Acceptance

In this aspect, there are 5 statement sentences, namely (a) I feel proud of Reog Ponorogo as an Indonesian culture, (b) I consider Reog Ponorogo art essential to be preserved, (c) I value Reog Ponorogo as part of a valuable cultural heritage, (d) I feel that the Reog Ponorogo art deserves to be performed at various events, both domestically and abroad, dan (e) I support if my school organizes a Reog Ponorogo performance, which can be seen in Table 1 below.

Table 1. Students' perceptions of Reog Ponorogo's art on the acceptance aspect

No.	States	Percentage (%)			
		Strongly agree	Agree	Disagree	Strongly disagree
1.	I feel proud of Reog Ponorogo as an Indonesian culture	82,5	15	2,5	0
2.	I consider Reog Ponorogo's art important to be preserved	82,5	15	2,5	0
3.	I value Reog Ponorogo as part of a valuable cultural heritage	78,75	16,25	3,75	1,25
4.	I feel that the Reog Ponorogo art deserves to be performed at various events, both domestically and abroad	72,50	23,75	2,5	1,25
5.	I support it if my school organizes a Reog Ponorogo performance	66,25	30	2,5	1,25

Based on the first statement, more than 95% of students agreed that Reog Ponorogo is an Indonesian culture that deserves to be a source of pride. Reog Ponorogo is also essential to preserve, according to the student's answers, through more than 95% agreement on the second acceptance indicator. In the third statement, students also had a positive perception. Students' approval of Reog Ponorogo as part of a valuable cultural heritage reached 95%. It is also supported by some interview results, which show that students agree that Ponorogo is an Indonesian cultural heritage that needs to be preserved and introduced to the world. The following are the results of the interviews.

"I know reog is a cultural heritage from my region (Ponorogo), so I should be proud of this art." (SHL)

"I am proud to be a Ponorogo citizen because of the Reog Ponorogo art that many people around the world know." (AN)

"The Reog Ponorogo art is still preserved and must continue to be preserved because this art is a priceless cultural heritage." (TRI)

This data follows the opinion that Reog art is an original art from Ponorogo[17][1]. Reog is a valuable cultural heritage that should be preserved. It has been designated as one of the original performing arts by UNESCO and is currently registered as an Indonesian intangible cultural heritage[12].

Furthermore, the last two statements received more than 95% agreement from students, and only less than 5% disagreed. The statements were related to Reog Ponorogo being worthy of being performed domestically or abroad and students' support if the school held a Reog performance. This result shows a positive perception of the student acceptance of the existence of Reog Ponorogo. The following is an interview result with a student supporting the statement.

"Indeed, the world is already familiar with Reog, but more news about this art is needed to increase its visibility internationally." (AN)

"In Ponorogo, the FRN (National Reog Festival) is held yearly. In my neighborhood, there are still reog performances. I agree that reog performances should be featured in many domestically and abroad events." (GCP)

Based on some of these quotes, Reog Ponorogo still exists today[10][18]. Many data show that the art of Reog Ponorogo is recognized by foreigners and even performed abroad, such as in America, France, and several other cities worldwide[19][18].

The Ponorogo government has also held a National Reog Festival since 1997[6]. This festival attracts the attention of the reog community to participate in the competition. The festival not only attracts local people but also foreigners[8]. They attend this festival as audiences, observers, or researchers exploring matters related to reog Ponorogo. In addition, Reog art was chosen as the main icon of tourism promotion[18].

In some educational environments in Ponorogo, Reog art has become an extracurricular activity[2][20]. It also supports the development of this art by teaching it to the younger generations. One example is the following interview excerpt.

"My school has a reog extracurricular program. I am delighted if there is a reog performance at school, which is usually held during birthdays or school farewells." (TRI)

3.2 Attention

Attention is a mental process when a stimulus or set of stimuli stands out in consciousness when other stimuli are weakened[21]. Attention occurs when someone concentrates on one of the sensory organs. Attention also means a direct response or description of a person's absorption

in knowing some things through his five senses. Attention is performed in the spatial domain, and humans use attention maps to help them focus on information[22]. In this research, the attention aspect is related to the Reog Ponorogo art.

In this aspect, five statements refer students' attention to the art of Reog Ponorogo. The percentage results based on the questionnaire can be seen in Table 2 below.

Table 2. Students' perceptions of Reog Ponorogo's art on the attention aspect

No.	States	Percentage (%)			
		Strongly agree	Agree	Disagree	Strongly disagree
1.	I am interested to know more about the history and origins of Reog Ponorogo	55	41,25	2,5	1,25
2.	I often look for information about Reog Ponorogo's performances through various sources	32,5	41,25	26,25	0
3.	I pay attention to details in every Reog Ponorogo performance, such as costumes and dance moves	38,75	40	20	1,25
4.	I like to watch videos or documentation about the Reog Ponorogo art	40	38,75	20	1,25
5.	I feel enthusiastic when there is a Reog Ponorogo performance in my neighborhood	41,25	43,75	13,75	1,25

In the first statement, more than 95% of students were interested in knowing more about the history and origins of the Reog Ponorogo art. In comparison, less than 5% of students disagreed with the statement. The following are quotes from interviews with students regarding this statement.

“I want to because young people like me only know about the show. I don't know about the original history of the Reog, so I want to know it better.” (GCP)
 “I have heard the story (the origin of Reog Ponorogo) from my father, but now I can not explain it again.” (SHL)

According to some sources, the origin of Reog Ponorogo has several versions. One version is the Bantarangin version of Reog Ponorogo, which tells the love story of King Klana Sewandana and Princess Dewi Sanggalangit[23][3]. This history may not be widely known, especially by the younger generation of Ponorogo.

The second statement was, “I often look for information about Reog Ponorogo performances through various sources.” More than 70% of the students agreed with this statement, while less than 30% disagreed. The following quotes are the results of interviews with students regarding the first statement.

“Sometimes I see on social media, but sometimes I get information from friends or family.” (SHL)
 “No, if there is a performance, sometimes I see it, sometimes not. Because there are usually many performances, I don't find out the information.” (ES)

In the third and fourth statements, more than 75% of the students agreed that they pay attention to the details of each Reog Ponorogo show, such as costumes and dance movements, and they also like to watch videos or documentation regarding the art of Reog Ponorogo. The following are excerpts from student interviews.

“Since I was a child, I was curious about why the dancer could lift the heavy "Dhadhak Merak", what the story was about, etc. I started to know a lot because I paid attention to the costumes. Then now I start to know a lot because I pay attention (to the details in the reog performance).” (TRI)

“I like watching videos because I am learning to be a dancer. Besides practice, usually watching videos can make me memorize the movements.” (AN)

Dhadhak Merak is a huge Reog mask. Inside the mask is wood used by the Singa Barong dancer to lift the mask with teeth[3]. The combination of costumes, makeup, dance movements, and distinctive gamelan music is the attraction of a Reog performance.

Nevertheless, less than 25% of students disagreed with these statements. Some of them can be seen in the following quotes.

“When I see it, I just enjoy the show. No more.” (ES)

“No (watching documentaries). I usually see it live, at events in the neighborhood or when there is a National Reog Festival in the square.” (GCP)

In the last statement, 85% of students agreed and felt enthusiastic when there was a Reog Ponorogo show in the neighborhood. Meanwhile, 15% of students disagreed with the statement. The following is a quote from a student who agreed with this statement.

“I am happy with the crowd. I am happy because the Reog Ponorogo show is always interesting to me.” (TRI)

“When I was traveling, it turned out that there was a reog show on the road. I stopped, parked my motorcycle, and watched it.” (SHL)

Reog performances are divided into reog obyok and reog festival[4]. Reog obyok is mainly performed at traditional events[5][24], so this performance is still present in many regions. Many people are enthusiastic about this performance, so reog performances bring out the crowds.

Meanwhile, the following are quotes from students who did not express their agreement.

“Sometimes I see it, sometimes I don't. That is just the way it is.” (ES)

3.3 Involvement

Involvement is participation or participation in certain conditions, behaviors, knowledge, and values considered appropriate by someone[21]. This involvement is related to student involvement in the Reog Ponorogo art.

The following is Table 3, which contains the percentage of the results of the student perception questionnaire on the Reog Ponorogo art in the aspect of involvement.

Table 3. Students' perceptions of Reog Ponorogo's art on the involvement aspect

No.	States	Percentage (%)			
		Strongly agree	Agree	Disagree	Strongly disagree

1.	I have participated in activities or discussions related to the Reog Ponorogo art.	32,5	25	33,75	8,75
2.	I am interested in attending training or workshops on Reog Ponorogo.	38,75	31,25	26,25	3,75
3.	I would like to learn more about the Reog Ponorogo art in its dance form and musical accompaniment.	38,75	37,50	22,50	1,25
4.	I feel happy to participate in events featuring Reog Ponorogo at school or in the community.	43,75	40	15	1,25
5.	I feel involved in preserving Reog Ponorogo.	43,75	36,25	17,50	2,5

The first statement on this involvement aspect is, "I have participated in activities or discussions related to the Reog Ponorogo art." Based on the table, more than 55% of students agreed, and less than 45% disagreed. This percentage is different from the percentage of the acceptance aspect. This section shows a slightly different percentage between those who agree and those who disagree. This result shows that almost half of the students in the sample have never participated in activities or discussions related to Reog Ponorogo. The following are excerpts from student interviews that support the quantitative data.

"I have never participated in discussions, but I often watch the show." (TRI)

"I don't know what discussion means. It's just that if the discussion in question is a discussion in an official forum, I have never participated." (SHL)

The second statement shows almost the same results: Around 30% of students disagree and have never participated in workshops or training regarding the art of Reog Ponorogo. Meanwhile, 70% expressed their agreement. The following are the quotes.

"I have never participated in training." (ES)

"I have never attended a workshop like that. It seems like it was never held, or I didn't know about it." (GCP)

"I have participated in training, more precisely when I joined this extracurricular program." (AN)

In the third statement, more than 75% of students agreed with the statement that they wanted to learn more about the art of Reog Ponorogo, both in dance form and musical accompaniment. However, less than 25% of students expressed their disagreement. Based on the interview results, some students think that reog Ponorogo is a traditional art that is less attractive to learn and sometimes scary. Nevertheless, there are still many students who want to explore this Reog art by joining extracurricular activities and joining the dancers.

Reog Ponorogo is one type of traditional performance art that has strengthened the sense of national identity[25]. Some literature states that reog art contains magical and mystical elements[4][23]. Nevertheless, this art is interesting to learn.

In the fourth statement, more than 83% of students agreed that they felt happy to be involved and participate in Reog-related activities. However, more than 15% of students still disagreed with this statement. In the fifth statement, 80% of students agreed by feeling involved in preserving the reog. The following is an interview excerpt that supports this data.

“Very happy. By joining the dance studio and reog extracurricular activities, I feel that I am participating in preserving this art. This art must remain and develop even more.” (AN)
 “As a Ponorogo citizen, I am obliged to participate in preserving the art of reog Ponorogo.” (SHL)

3.4 Willingness to Participate

Table 4 contains the percentage of the student perception questionnaire results on the Reog Ponorogo art regarding willingness to participate.

Table 4. Students' perceptions of Reog Ponorogo art on the willingness to participate aspect

No.	States	Percentage (%)			
		Strongly agree	Agree	Disagree	Strongly disagree
1.	I am willing to participate in activities that preserve Reog Ponorogo's art.	45	40	13,75	1,25
2.	If there is an opportunity, I will help organize a Reog Ponorogo performance event.	42,5	38,75	17,50	1,25
3.	I am willing to participate in extracurricular or community activities related to the Reog Ponorogo art.	42,5	33,75	20	3,75
4.	I am interested in being part of the Reog Ponorogo show as a dancer, musician, or supporter.	41,25	38,75	13,75	6,25
5.	I am willing to invite friends or family to watch Reog Ponorogo performances.	46,25	46,25	7,5	0

In the first statement, 85% of students agreed to participate in activities to preserve the art of Reog Ponorogo. Meanwhile, 15% of students disagreed to participate in activities to preserve this art. In the second statement, more than 80% of students are willing to participate in organizing Reog Ponorogo performance events. This result is supported by data from student interviews, which state that students are willing to participate in activities to preserve the Reog Ponorogo art, one of which is holding performances. Here are some excerpts of the data.

“Very happy. By joining the dance studio and reog extracurricular activities, I feel that I am participating in preserving this art. This art must remain and develop even more.” (AN)
 “I once joined the school anniversary committee, and one of the activities was to hold a reog performance.” (SHL)

The research shows many reog communities, art studios, and school extracurricular activities[2][10][11]. It also shows that many young people are participating to preserve the art of Reog Ponorogo. Thus, the table also shows that more than 75% of students agreed to participate in extracurricular activities and reog communities, while less than 25% disagreed. On the fourth statement, 80% of students agreed to be part of the Reog Ponorogo show, while 20% disagreed. This result can be seen through the third and fourth statements and the interview data.

“Yes, at school I take part in the reog extracurricular program, and outside of school I take part in dance training at a dance studio. So if there is a performance, I usually also play.” (AN)

“Incidentally, I am not part of the reog extracurricular program. I just enjoy watching the performances.” (ES)

Meanwhile, in the last statement, more than 90% of students were willing to invite others to watch the Reog Ponorogo show. The following are excerpts from interviews with some students.

“When I see the show, I usually invite my friends because it is more exciting if we see it together.” (SHL)

“I like to watch and invite my younger siblings.” (TRI)

4 Conclusion

This study highlights the perceptions of high school students in Ponorogo towards the art of Reog Ponorogo as an Indonesian cultural heritage. Results show that most students positively perceive Reog, especially regarding acceptance, attention, involvement, and willingness to participate. They are proud of this art, support its preservation, and are willing to participate in related activities despite challenges such as lack of historical information and the influence of modernization. Preservation efforts through festivals, extracurricular activities, and art communities are considered effective in building the pride of the younger generation. The findings emphasize the importance of synergy between communities, schools, and the government in maintaining the existence of traditional arts in the modern era.

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