

Cultural Heritage as National Identity of the Indonesian Nation: the Case of Reog Ponorogo Cultural Diplomacy

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Abstract

This paper attempts to discuss Indonesia's efforts to include Reog Ponorogo on the UNESCO list of intangible cultural heritage. This effort is often considered a solution to cultural ownership disputes that often occur between Malaysia and Indonesia, including in the Reog case. In many ways, Indonesia's move was seen as positive and eased unrest in Indonesian society and caused Malaysia to back down from trying to claim the cultural heritage. However, in the context of the international heritage regime initiated by UNESCO, Indonesia's efforts to register this cultural heritage are broader than just ownership issues. Indonesia is trying to take steps that are in accordance with UNESCO's mission in fighting for Reog in UNESCO's inscription. Adjustment to the international heritage regime from UNESCO is important to avoid cultural heritage conflicts from recurring. To discuss this issue, this paper will use a quasi-qualitative approach, with the main sources coming from journals, books, news, and online media.

Keywords: Intangible Heritage, Reog, Indonesia, UNESCO, Public Diplomacy

Introduction

Reog Ponorogo is one of the cultural products originating from Indonesia which is explicitly explained from the name Ponorogo which is an Indonesian region. However, Reog Ponorogo has caused controversy between Indonesia and Malaysia several times. The claim of Reog Ponorogo by Malaysia had caused protests from some people. This began when Malaysia launched a tourism campaign entitled "Malaysia Truly Asia" (Arinda Emilia P, 2018). In the campaign, the Barongan Dance appeared, which is exactly the same as Reog. However, in the Barongan performed by Malaysia, the Singo Barong figure, which is the main character in the dance, is shown without the Reog writing. Instead, the writing was replaced with the word "Malaysia". This further fuelled the emotions of the people of Ponorogo in particular.

In early 2022, news of Reog's claim by Malaysia reappeared. Quoted from (iNews.id, 2022), Coordinating Minister for PMK, Muhadjir Effendy revealed that Malaysia plans to

propose Reog to UNESCO as its culture. However, a few moments later, as reported by Kompas.com, Malaysia through its embassy clarified the issue. Malaysia asserted that it has no intention of registering Reog to UNESCO as a single cultural heritage. Then, based on an interview conducted by CNN Indonesia with the Deputy Ambassador of Malaysia, Adlan Mohd Shaffieq, it was found that even for the joint cultural registration plan, Reog had not been included in the discussion. In contrast to kebaya clothes, Kuda Kepang dance, Plate Dance, Adat Perpatih, and Teromba Poetry which have agreed to be proposed together as intangible cultural heritage.

In addressing these issues, the general assumption is that the effort to strengthen the ownership of a cultural heritage is through the inscription of intangible cultural heritage at the United Nations Educational, Scientific, and Cultural Organization (UNESCO). Moreover, according to Hakim (2018), by inscribing a culture as UNESCO cultural heritage, it is also evidence of the success of nation brand building efforts. According to the Big Indonesian Dictionary, the term "inscription" is words carved or written on a monument. Therefore, the meaning of inscription in this research is to refer to the inscription of a cultural heritage on the UNESCO intangible cultural heritage list.

This research will focus on Indonesia's steps in fulfilling the UNESCO Intangible Cultural Heritage inscription of Reog Ponorogo. From the phenomenon that has been described, efforts to inscribe Intangible Cultural Heritage as a response to various problems need to be taken seriously. These steps are not just looking at cultures such as Reog from the aspect of ownership but rather as an effort to adjust to the demands of the international regime on cultural heritage. These Indonesian steps are important to understand in order to make people realise the essence of UNESCO rules or rather the international heritage regime pioneered by UNESCO. To further discuss these Indonesian steps, this paper is divided into several sections. The first section is the introduction, then UNESCO and regime, then Reog Ponorogo in the Context of Cultural Heritage Regime, Indonesian Diplomacy in Reog Inscription, and conclusion.

Literature Review

With various conventions on heritage, UNESCO can be said to have succeeded in creating an international regime that many countries inevitably have to follow so that there is order in managing various cultural heritages in the world. International regime according to

Krasner is defined as a series of principles, rules, norms, and decision-making procedures agreed upon by international actors who gather in a field of international relations (Yoshimatsu, 1998).

UNESCO's international heritage regime is inseparable from the organisation's original mission. As will be discussed here, from the beginning its mission was not concerned with cultural ownership limited to a sovereign territory. Its mission focused on education, science, and culture and was shaped by the realisation that there was a need for intellectual institutionalisation, in addition to various political interests. In more detail, there are five functions of UNESCO. The first of these functions is to facilitate consultations for leaders of peace-loving countries on education and culture. The second is to assist the flow of ideas about education and culture, both through educational institutions and the mass media. Then the third function refers to encouraging growth in each country and building cooperative relationships with other countries in education and cultural programmes. Next, the fourth function is to develop and provide educational and cultural plans and materials for consideration by each country. Furthermore, the last one is to provide assistance for countries that are in need of help related to efforts to develop education, culture, and national activities (Valderrama, 1995).

As a form of implementation of its work programme, UNESCO established several conventions. One of them, in 2003, UNESCO held the Convention for the Safeguarding of the Intangible Cultural Heritage. The definition of intangible cultural heritage in more detail is contained in article 2 paragraph (2) of the 2003 Convention which can be interpreted as objects, instruments, expressions, knowledge, skills, and cultural environments originating from a community that has been recognised as their cultural heritage. Furthermore, the field or object of intangible cultural heritage according to UNESCO is classified into five things. These consist of oral traditions and expressions (e.g. language), performing arts, customs or rituals or community celebrations, knowledge or behavioural habits about the universe, and traditional craft skills (UNESCO, 2003).

The Convention for the Safeguarding of the Intangible Cultural Heritage is a form of representation of heritage regimes established by UNESCO. There are 40 articles produced in the Convention for the Safeguarding of the Intangible Cultural Heritage. The articles contain the purpose of the convention, definitions, relations with other international instruments,

convention organs, protection of intangible cultural heritage at both national and international levels, international cooperation and assistance, funding, reports, and are also equipped with transitional rules and closing rules.

Article 1 of the Convention for the Safeguarding of the Intangible Cultural Heritage contains the purpose of the convention. There are four things that are set out as the objectives of the convention. The first objective is to protect intangible cultural heritage. The second is to ensure respect for intangible cultural heritage owned by various groups, communities, or individuals in the world. The second is to ensure respect for intangible cultural heritage owned by various groups, communities, or individuals in the world. The third is to raise awareness from the local to the international level regarding the importance of intangible cultural heritage and emphasise the importance of mutual respect between cultural heritages. Furthermore, the last goal is to open international cooperation and assistance. From this mandate, it can also be interpreted as a goal to maintain peace.

The Convention for the Safeguarding of the Intangible Cultural Heritage also stipulates the definition and fields of intangible cultural heritage. To be encrypted as UNESCO intangible cultural heritage, it must be in accordance with the definition and in accordance with one of the fields in the UNESCO provisions. Based on article 2 paragraph (1), in summary, the definition of intangible cultural heritage is all forms of practices, representations, skills, knowledge, and expressions owned by groups, communities, or individuals that have been recognised as their cultural heritage that has existed from generation to generation. Then in article 2 paragraph (2), it is also described regarding the fields of cultural heritage embodiment. The first field is oral tradition and expression. Then the second is the performing arts. The third field relates to community customs, rites, and celebrations. Fourth, an element of intangible cultural heritage can also be knowledge and behavioural habits of knowing nature and universe. Then the last is the field of traditional craftsmanship.

An understanding of the meaning of protection is contained in article 2 paragraph (3) of the Convention for the Safeguarding of the Intangible Cultural Heritage. Contexts included in protection efforts include identification, documentation, research, preservation, protection, promotion, enhancement, transmission in both formal and non-formal channels, and revitalisation of cultural heritage. Purba (2019) revealed that the protection referred to in the

Convention for the Safeguarding of the Intangible Cultural Heritage is non-economic. Safeguarding refers to efforts to maintain protected elements in order to maintain their existence for the benefit of current and future human generations. In this case, the right and obligation to make safeguarding efforts is the general public. UNESCO in the Convention for the Safeguarding of the Intangible Cultural Heritage confirms that protected intangible cultural heritage elements are public domain. This is stated in article 19 paragraph (2) on cooperation. The article states that the preservation of intangible cultural heritage elements is for the benefit of all mankind. Then from this goal, cooperation is needed to develop the cultural heritage concerned.

The Convention for the Safeguarding of the Intangible Cultural Heritage also regulates the protection of intangible cultural heritage at the national level. There are several obligations of state parties in this effort. In general, the obligations of state parties are listed in article 11. State parties are obliged to ensure the protection of intangible cultural heritage within their radar. Then, the state party is also obliged to identify and determine the intangible cultural heritage in its territory based on article 2 paragraph (3) of the Convention for the Safeguarding of the Intangible Cultural Heritage. During the process, the state must also collaborate with communities, groups, or social institutions. This is also regulated in article 15 of the Convention for the Safeguarding of the Intangible Cultural Heritage which mandates the participation of communities. The point is important, because basically this cultural heritage was born amidst the habits of the community. Therefore, as the party that creates, maintains, and disseminates, communities or community groups play an important role in efforts to protect a cultural heritage.

In addition, Article 14 of the Convention for the Safeguarding of the Intangible Cultural Heritage also mentions the obligations of state parties in efforts to protect intangible cultural heritage. The article mentions the importance of efforts to ensure recognition, respect for intangible cultural heritage in society through the realm of education. The transmission of intangible cultural heritage is not only done in official educational institutions such as schools and universities. Moreover, transmission can also be done in non-formal institutions such as training institutions or studios. The obligations of the state party include approving general policies relating to the promotion of cultural heritage, establishing an institution for the

protection of intangible cultural heritage, and encouraging scientific research relating to effective protection. In addition, state parties also have the obligation to implement measures in the legal, administrative, and financial realms. Based on the mandate in this article, efforts to strengthen cultural heritage can also be carried out in forums, such as performances.

There are several criteria for inscription of intangible cultural heritage by UNESCO. The criteria were formulated at the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Algeria. The formulation refers to the 2003 Convention for the Protection of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Immediate Preservation. Based on Article 18 of the 2003 Convention, there are 10 criteria that must be fulfilled as elements of intangible cultural heritage (UNESCO, 2006). The ten criteria are as follows:

1. Included in the domains listed in Article 2 paragraph 2.
2. Aligns with the tools in the international human rights values of mutual respect and sustainable development.
3. Gaining recognition from groups, individuals, or figures related to cultural heritage.
4. Prepare a community that has a bond of group identity based on shared experiences.
5. Disseminate and reinvent with the help of existing groups or communities.
6. Develop intangible cultural heritage, to reflect the diversity of cultures in the world and to be a testament to human creativity.
7. Have been included in the list of national intangible cultural heritage based on predetermined criteria and requirements.
8. The submission process is conducted freely. Prioritising the information of groups or communities and individuals concerned.
9. There is participation of relevant communities, groups, and individuals during the application process.
10. Are effectively protected through appropriate means and measures or can be effectively protected in properly elaborated security plans.

The domains referred to in criterion number one are listed in article 2(2) of the 2003 Convention. The domain can be divided into five forms. The first form is oral tradition and expression, including language as a means of intangible cultural heritage. Then the second is performing arts. Furthermore, the third domain refers to community customs, rites, and

celebrations. The fourth domain is knowledge and behavioural habits regarding nature and the universe. The last one is traditional craftsmanship.

It can be concluded from the description of the heritage regime, that the inscription of cultural heritage is not related to ownership but rather to how to preserve, honour and develop that heritage. It also states that there needs to be co-operation from local to international to preserve and protect the heritage.

Methods

This article uses a qualitative descriptive approach by attaching descriptions in the form of written sentences using various scientific methods. The restriction of this journal is on certain concentrations that aim to determine the focus. This journal focuses on South Korea's Hydrogen Economic Policy as the object of research so that it can be linked to an understanding of rational choice theory. The author obtained secondary data through literature review. The author uses archival literature studies that are still relevant to discussing this research. The data has passed the credibility requirements of a source of text about a phenomenon in the social family. The method is to uncover and explore more complete and detailed information through valid sources such as scientific journals, previous research, articles and reference books from international relations experts. The first step in collecting data is to understand the appropriate theory in the use of this research.

Results and Discussion

1. Reog Ponorogo in the Context of Cultural Heritage Regimes

Based on article 2 paragraph (2) of the 2003 Convention, the domain of intangible cultural heritage is divided into five forms. The first form is oral tradition and expression, including language as a means of intangible cultural heritage. Then the second is performing arts. Furthermore, the third domain refers to community customs, rites, and celebrations. The fourth domain is knowledge and behavioural habits regarding nature and the universe. The last one is traditional craftsmanship. Reog Ponorogo as one of the intangible cultural heritages is included in the performing arts domain (Kemendikbud, 2013). In this case, Reog Ponorogo

has been registered as a national intangible cultural heritage in 2013 with the number 201300028 (Disbudparpora Ponorogo).

As a cultural heritage, Reog Ponorogo has philosophical meanings in it, especially those related to human values. The term Reog itself has a meaning in each of its letters. Each letter represents the first letter of the macapat song Pocung. Reog stands for Roso kidung Engawang sukma adiluhung Yang Widhi Olah kridaning Gusti Gelar gersaning Kang Maha Kuasa (Fauzannafi in Heri Wijayanto, 2018). In addition, during the reign of Bathoro Katong, the term Reog came from the word "riyokun" which means khusnul khatimah. This is related to Bathoro Katong's struggle in an effort to spread the teachings of Islam in the Ponorogo region in order to get the pleasure of God (Disbudparpora Ponorogo).

Reog Ponorogo art has symbols that have an orientation towards human rights values. The value of human rights is related to the right to life and human dignity. The Klono Sewandono character mask means courage, wisdom, and authority (Dhika Yuan Yurisma, 2020). In addition, Dhadak merak, which is the main icon of Reog art, also has its own philosophy. The philosophical meaning of the peacock dhadak embodiment is a symbol of strength, beauty, power, and courage. Dhadak merak is a combination of the embodiment of a tiger and a peacock. It also has a meaning of communal life and peace. Furthermore, from this embodiment, there is hope for the people of Ponorogo to always uphold the value of modesty, be brave, authoritative, and always inspire peace in social life. Dhika Yuan Yurisma (2020) explained the meaning of dhadak merak based on the Triloka teachings. The peacock is symbolised as Alam Niskala / svarloka which means the world of the gods. Then, the tiger head refers to the Sakala Niskala / bhuvarloka Realm which means the world of purified people. Furthermore, the pembarong who is the dancer in charge of carrying the Reog mask symbolises Alam Sakala / Bhurloka which means the world of humans. In general, this unity has a philosophical meaning related to human life that must pass through various obstacles and trials to be able to achieve perfection in life.

In practice, an element of intangible cultural heritage should not hinder development in the economic, ecological, and social sectors. To address this, the Ponorogo government proves that there are no obstacles to development caused by this intangible cultural heritage

element. Instead, the existence of Reog Ponorogo as an intangible cultural heritage can inspire many regional developments. A concrete form of proof of this criterion is the construction of many tourism projects with a Reog theme. These include the Reog monument, civilisation museum, Ngebel lake dancing fountain, and racing circuit (Kominfo Ponorogo, 2022).

Reog Ponorogo is recognised as the original art of Ponorogo, Indonesia. This is evident from the many supports from various elements of society, ranging from government officials to artists. recognition from individuals is widely voiced on social media, especially when the issue of cultural claims arises. Recognition and support for Reog to be included in the UNESCO intangible cultural heritage inscription came from various parties. For example, as can be seen on the Ponorogo Regent's TikTok social media account, there are many officials who express their support. Among them are La Nyaila Mahmud Mattalitti as Chairman of DPD RI, Khofifah Indar Parawansa as Governor of East Java Province. Not only that, the ministers of the Advanced Indonesia Cabinet also showed their support. There are Airlangga Hartanto, Fadli Zon, Erick Tohir, Muhadjir Effendy, and many more. Recognition and support also came from various communities. Among them are the Sahabat Indonesia Satu (SIS) community of music, art and culture lovers, the Surabaya Ponorogo Reog Association, Kediri Reog-Jaranan Artists, and many more.

There are many communities that have been formed. In fact, these communities do not only exist in Ponorogo, but outside the Ponorogo region and even abroad. Among the many existing Reog communities are the Bantarangin Reog Group of Jakarta, Singo Barong Reog Art Society of Taiwan, Singo Dirgantoro of Iswahyudi Air Force Base, Singo Maguwo Sakti of Yogyakarta, and many more. Not only that, the Reog Ponorogo community has in fact also been formed in the middle of educational institutions both junior high, high school, and university. Among them are Singo Taruno Budoyo SMPN 1 Ponorogo, Singo Sumowocitro SMPN 2 Kauman, Joyo Manggolo SMPN 2 Ponorogo, Gajah Manggolo SMA N 1 Ponorogo, Sardulo Bimo Mudho SMA Bima Jember, Sardulo Anurogo University Jember, Reog Group Brawijaya University, and so on (Disbudparpora Ponorogo).

To preserve a cultural heritage, it is necessary to transmit it from generation to generation. Therefore, it is not surprising that this value is also one of the criteria set by UNESCO, so that an element of cultural heritage has prepared a transmission strategy. Furthermore, in the case of Reog Ponorogo, the transmission effort has in fact been pursued

in such a way. Reporting from the official website of the Ponorogo District Disbudparpora, this transmission of knowledge and culture is carried out in various places. Starting from the school environment to studios

Reog Ponorogo has a distinctiveness and uniqueness that is different from other arts or cultural heritage. This, of course, is also motivated by the story in it. . This art is embodied by its cultural quality and age (Kartomi, 1976). It is considered old because this art has existed since saka 900. Basically, there are several versions that tell about the origin of Reog Ponorogo. The first version, it is believed that Reog Ponorogo was born from the work or idea of an ancient artist. The second version of the history of Reog Ponorogo is related to the tradition of animism and dynamism. There is also another version of the history of Reog Ponorogo, known as the fairy tale or legend version.

According to Heri Wijayanto (2018), the fairy tale or legend version is the most popular in the community. The setting in this version is the land of Wengker which is the place where the Bantar Angin Kingdom stood. The history tells the story of the Bantarangin king, Prabu Klana Sewandana, who was looking for a queen. Accompanied by his loyal Patih, Bujangganong, and his horsemen, Prabu Klana Sewandana intended to marry the Princess of Kediri Kingdom named Dewi Sanggalangit. However, the Princess put forward a requirement that the Prabu must create a new performance or art so that Prabu Klana Sewandana's love is accepted. Then, the art of Reog was created. Purwowijoyo in Wijayanto and Kurnianto (2018) mentioned that basically the art is a form of satire. The tiger symbolises the King who is able to be controlled by his consort who is symbolised by a peacock.

Furthermore, based on the results of the RRI Madiun interview on Thursday 13 January 2022, it was stated that the right to propose Reog as an intangible cultural heritage is the community or group. Furthermore, the government only acts as a facilitator. There were hundreds of artists who voiced that Reog be proposed to UNESCO as an intangible cultural heritage. The actions taken also vary. Such as participating in the process of recording, transmitting, and urging the government to propose Reog Ponorogo to UNESCO. Moreover, it is not only Ponorogo artists who are involved, but artists from all over Indonesia also have a hand in proposing Reog as UNESCO's intangible cultural heritage. Furthermore, several Reog Ponorogo communities actively participated in drafting the academic paper with the government and academics. The process of proposing Reog Ponorogo as a UNESCO

intangible cultural heritage also involved many communities. These communities include Kawulo Bantarangin dance studio, Sardulo Nareswari Princess Reog Society, Singo Budoyo, Niken Gandini, H. Ahmad Toboroni (practitioner), Darno (practitioner), and others (Disbudparpora Ponorogo).

As a cultural heritage that is also a state asset, there should be a legal umbrella that protects it. This is also one of the criteria set by UNESCO in the inscription of intangible cultural heritage. This legal umbrella is useful to ensure the protection of cultural heritage. Indonesia already has a legal umbrella for cultural heritage. This is contained in the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage. Chapter 3 explains the purpose of preserving cultural heritage, which includes preserving the nation's cultural heritage and the heritage of mankind, increasing the dignity of the nation through cultural heritage, strengthening the nation's personality, improving the welfare of the people, and promoting the nation's cultural heritage to the international public (INDONESIA, 2010). Then in chapter 7 of the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage, it is also explained regarding the preservation of cultural heritage.

2. Indonesian Diplomacy in Reog Inscription

Indonesia utilised public diplomacy in fighting for the inscription of Reog in the UNESCO intangible cultural heritage list. This is done to introduce and convince that Reog deserves to be included in the UNESCO intangible cultural heritage list. Public diplomacy also involves many parties, from the government to the community.

The state is the main actor in international relations. Moreover, in the state centric perspective of public diplomacy, the state also plays an official role both in establishing relations with other countries, as well as determining attitudes towards international policies. In the effort to fight for the inscription of Reog in UNESCO's list of intangible cultural heritage, the state shows this important role in several actions and actions.

As a preservation and transmission effort, the government routinely organises the National Reog Festival (FRN) every year. This event is included in the series of Grebeg Suro events and the Anniversary of Ponorogo Regency. The National Reog Festival was first organised in 1995 (Rismayanti, Marjono, & Umamah, 2017). The concept of this event is a competition followed by Reog groups from various parts of Indonesia. Therefore, the aesthetics of the dance becomes the main thing in determining the champion in this Reog

festival. Officially, the National Reog Festival was organised based on the 1945 Constitution Article 31, Law No. 5 of 1974 on the Principles of Regional Government, Decree of the Regent of Ponorogo Region II, Decree of the Regent on the Organisation and Organising Committee of the 1995 Grebeg Suro celebration in Ponorogo Regency. Besides the National Reog Festival, there is also a Mini Reog Festival in the Grebeg Suro event in Ponorogo. The participants of the Mini Reog Festival are junior high school students in Ponorogo and its surroundings. Then, the person in charge of the National Reog Festival event is a form of collaboration from government and non-government parties. The person in charge includes the Regional Head who is assisted by the Tourism Office, artists, and academics.

Not only in the regions, Reog also performed at national events. At the invitation of the President of the Republic of Indonesia, Joko Widodo, Reog Ponorogo performed at the 77th Independence Day Commemoration Ceremony at the State Palace. The event was attended by various guests, both domestic guests and diplomatic guests. In more detail, the event was enlivened by 17 dhadak merak narrators, 17 bujang ganong, 45 jathil dancers, and 45 warok (Kominfo, 2022). Furthermore, the total Reog troupe from Ponorogo who attended the State Palace totalled 160 people. Not only adults, the group also included children and teenagers. The Regent of Ponorogo, Sugiri Sancoko, revealed that the seriousness of the Reog artists performing at the palace was also a proof that Reog deserved to be proposed as a UNESCO intangible cultural heritage (Kominfo, 2022).

Ensuring the transmission of intangible cultural heritage is one of the criteria set by UNESCO. The criteria are as described in Chapter 2 above. Furthermore, transmission efforts can be carried out with various activities and targets. The existence of the National Reog Festival held annually is a form of transmission and preservation of Reog art that is carried out on an ongoing basis. In addition, the implementation of the Mini Reog Festival is a form of effort to implement cultural transmission to the younger generation. This is to ensure that Reog art has been inherited and avoid extinction. Then, transmission also needs to be carried out outside the Ponorogo district, because basically Reog belongs to Indonesia. So, with the existence of Reog performances in various regions and even at national events, it can be said to be a form of transmission and introduction of Reog art to the community.

Performing in other countries is one of the efforts to introduce and attract the attention of international citizens. The Indonesian government through the Indonesian Embassy has

also involved Reog in several international events. For example, in 2019, the Indonesian Embassy in the Netherlands initiated a Reog performance during the Embassy Festival in the Netherlands. There were 23 delegations sent to the event. There were three agendas carried out by Reog artists in the Netherlands at the event. The three agendas are performing Reog, providing workshop material related to gamelan and dance, and carrying out the Reog Obyok parade for one kilometre (jatim now, 2019). The Reog performance in the Netherlands also involved Dutch citizens. There were 34 dancers who performed, 20 of whom were Dutch citizens and 14 were artist delegates from Indonesia.

In addition, in September 2022, there is also a contingent dispatched to Europe to perform amidst the hustle and bustle of Europe. The Regent of Ponorogo, Sugiri Sancoko, revealed that with this cultural mission, it is hoped that Reog Ponorogo can be increasingly recognised in the eyes of the world. Thus, it can prove that Reog Ponorogo deserves to be included in the UNESCO intangible cultural heritage inscription. The first performance was held in The Hague, Netherlands with the title The Shows Extraordinary Majesty of Reog Ponorogo. The next performance was held in Belgium with the title Indonesia Mounth. Then, the third performance was Carrousel Du Louvre which was held in Paris France. Furthermore, the last and final performance was held in Germany with the theme of Indonesia Frankfurt Festival.

In addition to sending delegations abroad, the government also collaborates with the Indonesian diaspora and multinational companies. This was the case with the International Friendship Day event held in Japan in April 2023. The event was organised by Toyota Indonesia Group (TIG) and Toyota International Association and supported by the Indonesian Embassy in Tokyo (Kemlu, 2023). There were important figures who attended the event, including the Indonesian Ambassador to Japan, Heri Akhmadi, Chairperson of the Toyota International Association, Toyodo Akiko, and the Mayor of Toyota, Toshihiko Ota. In addition, International Friendship Day was also attended by Japanese citizens and Indonesian citizens in Japan.

The Indonesian government also sent Reog equipment to various countries. The countries to which the Reog equipment was sent were Hong Kong, Suriname, Australia, New Caledonia, and Canada (TIMESINDONESIA, 2023). This was done to expand cultural

promotion related to the art of Reog Ponorogo. Furthermore, this step also involved the Indonesian diaspora in the five countries. Sugiri Sancoko as the Regent of Ponorogo revealed that this step was also related to the process of proposing Reog as a UNESCO intangible cultural heritage. Furthermore, Sugiri Sancoko said that his hope is that one day Reog can spread both in the archipelago and internationally. This seriousness can also be seen from the new plan to send some Reog art trainers to countries that have been sent Reog equipment before.

The breakthrough made by the government above is a form of implementation of the mandate in the Convention for the Safeguarding of the Intangible Cultural Heritage. These activities can be related to transmission efforts. Furthermore, the transmission efforts fought for are not only in the national realm, but also in the international realm. It can be said that these efforts are in accordance with the criteria and objectives initiated by UNESCO related to intangible cultural heritage. Then, by performing Reog art in the midst of the people of other countries can also show the diversity of intangible heritage that exists in the world, especially those from Indonesia. Furthermore, with the Reog art performance abroad, it will also show the existence of a form of Indonesian human creativity that gave birth to a performing art.

In addition to state actors, public diplomacy can also utilise the role of non-state actors. In this effort to conduct diplomacy for Reog, non-state actors who play a role range from groups, foundations, to the general public. Furthermore, the actions taken are quite diverse. From using Reog themes in international beauty events to performing Reog in other countries.

The theme of Reog Ponorogo was used as an inspiration to create the national costume for Miss Universe 2013. This beauty event has a mandatory agenda where contestants have the opportunity to showcase the national dress of their country. The Reog-inspired national costume was the result of a collaboration between the Surakarta City Culture and Tourism Office and Solo Batik Fashion. The costume weighs 10 kg (Liputan6, 2013). Furthermore, the one who had the opportunity to wear the costume was Whulandari as Puteri Indonesia 2013. Whulandari revealed that she felt proud to be able to represent Indonesia in this event. In addition, Whulandari also revealed that she seriously trained to be able to wear a costume that weighs 10 kg. Whulandari as a representative of Indonesia is under the auspices of the Puteri Indonesia foundation.

In 2022, Reog Ponorogo will again be used as the national costume in an international beauty pageant. The Reog Ponorogo theme was used as the inspiration for the national costume at Miss Grand International 2022. That year, the event was held in Indonesia. Furthermore, the Indonesian national costume carries the theme The Mystical Art of Reog. The national costume was designed by a Balinese designer named Inggi Indrayana Kendran (tvonenews, 2022). The source of inspiration for the costume design lies in the beauty and mystical aura of Reog Ponorogo. This performance was supported by the Mega Bintang Foundation, which is also the National Director of Miss Grand International for Indonesia. The National Director of Miss Grand Indonesia, Ivan Gunawan, also revealed that this national costume is very special because Reog itself is an intangible cultural heritage of Indonesia. Not stopping there, Ivan also revealed that in this case it will combine elements of traditional culture with technology. This will leave the impression that traditional culture can be combined with technological advances in an attractive package. Andina Julie, who was the executor of the national costume, also felt proud.

Indonesian citizens abroad also make important contributions to diplomacy efforts. In 2015, Indonesian workers in South Korea participated in the Migrants Arirang Multicultural Festival (MAMF). In the event, TKI performed Reog art and won second place (Okezone, 2015). This is a form of integration, protection, and cultural alignment from the country of origin in the migrant destination country. In addition, Indonesian workers also won a trophy in Taichung, Taiwan (AntaraJatim, 2015). The award was obtained at the International Culture Week event organised by the Department of Labour in Taichung Taiwan. The Reog team, which consists of Indonesian migrant workers in Taiwan, is under the auspices of the Singo Barong Taiwan Reog Art Association.

The three activities above have similarities when linked to the UNESCO intangible cultural heritage criteria. The performance proves the existence of cultural diversity and the existence of a form of creativity born from Indonesian society. This is very appropriate, for example, with beauty pageants such as Miss Universe and Miss Grand International which provide opportunities for each participant to display their country's culture in national costume. Furthermore, the participation of migrant workers by performing Reog in cultural events abroad signifies an identity that has taken root. This is in accordance with UNESCO's

intangible cultural heritage criteria, which reveal that intangible cultural heritage must be rooted in a community or group of people.

Then in 2019, the Reog Team from Brawijaya University performed at the International Tourism Fairs of Madagascar. The event is an annual agenda organised by the government of Madagascar. On this occasion there were 9 students, 2 accompanying lecturers, PUI chairman and Vice Rector 3 of Universitas Brawijaya who were delegated. Furthermore, Dr Denny W as the supervisor of Reog UB, revealed that this kind of opportunity is a form of participation of Universitas Brawijaya in preserving the art of Reog. In addition, this is also a further step to be able to introduce Reog to the international world (PrasetyaOnline, 2019).

The event was a tangible form of training and efforts to include knowledge about Reog in educational units. This is a form of proof of the criteria from UNESCO. These activities refer to the implementation of efforts to strengthen cultural roots in the community, including the next generation. Therefore, it is also evidence of efforts to continuously transmit and develop the art of Reog Ponorogo.

Conclusion

Reog as one of Indonesia's cultures has been involved several times in cultural claim issues that also involve Malaysia. The existence of this issue invites many responses from the Indonesian people. The Indonesian people feel unacceptable if the culture that has been believed to be original to Indonesia is actually claimed by another country. With the issue heating up, there was also a response to immediately fight for the inscription of Reog in the UNESCO intangible cultural heritage list.

UNESCO as an international organisation responsible for intangible cultural heritage has a regime. The regime was born from the Convention for the Safeguarding of the Intangible Cultural Heritage which was implemented in 2003. The Convention also regulates the criteria for inscription of intangible cultural heritage. There are 10 criteria formulated by the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Algeria. The formulation refers to the Convention for the Safeguarding of the Intangible Cultural Heritage. Furthermore, to be encrypted as UNESCO intangible cultural heritage, supporting measures are also needed. This is done to convince the international public and at the same time can be a consideration for UNESCO that a cultural heritage deserves to be encrypted by UNESCO. One of the efforts that can be made is by conducting public

diplomacy. Public diplomacy is a set of efforts made by the government to win the hearts and minds of the public in order to achieve national interests.

The efforts made by Indonesia to fight for the inscription of Reog in the UNESCO intangible cultural heritage list are by complying with the UNESCO intangible cultural heritage regime and conducting public diplomacy. Efforts to comply with the regime can be seen from the fulfilment of criteria that refer to the articles in the Convention for the Safeguarding of the Intangible Cultural Heritage. It is also a form of proof that Reog is in accordance with the definition and criteria set by UNESCO.

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