

## THE EXISTENCE OF REYOG PONOROGO: MANAGEMENT ANALYSIS OF UD SUROMENGGOLO'S BUSINESS STRATEGY IN PRESERVING CULTURAL HERITAGE

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### ABSTRACT

Reyog Ponorogo is a cultural heritage that has become a regional icon and faces challenges in the modern era. Difficulties in raw materials, capital, human resources, and a lack of government support are the problems encountered. This study aims to analyze the management of the Suromenggolo Business's business strategy to preserve the Reyog Ponorogo's culture and identify the obstacles and solutions faced. The research method used is qualitative with a field study approach, involving interviews, observation, and documentation techniques. The study results show that Suromenggolo Business implements strategic management through environmental observation (internal and external factors), strategy formulation using SWOT analysis, and implementation of market penetration strategies. The main obstacles include limited capital, raw materials, low cooperation between artisans, seasonal sales, and the regeneration of artisans. The solutions involve finding funding, product diversification, optimizing the role of cooperatives and Reyog foundations, and education and regeneration efforts through formal and non-formal institutions. The conclusion of this study shows that the strategy implemented is quite effective in maintaining the existence of Reyog Ponorogo, but requires further support from the government and the community.

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### INTRODUCTION

Reyog is a traditional dance in an open-air arena that functions as folk entertainment and contains magical elements. The principal dancers are lion-headed people with peacock feather decorations, plus several masked dancers and lumping horses. Reyog is one of the cultural arts from the northwestern part of East Java, and Ponorogo is considered its hometown (Al-Amin, 2022). Until now, every night on the 15th of Java and the 1st of Muharam or 1 Suro, Reyog performances have always been held. In the Grebeg Suro event (1 Muharram), the Mini Reyog Festival (FRM) and the National Reyog Festival (FRN) were held, which were attended by Reyog art groups from various cities in Indonesia (Sodiq, 2023). However, in the era of globalization and the development of the modern entertainment

industry, the existence of traditional arts such as Reyog faces serious challenges, such as declining interest from the younger generation, limited funding, and structural support (C. Nugroho, 2023).

It was also explained that the priority of the 2021-2026 Ponorogo RPJP is the agriculture and tourism sectors. By constructing the Reyog museum, the tourism sector is expected to become one of the sources of economic growth in Ponorogo and increase the development of MSMEs (Kominfo, 2021). MSMEs are essential pillars that contribute to regional income (Machmud & Sidharta, 2013). The income of MSMEs in Ponorogo Regency from 2017 to 2020 has increased. To deal with competition, MSME owners must have inherent and structured assistance to improve production efficiency, productivity, and competitiveness. MSME actors must also open themselves to technological novelty, especially by utilizing various digital solutions (Home, 2018).

In response to these challenges, the role of culture-based business actors is becoming increasingly significant. One is UD Suromenggolo, a local business unit that produces Reyog equipment such as peacock dadak masks and warok costumes. It is also a member of the art community. Cahyo Nugroho, a craftsman and business owner, is the third generation of UD Suromenggolo, which has existed since 1970. Nugroho is the youngest Reyog craftsman in Ponorogo. Even though he is young, his enthusiasm to continue the family business and preserve the culture of Reyog Ponorogo remains unquenched.

Reyog artisans decreased from 44 in 2019 to 32 in 2020. It is a business competition, considering Reyog is Ponorogo's flagship product. Reyog crafts consist of: peacock dadak barongan masks, bujangga anom masks, jaranan, reyog clothes, gamelan, Reyog knick-knacks, and others. The mainstay product of UD Suromenggolo Balong Ponorogo is the peacock dhadak barongan mask, the most prominent characteristic and character of the Reyog Ponorogo art. Barongan and dadak peacock are two things, barongan and peacock. Barongan is in the form of a tiger's head, while Dadak peacock is in the form of a dancing peacock. Its wings expand like a fan, and its tail towers upright. Dadak peacock can only be used when combined (worn together) with a barongan mask. The shape and size of the peacock are adjusted to the size of the tiger's head. The Barongan Dadak Merak Reyog Ponorogo Mask weighs 30 to 60 kilograms if the two objects are combined.

The sale of Barongan Dhadak Merak Reyog masks at UD Suromenggolo has decreased in recent years. Especially during the pandemic until now. The difficulty of raw materials, capital, human resources, unstable financial conditions, and lack of local government support are the problems faced in the Reyog Ponorogo handicraft industry business. Despite many issues, he still ran his business with discipline and diligence (C. Nugroho, 2023b).

The strategies carried out for the preservation of Reyog art are the protection of Reyog art, the development of Reyog art, and the use of Reyog art (Prasetya, 2015). To ensure that the strategy being implemented is still relevant, effective, and efficient, the strategy's evaluation and control must be carried out regularly and systematically so that the organization can adapt to changes in a dynamic and competitive business environment (Agustina et al., 2023). Through strategic management, it is hoped that it will be able to create the right strategy to develop the Barongan Dadak Merak Reyog Mask craft

industry at UD Suromenggolo Balong Ponorogo. The hope is to be able to further improve and expand the business of the Reyog Ponorogo handicraft industry, especially at UD Suromenggolo, considering that reyog is an icon and one of Ponorogo's flagship products.

## RESEARCH METHOD

This research was carried out using field research. The research method used in this study is qualitative. In this method, the researcher starts by exploring qualitative data using SWOT analysis, which contains data on advantages, disadvantages, opportunities, and threats, followed by weighting, position formulation, matrix positioning, and determination of strategic steps based on SWOT. This research was conducted at UD Suromenggolo Balong Ponorogo. The research site is chosen because the researcher sees that UD Suromenggolo has been established since the 1970s. It proves that the business has experienced many problems and still exists today.

Data in this study were collected using interviews, observation, and documentation techniques. Interviews were conducted with several parties, namely UD Suromenggolo Balong Ponorogo (owner and employee), Chairman of Group Reyog Singo Budhoyo Singkil Balong Village, Ponorogo, Chairman of Group Reyog Kridho Manggolo Gandukepuh Village, Sukorejo Ponorogo, Office of Cooperatives and Micro Enterprises of Ponorogo Regency, and Reyog Foundation of Ponorogo Regency. Observation was carried out by directly observing the process of making the craft of barongan dhadak peacock reyog mask UD Suromenggolo Balong Ponorogo.

The data collected is in the form of data on the management of UD Suromenggolo's business strategy in preserving cultural heritage and data on the obstacles and solutions of the strategy. Meanwhile, the data validity test is carried out by triangulating source data and triangulating methods to obtain valid/valid data. The data that has been collected is then analyzed using qualitative analysis models and quantitative analysis. This qualitative data analysis uses several stages: data reduction, data presentation, and conclusion drawing and verification. This quantitative data analysis uses a SWOT matrix, using several stages: determining research variables, SWOT analysis stages, EFAS, IFAS analysis, and competitive profiles.

## RESULTS AND DISCUSSION

### Management Analysis of UD Suromenggolo's Business Strategy in Maintaining Cultural Heritage

Based on the results of interviews, observations, and documentation, the implementation of UD Suromenggolo's business strategy management in preserving cultural heritage is as follows:

#### 1. Environmental Observation

In this case, environmental observation examines the internal and external environment of UD Suromenggolo. The internal and external factors of UD Suromenggolo are as follows:

##### a. Internal Factors, Strength (Strength)

- 1) Marketing is both offline and online
- 2) Using quality raw materials

- 3) The scope of the marketing area has reached outside Java and abroad
- 4) The length of the business has been established for three generations
- 5) Have tenacity in running a business
- 6) The owner is the youngest Reyog craftsman
- b. Internal Factors, Weaknesses
  - 1) Capital
  - 2) Raw materials are starting to be hard to come by
  - 3) Sales turnover is still seasonal
  - 4) Workforce using the wholesale system
  - 5) Length of production process
  - 6) High selling price
- c. External Factors, Opportunity
  - 1) It is a form of the original cultural product of Ponorogo Regency, namely Reyog Ponorogo, which is believed not to lose its existence
  - 2) UD Suromenggolo is a member of the Reyog Ponorogo Foundation, whose existence provides a breath of fresh air for Reyog artisans
- d. External Factors, Barriers/Threats (Threat)
  - 1) Local Government Support Felt Less Than Optimal
  - 2) Lack of Cohesiveness Between the Reyog Ponorogo Craftsmen
  - 3) The existence of the Reyog Craftsmen from outside the Ponorogo area
  - 4) UNESCO has not recognized the Reyog Ponorogo

## 2. Strategy Formulation

After identifying internal and external factors, the next step is to formulate a strategy, in this case using SWOT analysis. SWOT analysis systematically identifies various aspects to develop a company's strategy. This analysis is based on logic that can maximize strengths and opportunities, but together can minimize weaknesses and threats (Rangkuti, 2001). The analysis is as follows:

### a. IFAS and EFAS Analysis

IFAS is an internal factor. EFAS is an external factor. The results of the IFAS and EFAS calculations are as follows:

**Table 1.** Internal Environmental Factors of Strength (Strength) UD Suromenggolo Balong Ponorogo

<b>Strength</b>	
S1	Marketing is both offline and online.
S2	Using quality raw materials
S3	The scope of the marketing area has reached outside Java and abroad.
S4	The length of the business has been established for three generations.
S5	Have tenacity in running a business
S6	The owner is the youngest Reyog craftsman.

Source: data processed by researchers

**Table 2.** Internal environmental factors (Weakness) UD Suromenggolo Balong Ponorogo

Weakness	
W1	Capital
W2	Raw materials are starting to be hard to come by
W3	Sales turnover is still seasonal.
W4	The workforce using the Wholesale system
W5	Length of the production process
W6	High selling price

Source: data processed by researchers

Based on the calculation results using IFAS in Table 3, it is known that the strength value is the highest in the IFAS matrix, with a sum of 2.07, while in the weakness (Weakness), with a sum of 1.02.

**Table 3.** IFAS Table of Strategy Management Implementation to Maintain the Existence of Barongan Dhadak Merak Mask Crafts UD Suromenggolo Balong Ponorogo

Internal Factors	Weight	Rating	Score
Strength:	0.10	5	0.5
Q1: Marketing is both online and offline			
Q2: Using quality raw materials	0.10	5	0.5
Q3: The scope of the marketing area has reached outside Java and abroad	0.10	5	0.5
Q4: The length of the business has been passed down from generation to generation	0.08	3.5	0.28
Q5: Have tenacity in running a business	0.10	5	0.05
Q6: The owner is the youngest Reyog craftsman	0.06	4	0.24
Sub-Total Strength	0.54		2.07
Weakness:	0.08	2	0.16
W1: Modal			
W2: Raw materials are starting to be hard to come by	0.06	2	0.12
W3: Sales turnover is still seasonal	0.06	2	0.12
W4: Labor using the wholesale system	0.06	2	0.12
W5: Production process length	0.10	2.5	0.25
W6: High selling price	0.10	2.5	0.25
Sub-Total Weaknesses	0.46		1.02
Overall Total	1		3.09

Source: data processed by researchers

**Table 4.** External Environmental Factors Opportunity (Opportunity) UD Suromenggolo Balong Ponorogo

Opportunity	
O1	It is a form of the original cultural product of Ponorogo Regency, namely Reyog Ponorogo, which is believed not to lose its existence.
O2	UD Suromenggolo is a member of the Reyog Ponorogo Foundation, whose existence provides a breath of fresh air for Reyog artisans.

Source: Data processed by researchers

**Table 5.** External Environmental Factors Threat UD Suromenggolo Balong Ponorogo

Threat	
T1	Local Government Support Felt Less Than Optimal
T2	Lack of Cohesiveness Between the Reyog Ponorogo Craftsmen
T3	UNESCO has not recognized the Reyog Ponorogo

Source: Data processed by researchers

**Table 6.** EFAS Table Implementation of Strategy Management to Maintain the Existence of Barongan Dhadak Merak Mask Crafts UD Suromenggolo Balong Ponorogo

External Factors	Weight	Rating	Score
Opportunity:	0.25	5	1.25
O1: It is a form of the original cultural product of Ponorogo Regency, namely Reyog Ponorogo, which is believed not to lose its existence			
O2: UD Suromenggolo is a member of the Reyog Ponorogo Foundation, whose existence provides a breath of fresh air for Reyog artisans	0.21	4	0.84
Sub-Total Opportunity	0.46		2.09
Threats	0.17	2	0.34
T1: Local Government Support Is Considered Less Than Optimal			
T2: Lack of Cohesiveness Between Reyog Ponorogo Craftsmen	0.21	2.5	0.52
T3: Reyog Ponorogo has not been recognized by UNESCO	0.17	2	0.34
Sub-Total Barriers	0.55		1.2
Overall Total	1		3.29

Based on the calculation results using EFAS in Table 6, it is known that the Opportunity value is the highest in the EFAS matrix, with a sum of 2.09, while the Threat has a sum of 1.2.

b. Internal External Analysis (IE Matrix)

**Table 7.** Matrix IE

Position (Value)	Strong EFI (3-4)	Medium EFI (2-2,99)	Weak EFI (1-1,99)
High EFE (3-4)	Quadrant I Grow and Build	Quadrant II Grow and Build	Quarter III Endure
moderate EFE (2-2,99)	Quadrant IV Grow and Build	Quadratic V Endure	Quadrant VI Liquidation and Divestment
Low EFE (1-1,99)	Quadratic VII Endure	Quadrant VIII Liquidation and Divestment	Quadrant IX Liquidation and Divestment

Source: (Yam, 2020)

Based on the data above, the IFE Matrix is 3.09 and the EFE Matrix is 3.29, so the IE Matrix is in Quadrant I, where the strategic position of UD Suromenggolo Balong Ponorogo is in the position of Grow and Build, grow and build, describing the condition of the company is growing and developing, so that the strategic steps that can be taken by UD Suromenggolo Balong Ponorogo are: 1. Intensive strategy, namely penetration market, market development, or product development. 2. Strategic integrative, i.e., backward, forward, or horizontal integration. In the Growth (aggressive) position. This situation benefits the company by having opportunities and strengths to take advantage of. This strategy indicates a strong state of the company and can continue to grow by taking the Opportunity or opportunities to achieve maximum turnover. Therefore, UD Suromenggolo Balong Ponoroo is in a very advantageous position; this position will allow the company to continue to grow by taking advantage of existing opportunities and using its strengths.

### c. SWOT Matrix UD Suromenggolo Balong Ponorogo

**Table 8.** SWOT Matrix UD Suromenggolo Balong Ponorogo

<div style="text-align: center;"> <b>IFAS</b>   <b>EFAS</b> </div>	<p style="text-align: center;"><b>Strength (Strength)</b></p> <ol style="list-style-type: none"> <li>1) Marketing is both offline and online</li> <li>2) Using quality raw materials</li> <li>3) The scope of the marketing area has reached outside Java and abroad</li> <li>4) The length of the business has been established for three generations</li> <li>5) Have tenacity in running a business</li> <li>6) The owner is the youngest Reyog craftsman</li> </ol>	<p style="text-align: center;"><b>Weakness</b></p> <ol style="list-style-type: none"> <li>1) Capital</li> <li>2) Raw materials are starting to be hard to come by</li> <li>3) Sales turnover is still seasonal</li> <li>4) Workforce using the wholesale system</li> <li>5) Length of production process</li> <li>6) High selling price</li> </ol>
	<p style="text-align: center;"><b>Opportunity</b></p> <ol style="list-style-type: none"> <li>1) It is a form of the original cultural product of Ponorogo Regency, namely Reyog Ponorogo, which is believed not to lose its existence</li> <li>2) UD Suromenggolo is a member of the Reyog Ponorogo Foundation, whose existence provides a breath of fresh air for Reyog artisans</li> </ol>	<p style="text-align: center;"><b>SO STRATEGY</b></p> <ol style="list-style-type: none"> <li>1. Improve existing marketing performance and expand market territory.</li> <li>2. Maintain the quality of raw materials.</li> <li>3. Improving entrepreneurial ability in psychological terms includes staying diligent and tenacious in work.</li> </ol>
<p style="text-align: center;"><b>Treath(Threat)</b></p> <ol style="list-style-type: none"> <li>1) Regional Government Support Is Considered Less Than Optimal</li> <li>2) Lack of cohesiveness between the Reyog Ponorogo craftsmen</li> <li>3) UNESCO has not</li> </ol>	<p style="text-align: center;"><b>ST STRATEGY</b></p> <ol style="list-style-type: none"> <li>1 Encourage the relevant government to help Reyog artisans so that their businesses can survive and develop.</li> <li>2 Making routine activities such as social gatherings,</li> </ol>	<p style="text-align: center;"><b>WO STRATEGY</b></p> <ol style="list-style-type: none"> <li>1. Apply for a loan to a bank that has a low interest rate</li> <li>2. Get used to using scarce raw material alternatives, for example, by replacing tiger skin with cow skin</li> <li>3. Increase creativity by increasing product differentiation so that it is not fixated on seasonality</li> <li>4. Replacing the workforce with a permanent workforce system</li> <li>5. Maintain product quality</li> </ol>
		<p style="text-align: center;"><b>WT STRATEGY</b></p> <ol style="list-style-type: none"> <li>1 Optimizing the Reyog Ponoroo Cooperative, where the cooperative not only legalizes Reyog raw materials, but also provides raw materials that are difficult to obtain</li> </ol>

recognized the Reyog Ponorogo	<p>kopdar, and others to establish cohesiveness between craftsmen</p> <p><b>3</b> Escorting and encouraging the relevant governments to immediately register Reyog to UNESCO</p>	<p>for market activities</p> <p><b>2</b> Inviting all stakeholders to support the sustainability of Reyog art (local governments, artisans, the Reyog Foundation, and the community in general)</p>
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Source: Data processed by researchers

The SWOT matrix is a tool used to measure the company's strategic factors. This matrix can clearly describe how opportunities and external threats are presented. This matrix can generate four alternative possible cells, as shown in Table 8. Table 8 shows that a combination of internal and external factors can determine a company's performance. The two combinations of factors are shown in the SWOT analysis result chart. Below is the SWOT matrix table of UD Suromenggolo Balong Ponorogo.

1) Strategi SO (Strength-Opportunity)

This strategy combines Strengths' internal factors and Opportunities' external factors. This strategy was based on the thinking of the company's executives, namely, utilizing all the power to seize and take advantage of the most incredible Opportunity. The SO strategy that UD Suromenggolo Balong Ponorogo can pursue is:

- a) Improve existing marketing performance and expand market territory.
- b) Maintain the quality of raw materials.
- c) Improving entrepreneurial ability in psychological terms includes staying diligent and tenacious in work.

2) ST (Strength-Threat) Strategy

It is a strategy to use the company's strengths to avoid threats. The ST strategies that UD Suromenggolo Balong Ponorogo can carry out are:

- a) Encourage the relevant government to help Reyog artisans so that their businesses can survive and develop
- b) Making routine activities such as social gatherings, kopdar, and others to establish cohesiveness between craftsmen
- c) Escorting and encouraging the relevant governments to immediately register Reyog to UNESCO

3) Strategi WO (Weakness-Opportunity)

This strategy is applied by using existing opportunities to overcome their weaknesses. In the case of UDSuromenggolo Balong Ponorogo, the WO strategy that can be taken includes:

- a) Apply for a loan to a bank that has a low interest rate
- b) Get used to using scarce raw material alternatives, for example, by replacing tiger skin with cow skin
- c) Increase creativity by increasing product differentiation so that it is not fixated on seasonality
- d) Replacing the workforce with a permanent workforce system
- e) Maintain product quality



#### 4) WT (Weakness-Threat) Strategy

This strategy uses defensive activities to maximize existing weaknesses and avoid threats. The WT strategy that UD Suromenggolo Balong Ponorogo can pursue is:

- a) Optimizing the Reyog Ponoroo Cooperative, where the cooperative not only legalizes Reyog raw materials, but also provides raw materials that are difficult to obtain for market activities
- b) Inviting all stakeholders to support the sustainability of Reyog art (local governments, artisans, the Reyog Foundation, and the community in general)

#### d. Matriks Grand Strategy

In Table 9, it can be seen that the company is in the position of quadrant I, which means that it can take advantage of existing external opportunities, so that the company will compete using aggressive business strategies. The forms of strategies that can be used in quadrant I are as follows:

- 1) Market development
- 2) Market penetration
- 3) Product development
- 4) Upstream, downstream, and horizontal integration
- 5) Related diversification

The following is a table of the Grand Strategy matrix:

**Table 9.** Grand Strategy Matrix

<b>Rapid Market Growth</b>		
<b>Weak competition</b>	<b>Quadrant 2</b> 1. Market development 2. Market penetration 3. Product development 4. Horizontal integration 5. Divestitures 6. Liquidation	<b>Quadrant 1</b> 1. Market development 2. Market penetration 3. Product development 4. Upstream, downstream, and horizontal integration 5. Related diversification
	<b>Quadrant 3</b> 1. Shrinkage 2. Diversification of related businesses 3. Diversification of unbound businesses 4. Different 5. Liquidation	<b>Quadrant 4</b> 1. Diversification of related businesses 2. Business diversification is not related 3. Assisting joint ventures
	<b>Weak Market growth</b>	<b>Strong Competition</b>

Source: (Umar, 2010)

**First is market development.** The reason for using this strategy is that the current market continues to grow and has not experienced saturation. Manan holds UD Suromenggolo Balong Ponorogo to his current grandson, Cahyo Nugroho. UD Suromenggolo Balong Ponorogo does not use a market development strategy in new areas because opening a new gallery branch requires a significant cost. Consumer behavior has also begun to shift with technological developments; consumers do not need to go to Balong Ponorogo. They only need to use social media to order Ponorogo peacock barongan dhadak masks, so market development is not necessary due to these technological developments.

**Second, market penetration** is the reason for using the market penetration strategy because of the size of the existing market, namely all Reyog groups in Ponorogo, in particular, and throughout Indonesia in general. Although the market is large, this has been worked on quite well by UD Suromenggolo Balong Ponorogo, in addition to serving orders and making Reyog, in this case, the Ponorogo peacock barongan dhadak mask, UD also serves the repair of the Ponorogo reyog, which adjusts the budget.

**Third, product development.** UD Suromenggolo does not develop products because there is still a slight differentiation between barongan dhadak, peacock reyog, and Ponorogo masks. In addition, the reyog item (Ponorogo peacock barongan dhadak merak reyog mask), which is a mainstay, has not experienced saturation and is still the choice of consumers when making purchases.

**Fourth,** upstream, downstream, and horizontal integration. UD Suromenggolo Balong Ponorogo does not integrate upstream, downstream, and horizontally. Upstream integration is when UD Suromenggolo Balong Ponorogo, in addition to providing barongan dhadak peacock reyog masks, also provides devices that are items of the mask, such as peacock feathers, cowhide skin, cow hair, and others. Downstream integration is when UD Suromenggolo Balong Ponorogo can control various distribution and sales networks of peacock dhadak barongan masks. Meanwhile, horizontal integration is when UD Suromenggolo Balong Ponorogo can control all stages in the supply chain, both production and distribution.

**Fifth,** related diversification. UD Suromenggolo Balong Ponorogo did not carry out related differentiation. This diversification aims to boost the marketing of the product pairs sold, for example, when the product is saturated in the market, sales turnover and profit decrease. Besides, it can be used to attract buyer interest because the price will be more competitive than buying the product separately. A company can diversify through acquisitions, joint ventures (partnerships), internal development, and entering into new types of business. UD Suromenggolo Balong Ponorogo has not carried out this type of strategy, because this UD only provides barongan masks of various sizes that adjust to consumer orders.

### 3. Strategy Implementation

According to the above strategy analyses, implementing UD Suromenggolo's business strategy management to maintain cultural heritage is a market penetration strategy. This

strategy is widely used in its pure form and combination with other techniques. Market penetration includes increasing the number of salespeople, increasing spending on advertising, offering extensive sales promotion products, or multiplying marketing efforts. Some market penetration efforts can be made, among others.

- a. Intensify promotion through social media and the internet. If previously only used social media owned by UD Suromenggolo Balong Ponorogo, it is necessary to advertise on other social media accounts, for example, by advertising on social media accounts that become a reference when someone is looking for a place to order or repair a barongan dhadak peacock reyog mask in Ponorogo Regency. It is done to capture the Opportunity for the high number of tourists visiting Ponorogo Regency to become consumers.
- b. Conducting promotional programs by creating discount/bonus programs for consumers who come in large numbers and during quiet hours. It is done to attract consumers of the Reyog Ponorogo groups because they generally buy only on certain days. Such as during big days (1 Muharram / FRN and FRM celebrations), Eid, New Year, and other holidays.
- c. Branding as the youngest Reyog craftsman has been around for three generations, often being involved in events related to art and culture, such as FRN (National Reyog Festival), FRM (Mini Reyog Festival), and others.

#### **4. Evaluation and Control**

According to the strategy implementation above, UD Suromenggolo Balong Ponorogo conducts evaluation and control, which is always carried out periodically, related to the turnover obtained during the strategy implementation. Suppose the implementation does not go as expected. In that case, Cahyo Nugroho, as the owner and craftsman of the barongan dhadak peacock mask reyog Ponorogo, evaluates the implementation of the strategy that has been implemented. Then, rearrange the plan, in this case, strategy management.

### **Analysis of Obstacles and Management Solutions for UD Suromenggolo Business Strategy in Maintaining Cultural Heritage**

#### **1. Capital**

Capital is a classic problem that business actors always face when establishing or maintaining a business. It includes capital in UD Suromenggolo Balong Ponorogo. Nugroho Cahyo, as the owner of the bhakan business, also complained about the same thing, namely, related to capital. Because, as we all know, the capital in the Reyog Ponorogo peacock barongan dhadak mask craft business is not small, considering that the raw materials used are of high quality and some of them come from abroad.

#### **2. Lack of cooperation with artisans**

The lack of cooperation between artisans is one of the obstacles faced in this type of business, considering that raw materials are starting to be challenging to obtain. In addition, the ego between artisans is still there, even though their vision is the same: to continue to preserve Reyog Ponorogo. Cooperation can also be interpreted as social capital, where this capital is beneficial for business continuity.

3. Turnover still relies on seasonality.

Only certain days and times do sales of these crafts increase, such as the month of 1 Muharram, Eid, and the New Year. In addition to those days, Cahyo Nugroho, as the owner of UD Suromenggolo Balong Ponorogo, did not receive too many orders. To investigate it, he sells knick-knacks or merchandise. Reyog Ponorogo, such as: miniature mask barongan dhadak peacock, Reyog Ponorogo, attributes of Reyog, and others

4. Regeneration of Reyog artisans

In general, this business is a hereditary business, considering that this business requires high creativity and tenacity. Therefore, the regeneration of Reyog Ponorogo artisans, especially the peacock barongan dhadak mask artisans, is urgently needed, considering that Reyog is an original art and icon of Ponorogo Regency.

The solutions include:

1. Capital is a problem that constantly arises in every industrial business, from micro, small, and medium enterprises to large companies. So in this case, capital is a problem that should not be ignored. Reyog craftsmen, especially Cahyo Nugroho, as the owner of the UD Suromenggolo Balong Ponorogo business related to capital, can seek funding from financial institutions, apply for cooperation with investors or partners, and improve business efficiency. In addition, the support of the local government is also needed.
2. Cooperation between artisans can also be referred to as social capital. Social capital's existence will help solve the problems faced by every Reyog Ponorogo artisan, for example, related to raw materials that are difficult to obtain. If this social capital is substantial, if one of the artisans lacks raw materials, he can borrow temporarily from other artisans. Due to the lack of cooperation between artisans, the Reyog Foundation plays a role in solving these obstacles, namely by holding various activities that can foster a sense of brotherhood between artisans, considering that they have the same vision, which is to continue to preserve Reyog Ponorogo. One of the things that the Reyog Foundation has done is hold competitions and training for artisans.
3. Create and increase product differentiation in innovative and creative ways. The existence of product differentiation is expected to increase the income of artisans, considering that the Reyog artisans' turnover is seasonal. The existence of product differentiation will also affect customer satisfaction and customer loyalty(Dejawata et al., 2014). The Reyog Ponorogo barongan dhadak peacock mask craft customers are mostly regular customers. Therefore, customer loyalty plays a significant role in business development. The existence of product differentiation will also increase competitiveness(Wulandari & Murniawaty, 2019). In this case, it is related to the existence of Reyog Ponorogo artisans outside the Ponorogo area.
4. Teaching as early as possible about Reyog art, with them getting to know Reyog Ponorogo, including how the process of making crafts is, so that they can indirectly get to know one of the tools from Reyog Ponorogo, namely the Reyog Ponorogo peacock barongan dhadak mask, which is an icon of the art. For the teaching system, it is necessary to set reasonable standards. According to Sodiq, each educator or teacher has different teaching abilities. Therefore, the existence of SOPs is essential in this case. According to Supariyadi and Warto, the regeneration model of Reog Ponorogo artists is by: 1) fostering interest and appreciation of the younger generation through formal and

non-formal channels. The formal path is carried out through school institutions, namely making reog art as a local content/teaching material for art and culture lessons and an extracurricular activity. The non-formal path involves art studios and reog studios spread across several places. 2) Make REOG learning in schools supported by adequate facilities and infrastructure: sufficient textbooks, good silabi, art tools, and professional art teachers. 3) Present patrons who can play the role of protectors of Reog arts. These patrons (capital owners, community leaders) replaced the role of the ancient warok, who became the primary protector of the arts, four, and redefined the Ponorogo reog as a folk art firmly rooted in local traditions. The emergence of various versions of stories and forms of reog display (obyog vs festival) needs to be addressed wisely so as not to cause friction in society, 5) keep the art of reog away from various political interests to be widely accepted by the public, 6) expand the regeneration of reog artists whose scope is not only limited to dancing artists (warok, jathil, bujanganong, penthul, dadak merak), but also includes gamelan percussion artists, Islamic boarding schools, and artisans of REOG art tools to support the development of the creative industry (Supriadi & Wardo, 2016). In addition to formal institutions, the Reyog Ponorogo art regeneration can be carried out in informal institutions, such as studios. According to Tri Retno and Warih Handyaningrum, the regeneration of the art of Reyog Ponorogo at the Solah Wetan Dance Studio, Sawoo District, Ponorogo Regency, is well implemented, with several stages, namely preparation, implementation, and evaluation. The learning process uses drill methods, peer tutors, and character-based learning. In this case, the process and the results are equally considered. The regeneration at the Solah Wetan Dance Studio includes planned regeneration because it prepares the next generation of art (Hayuningtyas & Handyaningrum, 2017).

## CONCLUSION

The study results show that UD Suromenggolo's business strategy management in preserving cultural heritage is achieved through various strategies described through environmental observation, strategy formulation, strategy implementation, and evaluation and control. Meanwhile, the obstacles include: capital, lack of cooperation with artisans, reliance on seasonality, and regeneration. To overcome these obstacles, solutions that can be done include: seeking funding from financial institutions, proposing cooperation with investors or partners and increasing business efficiency by using cheaper raw materials and almost the same quality and the local government providing support that is not half-hearted, increasing product differentiation, optimizing the role of the Reyog Foundation and the Reyog Cooperative as a Reyog Ponorogo association and organization, and the Foundation and related agencies make clear standards regarding Reyog regeneration.

Based on the results of this study, the advice that can be given is that the people of Ponorogo must have care and awareness to maintain, learn, and preserve the art of Reyog Ponorogo. In addition, UD Suromenggolo Balong Ponorogo continues to actively participate in all activities the Reyog Ponorogo Foundation carries out.

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