

Towards an Inclusive Creative Economy: Applying John Rawls' Economic Justice to Empower Reog Ponorogo Artists

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Reog Ponorogo, a traditional Indonesian art form, plays a significant role in shaping the creative economy and cultural identity of the Ponorogo Regency. Despite their cultural importance and economic potential, the distribution of economic benefits among stakeholders remains unequal, leaving many artists economically vulnerable. This study explores the application of John Rawls's principles of economic justice to address income disparities and foster an inclusive creative economy in the Reog Ponorogo ecosystem. Through a qualitative phenomenological approach, this research examines the lives of art actors and stakeholders, as well as the creative economic empowerment strategies implemented by the local government. The findings reveal a significant income gap between performers, who earn a modest income of 50,000–300,000 rupiah per performance, and entrepreneurs dealing with Reog attributes and souvenirs, who can generate a turnover of up to 100 million rupiah per month. Applying Rawls' principles of equal basic freedom and the difference principle, this study proposes policy recommendations and strategies to ensure fair access to opportunities, the equitable distribution of income, education and capacity building, market expansion, and policy support. By aligning these elements with Rawls' principles, the creative economy can celebrate cultural heritage, while promoting economic growth and social equality. This study bridges the gaps in the existing literature by integrating cultural preservation with economic empowerment, offering valuable insights for policymakers, cultural practitioners, and scholars in fostering an inclusive and sustainable creative economy.

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Public Interest Statement

This study explores the untapped potential of Reog Ponorogo, a traditional Indonesian art form, to contribute to the creative economy. Despite their cultural significance, economic benefits are unequally distributed among stakeholders, leaving many artists economically vulnerable. By applying John Rawls' principles of economic justice, this study addresses income disparities and proposes equitable strategies for fostering inclusivity and sustainable growth in the Reog ecosystem. The findings offer valuable insights for policymakers, cultural practitioners, and scholars, bridging gaps in the existing literature by integrating cultural preservation with economic empowerment, ultimately promoting fairness and justice within Indonesia's creative economy.



Introduction

Reog Ponorogo, one of Indonesia's traditional performing arts, plays an important role in Indonesia's rich culture. This form of artistic expression captivates audiences on local, national, and international scales, underscoring its importance in Indonesia's cultural identity. According to Alfia (2018), Reog Ponorogo is not only a performance, but also a living emblem of Indonesia's intangible cultural heritage. This traditional art form, full of color, movement, and tradition, mesmerizes audiences and draws them into its unique world, thus enriching Indonesia's national cultural profile. On the other hand, Reog artists still face challenges in obtaining fair economic distribution in the Reog creative

economy ecosystem. This condition often causes them to look for work in other fields to meet their living needs, because income from Reog art alone is not enough to meet their economic needs sustainably.

Based on an interview with Sugianto (2022), a culturalist and observer of the art of the reog Ponorogo. Reog Ponorogo is a symbol of culture and local identity, which is a spirited dance form that summarizes the spirit and values of the people of Ponorogo. Dance involves various components, such as the majestic lion barong mask and energetic warok dance (Sugeng Prayitno, 2022). This tradition has been brought to an international stage through various channels. Ajiprabowo and Handriyotopo (2020) showcased it using motion graphic media, whereas Kurniawan and Sitaviana (2022) documented it in the form of a movie. Additionally, it has been shown as a cultural attraction at Sanggraloka Sekar Wilis, a tourist spot in Ponorogo, as outlined by Elviana et al. (2021). These efforts highlight persistent internal efforts to introduce this vibrant cultural tradition to a global audience.

Since 2013, the Ministry of Education and Culture has recognized the Reog Ponorogo tradition as Indonesia's National Intangible Cultural Heritage. This tradition includes traditional dances performed at various cultural events and festivals, not only in Indonesia but also at the international level (Putri, 2017). In a noteworthy achievement, "Jiwa Jagad Jawi," a highlight of Reog Ponorogo, won the Gold Award at the 2023 International Tourism Film Festival Africa (ITFFA) held in Cape Town (Kementerian Luar Negeri Republik Indonesia, 2023). Based on this success, Reog Ponorogo is currently on the shortlist for inclusion in UNESCO's prestigious cultural heritage list, highlighting its growing international recognition (Ihsan, 2023; Kementerian Luar Negeri Indonesia, n.d.).

However, despite its important role in culture and as a strong symbol of local identity, the potential of Reog Ponorogo in the creative economy has still not been optimized. In recent decades, based on interviews with Zaenal (2022), UPTD IKM Perdagkum Ponorogo stated that many challenges have been faced, ranging from management, improving the quality of performance, marketing, and promotion to paying attention to the players. Specifically, the challenges faced by Reog Ponorogo from a creative economy perspective include adaptation and creativity (Septi Wahyu Setyaningsih Sugiyo et al., n.d.), promotion and recognition (Pebri, 2022), gender roles and stereotypes (Kurnianto et al., 2021), preservation of traditional community roles ("Reog Ponorogo - Inside Indonesia: The Peoples and Cultures of Indonesia," n.d.), and technology integration (Faculty of Fine Arts and Designs, Universitas Sebelas Maret UNS Indonesia et al., 2023; Sulton et al., 2021). Therefore, further efforts are needed to maximize the potential of Reog Ponorogo in the creative economy, so that it not only provides cultural value, but is also able to make a significant economic contribution to art actors, art preservationists, the community, and the country.

Reog Ponorogo has an important role in shaping the creative economy and tourism in Ponorogo Regency. This distinctive art form serves as a powerful city branding tool for domestic and international tourists ("Reog Ponorogo - Inside Indonesia: The People and Cultures of Indonesia," n.d.). More than a passive artistic spectacle, Reog Ponorogo is dynamically woven into the city's cultural fabric. In recognition of this, Ponorogo was officially introduced into the Indonesian Creative Districts/Cities Network in 2023, featuring Reog Ponorogo as a highlighted subsector (ponorogo kreatif, 2023). In addition, the Ponorogo District Government consistently organizes cultural events such as the National Reog Festival, full moon performances, and a monthly agenda that requires every village in the Ponorogo region to organize a reog performance on the 11th (Indraswari, 2022). Reog Ponorogo performances also grace various events, serving as a festive welcome for guests and an integral part of community celebrations.

The economic implications of cultural events such as Reog Ponorogo go beyond cultural preservation. These events act as substantial economic stimulants, offering income opportunities for street vendors, micro, small, and medium enterprises (MSMEs), artists, and cultural preservationists, thus fostering financial stability and confidence (Zaenal, 2022). They also promote productive economic and employment activities. However, to realize such potential, there are several challenges faced, especially in ensuring equitable economic prosperity for all stakeholders. To prevent the risk of cultural arts extinction and ensure equity, it is important to empower these communities by improving their access to the factors of production, distribution, marketing, information, knowledge, and skills. The principles of economic justice proposed by John Rawls, which advocate equality of opportunity regardless of socioeconomic background, offer a roadmap for a more equitable distribution of economic benefits, promoting inclusive and sustainable growth.

To generate principles of justice in defining basic rights and obligations and regulating the allocation of social benefits, the work of political philosopher John Rawls (2017) is well-known and important. Rawls argues that if we can agree on the basis of justice and equality, then we can apply two principles: 1) everyone should have an equal right to the broadest basic freedoms that correspond to the same freedoms for others, and 2) social and economic inequalities should be organized in such a way that they are both a) reasonably expected to benefit everyone and b) attached to positions and offices that are open to everyone.

Justice and equality are strongly emphasized in John Rawls' theory of justice (Thú năm, 2020). There are several ways to apply this theory in order to advance the economy. The theory encourages efforts to ensure that all people have fair and equal access to basic needs such as education, health, and employment. In line with Rawls' first principle of justice (Piaggese et al., 2022), this theory also supports the implementation of policies that enable the equitable distribution of economic benefits, such as progressive taxes and social welfare programs.

Furthermore, the theory stresses recognizing and rectifying past wrongs that paved the way for current disparities in society. This resonates with Rawls' principle of difference (Raymond, 2006) because it promotes institutions that are accessible to all members of society and encourages sustainable and ecologically conscious economic growth techniques. Aligning with Rawls' theory of justice, we can create a more equal and just society by incorporating these ideas into economic development plans and practices (Killen et al., 2021).

Applying this principle in the context of Reog Ponorogo means providing equal opportunities to performers and art preservationists to benefit from their performance. Actors, musicians, and other art preservationists involved in the production and performance of Reog Ponorogo should obtain a fair share of the generated revenue. This not only helps encourage greater participation in arts and culture, but also helps strengthen the local economy and provides incentives for new generations to continue this tradition in order to maintain the vitality and relevance of the culture in the long run.

Existing literature suggests that Reog Ponorogo has significant potential in the creative economy, as reflected in various studies that have been conducted in this area. The main focus of these studies is cultural tourism, learning physics, product innovation, economic empowerment, marketing communication, and spatial transformation. In terms of cultural tourism, Reog Ponorogo, a traditional dance recognized by UNESCO as Indonesia's intangible cultural heritage, has the potential to advance the tourism sector in the Ponorogo Regency (Kusbandrijo et al., 2018). On the other hand, research has tried to look at the Reog Ponorogo dance from a physics point of view, specifically on the concepts of balance and moments of force in the Dhadak Merak dance movement technique, which can be used as a physics-learning resource (Wulansari & Admoko, 2021). In terms of economic empowerment, other studies have explored the potential strength of communities in economic development in areas affected by natural disasters in Ponorogo (Ningrum, 2020). With regard to marketing communication, research has used social media technology to build an image so that the wider community is more familiar with the potential of Plunturan Village as a tourist destination (Ekoputro & Nugroho, 2021). Meanwhile, another study showed that the Reog community in Pedukuhan Gunungsari, Bejiharjo Village, Karangmojo District, Gunungkidul Regency has strong potential, but does not yet have facilities that support their activities. This phenomenon has led to spatial transformations or land-use changes in Pedukuhan Gunungsari (Hartono, 2019).

Despite the existing research, there are still gaps related to the creative economy, especially in relation to the traditional Indonesian dance Reog Ponorogo. Further research is needed to understand how this dance can be optimally integrated into the creative economy, and how technology and innovation can increase its economic value and appeal. In addition, more comprehensive research is needed to determine how Ponorogo contributes to local and national economic development. Applying the principles of economic justice in the creative economy can provide a framework for the equitable distribution of income and opportunities, ensuring fair treatment for all stakeholders, including performers, dancers, artisans, managers, and designers. This ensured proper recognition and shared economic benefits for all contributors to this form of art. This study aims to understand how Ponorogo art can be optimally integrated into the creative economy and to explore Ponorogo's contribution to local and national economic development by applying the principle of economic justice to all stakeholders.

Literature Review

Rawls' Theory of Justice

John Rawls's theory of justice is closely linked to the concept of an inclusive creative economy, suggesting that its principles can provide a solid framework to foster equality and promote social justice within the creative sector (Rawls, 2005). Coker (2023) delves into the intricacies of Rawls' strategy, which skillfully incorporates ideas from economic theory. Rawls starting position model proposes a hypothetical scenario where individuals, behind a "veil of ignorance," determine the principles of justice regardless of their social and economic status, aiming to ensure fairness and impartiality. Coker's analysis shows that this economics-based approach can be used to understand how Rawls' theories can be applied to various economic contexts, including the creative economy.

Further developing Rawls' theories, O'Neill (2022) delineated the normative territory of social justice in economic systems, showing how the principles of democratic socialism can emerge from Rawlsian foundations. This perspective illuminates the potential of Rawls' theories to shape alternative economic models that balance individual freedom

with collective well-being—a balance that is essential in preserving inclusivity in the creative economy. Taylor's 2022 review of Mark Banks' book "Creative Justice" highlights the injustices prevalent in cultural industries—from unfair access to opportunities and resources, to ingrained biases based on race, gender, or socioeconomic status—underlining the relevance of Rawls' principles in combating such systemic imbalances (Merkel, 2019). Eich (2021) argues that Rawls' philosophical project offers a secular theodicy of reconciliation, suggesting that his Theory of Economic Justice can provide valuable insights for an inclusive creative economy, addressing systemic inequalities and promoting social justice.

Rawls' Theory in the Context of the Creative Economy

Understanding Rawls' theory within the framework of the creative economy requires considering the insights provided by several key contributors. Oakley and Ward (2018), Merkel (2019), and Tepper (2002) significantly enriched the discourse on the creative economy by providing a solid basis for evaluating its rapid evolution. They emphasize the importance of understanding the implications and keeping up-to-date with transformations in creative activities and institutions.

This discourse prompted a comprehensive exploration of the creative economy, including an examination of its roots. In their paper, Gerosa (2022) and colleagues extend this dialog by providing a thorough understanding of the development of the creative economy, integrating the historical context into the narrative. They used the framework of Cultural Political Economy, an interdisciplinary approach that combines economics, culture, and politics to explain the complexity of the creative economy's evolution.

According to Gerosa (2022), the creative economy has undergone several stages. The first phase, "germination," was characterized by the establishment of academic discourses that would later sustain the creative economy narrative. The subsequent "diffusion" phase saw these discourses gain wider attention, largely due to the initiative of political leaders. At this stage, ideas emanating from the creative economy have gained wide acceptance and adoption among politicians. Gerosa (2022) propose that the evolution of these discourses during the germination and diffusion stages may symbolize a calculated move by Western countries to stimulate a prosperous cycle of economic accumulation. They argue that promoting the creative economy to a prominent position in the Western socio-economic landscape can become a strategic tool to drive economic growth.

Economic Perspectives in Rawls' Theory

In their comprehensive analysis, Eich (2021) and Coker (2023) study John Rawls' incorporation of economic modeling and theory into his philosophical outlook, which explains the intricate relationship between economics, justice, and social structure inherent to Rawls' theories. Coker's (2023) paper examines Rawls' strategies in economic modeling, revealing how Rawls uses economic ideas to support his overarching theory of justice and fairness. Despite facing criticism, Coker argues that Rawls' careful application of economic theory was not haphazard but a measured move to improve the consistency and practicality of his justice model.

However, Eich (2021) does not dispute the use of Rawls' economic theory as an instrument for philosophical reconciliation. Eich contextualizes Rawls' philosophical endeavors within the broader scheme of social justice and economic circumstances, explaining how Rawls' statements seek to harmonize disparities in economic structures. Both Coker and Eich argue that, while the integration of Rawls' economic reasoning into his theory of justice has drawn criticism, it represents strategic brilliance.

The strategic merging of Rawls' economic theory and philosophical discourse results in a persuasive model of social justice, with far-reaching implications across a range of fields, including the creative economy. Therefore, his work provides valuable insights for academics and policymakers seeking to understand and address complex social and economic justice issues.

Challenges in Applying Rawls' Principles in a Global Context

The study of John Rawls' principles and their real-world applications is of great interest to scholars. Nath (2020) and O'Neill (2022) played an important role in expanding this discourse by examining the complex issues involved in actualizing Rawls' theories in existing economic systems. O'Neill (2022) highlighted the importance of transitioning from an abstract understanding of Rawls' principles to their manifestation in economic policy and practice. Meanwhile, Nath (2020) emphasizes the need for a context-aware application of Rawls' theories and a nuanced interpretation of the challenges that may arise.

Sternberg (2017) added another layer to this discussion, questioning the enthusiastic spread of the creative economy, especially as a development tool in developing countries. While acknowledging the popularity of the creative economy, Sternberg urged caution and emphasized the need to address its theoretical and conceptual weaknesses. He

emphasized the importance of critical analysis and case-by-case analysis of the application of the creative economy as a development tool, considering the unique attributes and needs of each case.

Collectively, these articles underline the relevance of Rawls' theories in discussions on the creative economy. However, they also highlight the ongoing evolution of our understanding of how Rawls' theories of justice can be applied to the creative economy. Despite their complexity, these theories offer valuable perspectives for assessing and shaping the economic sector. Nevertheless, the literature reveals the need for more focused and interdisciplinary research on the practical application of Rawls' Economic Justice Theory in the creative economy, its potential to address injustice, and its influence on policy development. There are gaps in understanding how the interdisciplinary merging of economics, philosophy, and social justice can be achieved, how democratic socialism can be applied in the creative economy, and further exploration into injustices within creative industries, as demonstrated by Taylor.

Materials and Methods

This type of research is qualitative with a phenomenological approach (Moustakas, 1994), aiming to reveal the phenomena of the lives of art actors and stakeholders of the Reog Ponorogo art and examine the creative economic empowerment strategies that have been implemented by the local government. The research location was chosen in Ponorogo Regency as the center of Reog culture and art activities, where each village has a Reog art set and is obliged to perform it regularly. The research subjects were determined based on their strategic involvement in the Reog ecosystem, including the Ponorogo Culture, Tourism, Youth, and Sports Office (Disbudparpora); Ponorogo Cooperative and MSME Office; Reog art performers; Reog attribute craftsmen; cultural conservationists; performance organizers (CEOs); and other relevant stakeholders. A.S. (Ponorogo Cultural Expert), R.K. (Vice Chairman of the Reog Ponorogo Foundation), S.P. (Cultural Arts Section of Disbudparpora), S.W. and S.D. (legendary performers), Z.A. (UPTD IKM Perdagkum Ponorogo), S.M. (Reog angklung craftsman), Y.H. and P.S. (Reog attribute craftsmen), and S.R. (Reog Taruno Suryo management) are important figures that contribute to the development and preservation of Reog Ponorogo culture. The collected data were verified through triangulation by comparing the results of observations, interviews, and documents. The analysis process continued with data reduction to extract relevant information, classification based on problem formulation, and systematic presentation of findings.

Discussion

Historical Origins of Reog

Reog, a cultural art form that has become ingrained by the people of Ponorogo, has its roots in folklore that developed in the Ponorogo community. Its history is rich in diverse stories that have evolved over time. There are at least two main versions of the Reog origin story, the oldest of which dates back to 900 AD. This version describes the story of King Prabu Klanasewandono of the Wengker Kingdom, now known as the Bantarangin (Rahimsyah et al. 1990). Accompanied by Patih Bujangganong and his cavalry, the king proposed to Dewi Songgolangit from the Kingdom of Kediri. As a condition of acceptance, he was required to create a new art form that had never existed before, which led to the conception of the Bantarangin version of the Reog performance.

A later variation of the story, known as the Suryongalam version, introduces the character of Demang Suryongalam, also called Ki Ageng Kutu. He criticizes Prabu Brawijaya V for his inability to fulfill his responsibilities effectively due to his queen's control over him. This version of the story also influenced the plot of the Reog dance, which features plays such as Ganongan, Jathilan, and Dadak Merak as satire against the Majapahit King. The story continues in the fifteenth century, with Bathoro Katong (Raden Katong) Islamizing Ponorogo, which led to a name change from Barongan to Reog. Derived from the word ryokan, Reog implies an awe-inspiring beauty and goodness. Katong later updated the Bantarangin version, creating four roles: Kelono dance, Ganongan, Jathilan, and Dadak Merak (Alip, 2022) (Sejarah Reog Ponorogo, n.d.).

Cultural Meaning and Reog Preservation

Reog is not only a historic art form but also a living cultural identity for the people of Ponorogo (Alip Sugianto, 2022). There are many reog groups in Ponorogo, but the exact number is unknown. Sugeng Prayitno (2022) Head of the Arts and Culture Section of the Ponorogo Tourism Office, stated that in 2022, there were around 600 reog groups in Ponorogo. However, Rido Kurnianto of the Reog Ponorogo Foundation states that this number is closer to 300, with 510 Dadak Merak (Barongan). In addition, according to the Ponorogo Tourism Office's E-Reyog website, only 39 reog groups have been officially recognized. Nonetheless, research data from 2017 documents 376 Reog groups spread across 21 subdistricts in Ponorogo (Reog Ponorogo, n.d.).

Every year since 1995, Ridho Kurnianti (2022) and Sugeng Prayitno (2022) said the Ponorogo government has organized the National Reog Festival (FRN) to celebrate and preserve the art and culture of Reog Ponorogo. The event coincided with the Grebeg Suro celebration and the anniversary of the Ponorogo Regency. The National Reog

Festival includes both adult and mini-Reog performances. For example, in 2022, the 27th Reog Ponorogo National Festival (FNRP) and 18th Reog Mini Festival (FRM) took place from July 21 to 28. The festival attracted 58 groups from across Indonesia, with Gajah Manggolo (adult Reog) and Singo Sumo Wicitro (mini Reog) winning the Suromenggolo rotating trophy. Participation in this festival costs a lot of money, ranging from tens to hundreds of millions.

Performances and Instruments

Reog performance is a creative process that features storylines, concerts, costumes, digital marketing, and festivals, both locally and internationally. The instruments used in Reog dance include Dhadak Merak (Barongan), Caplokan (Tiger Head), Ganongan Mask, Klono Sewandono Mask, and Jaranan Kepang. The musical instruments used include Gong, Angklung, Kendang, Trumpet, and Kempul, and each character has a unique costume, namely, Kolor and Pecut. A typical Ponorogo Reog dance performance opens with two to three dances, featuring six to eight dynamic male dancers dressed in black and red. This was followed by eight female dancers on horseback. The final dance features the release of the Singo Barong, a lion-headed mask crowned with peacock feathers weighing between 50-60 kg (*Sejarah Reog Ponorogo*, n.d.)

Types of Reog and Cost Analysis

Reog consists of two types: Reog Obyok and Reog Festival. Reog Obyok is a Reog performance that is often performed at celebrations in the community. The Reog Festival or Reog on stage is a Reog that performs annual festivals with a more perfect concept than Reog Obyok (Alip, 2022).

One Reog Obyok group usually included 30 personnel. The highest cost is the consumption of all personnel. The price for a dancer is approximately 2.5 million. This amount is to pay the wages of makeup artist Rp. 200,000–300,000 per person, Jathil and full makeup 250,000–300,000 per person, slomporet blower, kendang per person 150.000 - 200.000, tipung 50 000 - 100.000, bujanganong 200.000, and wiraswara 50.000 - 100.000, transportation costs for equipment and sound system 1,500,000, and consumption 30 thousand (food, cigarettes, snacks) per person (Sugeng Riadin, 2022).

Reog Obyok players do not perform every day. They only performed the exercises two or three times a month. They also engage in joint rehearsals between Reog groups and gather with their relatives. During rehearsals, they are free of charge and often cover consumption and food (Alif 2022).

The prices of Reog attributes can be seen in the following table (Putut,2022; Yudi,2022):

Table 1. Price of Reog Attributes and Accessories

| Name | Price | Profit 30% |
|-------------------------------------|-------------------------|----------------------|
| Dadak Merak | 13.000.000 – 25.000.000 | 3.900.000 –7.500.000 |
| Barongan (Kepala Macan) | 2.500.000 –20 .000.000 | 750K – 6 .000.000 |
| Gamelan (Gong,Kenong,Kempul) | 3 .000.000 - 6 .000.000 | 900K – 1.800.000 |
| Gayor | 2 .000.000 – 4 .000.000 | 600K – 1.200.000 |
| Kendang, tipung | 2 .000.000 – 5 .000.000 | 600K – 1.500.000 |
| Topeng Ganongan | 100K – 1 .000.000 | 30 .000 -300 .000 |
| Topeng Klono | 200 .000 -500 .000 | 60 .000 – 150 .000 |
| Angklung | 100 .000 – 200 .000 | 30 .000 – 60 .000 |
| Jaranan (Eblek) | 50 .000 – 200 .000 | 15 .000 – 60 .000 |
| Slomporet | 100 .000 -300 .000 | 30 .000 – 90 .000 |
| Baju Pembarong | 400 .000 -600 .000 | 120 .000 – 180 .000 |
| Baju Warok | 200 .000 – 300 .000 | 60 .000 – 90 .000 |
| Baju Jathil | 600 .000 -900 .000 | 180 .000 -270 .000 |
| Baju Klono Sewandono | 1.000.000 – 1.200.000 | 300 .000 –360 .000 |
| Udeng/blangkon | 50 .000 – 100.000 | 15 .000 – 30 .000 |
| Kaos Reog | 80.000– 100.000 | 24.000 – 30.000 |
| Reog mini asesoris | 750.000 – 1.000.000 | 225.000–300.000 |

Table 1 illustrates the pricing range and profit margins of the Reog Ponorogo attributes and accessories, highlighting the economic potential of the traditional art form. The Dadak Merak, one of the most iconic elements, is priced between IDR 13,000,000 and IDR 25,000,000, yielding a profit of 30% or up to IDR 7,500,000. Similarly, Barongan (Kepala Macan) ranges from IDR 2,500,000 to IDR 20,000,000, with a potential profit of IDR 6,000,000. Other items

such as Gamelan sets, costumes, and masks also contribute to significant earnings. These figures emphasize the financial opportunities for artisans and cultural preservationists within the Reog ecosystem.

Meanwhile, the cost of the reog festival, as stated by Sugeng Riadin, the administrator of Reog Taruno Suryo who won 5th place at the 2022 Reog Ponorogo National Festival, for the FNRP event in July 2022, his party spent a total cost of more than IDR 70,000,000.00. Reog Taruno Suryo's budget for the 2022 FRN can be seen in the following table (Sugeng Riadin,2022):

Table 2. Taruno Suryo National Reog Festival Budget

| Description | Vol | Unit | Freq | Budget | Total amount |
|-------------------------------|-----|--------|------|------------|-------------------|
| Dadak Rental | 4 | Unit | 2 | 500.000 | 4.000.000 |
| Jathil costume | 2 | Stel | 1 | 30.000 | 60.000 |
| Makeup | 32 | Person | 1 | 75.000 | 2.400.000 |
| Exercise Consumption | 65 | Person | 25 | 5.000 | 8.125.000 |
| Perform Consumption | 80 | Person | 2 | 25.000 | 4.000.000 |
| Klono Dancer Transport | 1 | Person | 1 | 2.000.000 | 2.000.000 |
| Transport Pembarong | 5 | Person | 1 | 1.000.000 | 5.000.000 |
| Crew Trainers | 1 | Parcel | 1 | 40,000,000 | 40,000,000 |
| Transport Equipment | 1 | Parcel | 1 | 2.000.000 | 2.000.000 |
| Transport Pentas | 1 | Parcel | 1 | 1.000.000 | 1.000.000 |
| T-shirt | 90 | Cut | 1 | 65.000 | 5.850.000 |
| Companion Transport | 1 | Parcel | 1 | 2.500.000 | 2.500.000 |
| Sum | | | | | 76,935,000 |

Table 2 details the budget breakdown for the Taruno Suryo National Reog Festival, which totaled IDR 76,935,000. Major expenses include crew trainer fees at IDR 40,000,000, exercise consumption for 65 participants over 25 days costing IDR 8,125,000, and T-shirt production for 90 units at IDR 5,850,000. Other significant costs include transport for Pembarong (IDR 5,000,000) and Dadak rental for four units (IDR 4,000,000). This budget highlights the substantial financial resources required to organize high-quality Reog Ponorogo festival performance.

In contrast, Sugeng said. The researcher also obtained detailed data regarding the budget of one of the 2022 FNRP participants but did not win. The contingent is the Arjowinangun Reog Group, which consists of several subdistricts in the southeastern part of Ponorogo. The budget for one FNRP 2022 event was 36.3 million rupiah, with the following details (Dokumen Arsip Arjowinangun, “Anggaran Reog FPRN 2022”):

Table 3. Budget of Reog Arjowinangun National Reog Festival

| Description | Fri | Sat | Unit Price | Total Price |
|--------------------------------|------|---------|------------|-------------|
| Property Rental | | | | |
| Kostum + Jathil makeup | 16 | set | 100.000 | 1.600.000 |
| Costumes + Warok Makeup | 16 | set | 50.000 | 800.000 |
| Klono Costume | 1 | set | 300.000 | 300.000 |
| Peacock Rhinoceros | 5 | set | 250.000 | 1.250.000 |
| Gamelan Tools | 1 | set | 500.000 | 500.000 |
| Exercise Consumption | | | | |
| Mineral water | 48 | Box | 25.000 | 1.200.000 |
| Coffee | 48 | Teapot | 20.000 | 960.000 |
| Snack | 1200 | Portion | 3.000 | 13.600.000 |
| Rehearsal Consumption | | | | |
| Mineral water | 2 | Box | 25.000 | 50.000 |
| Eat | 75 | Portion | 10.000 | 750.000 |
| Performance Consumption | | | | |

| | | | | |
|---------------------------|-----|---------|-----------|-------------------|
| Mineral water | 4 | Box | 25.000 | 100.000 |
| Eat | 150 | Portion | 10.000 | 1.500.000 |
| Vitamin | 10 | Box | 100.000 | 1.000.000 |
| Transportation | 5 | day | 100.000 | 500.000 |
| Electricity Tokens | 1 | Top up | 100.000 | 100.000 |
| Honorarium | | | | |
| Warok | 16 | person | 300.000 | 4.800.000 |
| Jathil | 16 | | 300.000 | 4.800.000 |
| Bujangganong | 3 | person | 300.000 | 900.000 |
| Builders | 5 | person | 350.000 | 1.750.000 |
| Kendang | 2 | person | 400.000 | 800.000 |
| Slompret | 3 | person | 300.000 | 900.000 |
| Gong | 1 | person | 300.000 | 300.000 |
| Kenong | 2 | person | 300.000 | 600.000 |
| Angklung | 2 | person | 150.000 | 300.000 |
| Wiraswara | 8 | person | 150.000 | 1.200.000 |
| Arrears | 8 | person | 150.000 | 1.200.000 |
| Coach 1 | 1 | person | 2.000.000 | 2.000.000 |
| Coach 2 | 1 | person | 1.800.000 | 1.800.000 |
| Composer | 1 | person | 750.000 | 750.000 |
| Total | | | | 36.310.000 |

Table 3 outlines the budget for the Reog Arjowinangun National Reog Festival, amounting to IDR 36,310,000. Key expenses include honorariums for performers such as Warok and Jathil dancers, totaling IDR 9,600,000, and snacks for 1,200 portions at IDR 3,600,000. Property rentals, including costumes and gamelan tools, reached an IDR of 4,450,000, while transportation costs added another IDR of 500,000. The budget also included vitamin supplies (IDR 1,000,000) and coaching fees, which amounted to IDR 3,800,000. This budget illustrates the substantial allocation needed to support both the performers and the logistical requirements of a Reog festival.

Based on the Table 1, 2 and 3, it can be concluded that financing a Reog group for a festival requires considerable funds and varies from 30,000,000 to 40,000,000. In addition to the annual Reog Festival, Reog performance is widespread in the community. The Ponorogo government requires Reog performances in every village on the 11th and regular performances on full-moon nights at Alon-Alon Ponorogo. These community-based Reog Obyok performances involve lower costs compared to larger Reog festivals. A typical Reog Obyok performance costs approximately 3-7 million rupiah, depending on the number of personnel. The highest cost is for personnel consumption, including wages, makeup, equipment, transportation, and lodging. In addition, there is a tradition of inter-group visits, where Reog groups gather to dance, enjoy food, and socialize. The economic potential of Reog art is quite large and can be enjoyed by performers, art preservationists such as craftsmen, accessory sellers, and the involvement of local MSMEs.

Discussion

Applying Rawlsian Economic Justice to Reog Ponorogo

The results of this study reveal that despite its high cultural value and significant economic potential, Reog Ponorogo still faces serious economic inequality among its stakeholders. Reog artists and dancers, who form the backbone of the performances, only receive an income of between IDR 50,000 and IDR 300,000 per performance, while craftsmen and businesses producing Reog attributes can earn up to IDR 100 million per month. In addition, production costs for the Reog Festival performances run into tens of millions of rupiahs, creating a huge financial burden for the Reog groups. Although Reog has been promoted nationally and internationally, the distribution of its economic benefits remains unequal, and many artists are forced to seek secondary jobs to make ends meet.

John Rawls (2005), a prominent philosopher known for his theory of justice, as written by Kabuk (2020), put forward the principles of economic justice that promote equality and fairness in society. These principles support everyone is right to access opportunities that lead to the most favorable position in their community (Miaji & Hassan, 2010). The aim is to build an egalitarian society in which justice underpins the allocation of wealth and opportunities, thus preventing the concentration of wealth and power in the hands of a few people (Francis & Francis, 2020; Nurullita, 2021). However, this study's findings show a fundamental contradiction: in the Reog Ponorogo ecosystem, artists (dancers, musicians) only receive an income of Rp50,000-Rp300,000 per performance, while attribute craftsmen and related business actors reap profits of up to Rp100 million/month. In addition, 76% of artists rely on secondary jobs to fulfill their basic needs.

In the specific context of Reog Ponorogo, a prominent traditional art form originating from East Java, Indonesia (Amin, 2023), these principles can be directly applied. Reog Ponorogo, as a dynamic dance and drama performance, involves many players and preservatives, including artists, craftsmen, and cultural preservationists (Rokhmansyah et al., 2021). Rawls' principles imply that they should be given a fair chance to benefit from the performance and preservation of the cultural arts.

This inequality contradicts the principle of justice as fairness (Rawls 2005). Rawls asserts that inequality is justified only if it benefits marginalized groups (the difference principle). However, in Reog Ponorogo, artists are exploited as the least advantageous: their wages are not proportional to the economic value generated by the performance. Bourdieu (2018, 1977) reinforced this analysis through the concept of cultural capital. Artists have high cultural capital (dancing skills, Reog philosophy) but are unable to convert it into economic capital because of the dominance of entrepreneurs over the means of production (raw materials, market access). Bourdieu calls this condition "misrecognized domination" - inequality is considered "natural" because the unequal social structure has been internalized in the artist's habitus.

Reog Ponorogo supports a variety of roles, from performers to entrepreneurs, each of whom receives a different level of income. Performers earn a modest income, ranging from 50,000 to 300,000, while entrepreneurs who deal with the raw materials, attributes, and souvenirs associated with this art form can generate a much higher turnover of around 100 million rupiah per month.

Schumpeter (2005) argued in his creative destruction theory that innovations such as Reog digitization can be the engine of economic growth through the destruction of old systems and the creation of new structures. However, the findings show that the reality of digitalization leads to a paradox: instead of distributing prosperity, it deepens inequality in two ways. First, the digital divide creates a dichotomy between entrepreneurs who control access to technology (e-commerce, social media) to commercialize Reog attributes and traditional artists who remain marginalized in a subsistence economy. Second, cultural commodification affirms Adorno and Horkheimer's (2002) critique of the cultural industry: the sacred value of Reog is reduced to viral content that is exploited for capital accumulation, turning art into a mere commodity. On the other hand, the state, which, according to Rawls, should act as a distributor of social goods, failed to carry out the mandate of justice. This failure is reflected in the absence of a living wage regulation for Reog artists (without a minimum wage standard) and the non-transparent redistribution of festival funds, which neglect the welfare of grassroots cultural actors. Thus, Schumpeter's theory of innovation as creative destruction is refuted when digitalization is not accompanied by technological inclusiveness and policy alignment-a failure that perpetuates structural injustice in the preservation of Reog culture.

According to Vita (2014), this income gap can be approached through Rawls' lens of equal basic freedom, which advocates equal opportunities for all parties involved. Applying Rawls' economic justice in this context could include ensuring fair remuneration for artists and their supporting workforce, as well as ensuring that profits from performances, sales of art goods, and tourism associated with Reog Ponorogo are distributed. From a broader perspective, this approach also suggests empowering these individuals through capacity-building programs, offering platforms to showcase their talent, and protecting their rights and interests. This approach may ultimately lead to a sustainable model that supports cultural heritage, while contributing to economic growth and social equality.

Rawls' principles of justice rest on two main concepts, as written by Fleay and Judd (2019), Salako (2017), Taekema (2018), and Vita (2014): The first is the principle of equal basic freedom, which advocates for equal basic rights and freedoms for all individuals, regardless of their background or status. When applied to Reog Ponorogo, this principle advocates equal opportunities for everyone involved in art form, whether performers, artisans, or local entrepreneurs. The principle calls for a system in which everyone can express their full artistic abilities without restrictions and receive economic benefits commensurate with their contributions. It aims to foster a thriving community around Reog Ponorogo, which is creatively fulfilling and economically beneficial to everyone involved. Previous studies (Kusbandrijo et al., 2018; Wulansari & Admoko, 2021) focused on the cultural and tourism aspects of Reog but

neglected the economic justice dimension. This research complements the shortcomings of these studies by applying a Rawlsian framework to critique distributive injustice to assess what, why, and how reogged culture and tourism are linked to the benefits of the actors.

This requires a systematic approach to ensure that every participant, regardless of role, can not only express their artistic abilities fully without restrictions but also receive economic benefits commensurate with their contributions. Such an approach aims to remove the barriers that limit the potential of these individuals and enable the creation of an environment in which talent and hard work determine success. By ensuring equality, the same principles of basic freedom can help foster a thriving community around Reog Ponorogo, which is creatively fulfilling and economically beneficial to all parties involved.

Rawls' second principle is that of difference. This principle states that social and economic inequalities are allowed only if they benefit the most disadvantaged members of society. In the context of Reog Ponorogo, this principle suggests that the economic benefits generated from performance and related activities should be distributed in a way that benefits economically weaker participants in the ecosystem. This principle serves as a means of social balance, aiming to reduce the gap between the rich and disadvantaged. The principle of diversity according to the Agribusiness and Economics Research Unit, Lincoln University, Lincoln, New Zealand, and Whitehead (2017) and Vita (2014) acts as a guideline to ensure that despite facing inequality, those who are most disadvantaged are not left out, but instead, are allowed to improve their status. This principle could take the form of fair wages for performers, grants, low-interest loans for artisans, or support for arts-related small businesses. This can also mean investing in training for aspiring artists from economically disadvantaged backgrounds.

The relevance of the principle of diversity in the context of Reog Ponorogo's performance and related activities can be substantial. This traditional Indonesian art form, besides being a source of cultural pride, is also an economic ecosystem that involves performers, artisans, organizers, and local businesses. Therefore, it provides an opportunity to ensure that the economic benefits generated from the performance and all related activities are allocated in a way that benefits the economically weaker groups involved in this ecosystem.

Applying Rawls' principles of economic justice in the sphere of the creative economy, particularly in the context of Reog Ponorogo, can pave the way for structures that promote a more equitable distribution of income and opportunities. These principles can revolutionize traditional art forms, transforming them from mere cultural spectacles to catalysts for economic equity and social empowerment.

The first step was to recognize and validate the value of each participant in the Reog Ponorogo ecosystem. Performers, artisans, and preservationists are integral to the continuity of cultural heritage. Therefore, they should be given equal access to the opportunities that allow them to benefit financially. This could mean ensuring fair payments for their work, providing education and training opportunities to hone their skills, or supporting them with the necessary resources to promote and sell their services.

The next step is to expand the market for Reog Ponorogo both locally and internationally to increase demand and employment opportunities. Another aspect is to empower artists and preservationists by providing them with the knowledge and tools they need to make informed decisions, understand their rights, negotiate fair terms, and establish themselves as important contributors to the economy.

In addition to what is mentioned above, there are concrete steps that are more tangible and clearer to realize Rawls' ideas about economic distribution justice in reog art, namely by making reog art into a large industry in which artists, cultural preservationists (craftsmen and sellers of reog art attributes and accessories), and MSMEs are managed with good managerial skills, such as industries. Thus, it can be illustrated that there is no significant income inequality, as explained in the previous subsection, where all parties seek profit and the most benefited are art preservationists, while artists cannot move and increase their income.

When combined with data on the socioeconomic aspects of Reog Ponorogo, a traditional Indonesian art form, Rawls' principles can guide the creative economy to celebrate cultural heritage while ensuring an equitable distribution of benefits. Revenues from the various roles involved in Reog Ponorogo range from low incomes for performers to much higher incomes for entrepreneurs selling related goods.

Mechanisms can be introduced through Rawls' lens to ensure that performers, artisans, and entrepreneurs have equal access to resources, training, and platforms to expand their market. This is in line with Rawls' first principle of justice, while the second principle suggests that revenues from performance and related sales should be organized in a way that benefits the least advantaged. This could involve policies that ensure fair wages for performers, support artisans through grants or low-interest loans, or assistance for small businesses related to Reog Ponorogo.

Considering the diversity of Reog performances and their economic potential, aligning these elements with Rawls' principles could be done by providing education and capacity-building programs for those involved in Reog Ponorogo. This would support performers and artisans in developing their skills, understanding their rights, and negotiating better work terms.

In sum, combining data and Rawls' principles of justice suggests an approach to the creative economy that considers cultural preservation not just as a nostalgic endeavor, but as a dynamic path towards economic growth and social equality. The vibrancy of Reog Ponorogo is not only a cultural treasure but also an economic opportunity that, if managed fairly and inclusively, can lead to a more equal society.

Applying Rawls' principles of economic justice in the context of Reog Ponorogo requires a fair redistribution of benefits to artists and supporters, while ensuring access to production resources. Based on Rawls' difference principle, which emphasizes that inequality is only justified if it benefits the most vulnerable groups, policy recommendations can be formulated operationally. First, the establishment of artist cooperatives based on collective ownership of the means of production (e.g., gamelans, costumes, rehearsal studios) will return economic control to cultural actors, reducing dependence on external financiers. Second, a 30-70 revenue allocation policy (30% for artists' welfare funds, 70% for arts development) at each Reog festival would ensure direct redistribution while addressing the issue of subsistence wages. Third, the development of a community-based NFT platform-where royalties from the sale of digital content (performance recordings, artworks) are shared proportionally according to contributions-is an inclusive solution to mitigate the commodification of culture that Adorno & Horkheimer (2002) criticized. From a broader perspective, this approach needs to be strengthened by capacity-building programs (digital management training and intellectual property rights advocacy) and opening up spaces for artists to participate in cultural policy-making. Thus, the combination of resource redistribution, community-based empowerment, and affirmative regulation not only protects Reog's sacred value from capitalistic exploitation but also creates a sustainable creative economy model-a synthesis of inclusive growth and social justice as idealized by Rawls.

Towards an Inclusive Creative Economy: Policy and Strategy Recommendations

The creative economy, particularly in the cultural heritage arts sector, presents an exciting avenue for inclusive growth and development. One example is Reog Ponorogo, a cultural performance in East Java, Indonesia, which, if properly managed, can become an engine for economic prosperity. In this context, the principles of justice, as outlined by philosopher John Rawls, offer insightful guidance for crafting policies to ensure an inclusive creative economy. Below are some recommendations and strategies from Rawls' perspective.

1. **Equal Access to Opportunity:** Rawls' first principle of justice emphasizes that everyone should have equal access to basic freedoms. In the context of Reog Ponorogo, this should translate into ensuring equal opportunities for all stakeholders, from performers and artisans to cultural promoters and entrepreneurs, to actively participate in and benefit economically from the cultural art form.
2. **Equitable Distribution of Income:** Rawls's second principle, the principle of difference, states that social and economic inequalities should be regulated to benefit the disadvantaged. To this end, revenue generated from Reog Ponorogo performances, sales, and related activities should be distributed in a way that can uplift economically weaker groups. This could be achieved by ensuring fair wages for performers, providing micro-financing options for artisans, or channeling a portion of the revenue towards a social safety net for the underprivileged involved in the creative economy. Alternatively, it may even create an industry that can bridge the income gap between performers and preservationists (craftsmen, sellers of reogged Ponorogo attributes, and accessories).
3. **Education and Capacity Building:** To truly realize Rawlsian justice, it is imperative to empower individuals with the skills and knowledge to take advantage of the available opportunities. Training programs can be instituted to improve artistic skills, business acumen, and awareness of rights and legal frameworks in the Reog-Ponorogo community. Such initiatives can help them negotiate better remuneration, expand their market reach, and safeguard cultural heritage.
4. **Market Expansion:** In line with the Rawlsian framework, policy measures should aim to expand the market for Reog Ponorogo, both at home and abroad. This can be achieved by promoting Reog Ponorogo at cultural festivals, encouraging its incorporation at national and international events, and facilitating digital platforms for wider dissemination. Greater market exposure can increase demand, creating more employment opportunities and financial benefits for the communities involved.

5. Policy Support: Governments and policymakers should work with cultural communities to address their unique challenges. This includes implementing laws and regulations that protect cultural heritage, encourage creativity, and ensure fair-trade practices. Additionally, governments can offer fiscal incentives such as grants, tax exemptions, or subsidized loans to encourage entrepreneurial initiatives within the Reog Ponorogo community.

If Rawls' principles can be applied, it will create a creative economy in which economic benefits and opportunities are more equitably distributed, thus promoting an inclusive society where cultural heritage such as Reog Ponorogo is not only preserved but also actively contributes to socio-economic development.

Conclusion

This article examines the application of John Rawls's principles of economic justice to the traditional art of Reog Ponorogo, Indonesia. Rawls encourage fairness and equal access to opportunities. In the context of Reog Ponorogo, this means equal access to resources, training, and platforms to expand the market reach. Another Rawls principle, the difference principle, emphasizes that inequality is permissible only if it benefits the most underprivileged members of society. For Reog Ponorogo, this implies that economic benefits should be distributed to the weakest economic participants. The application of these principles could result in a more equitable and inclusive creative economy, although there are challenges in their implementation, such as cultural, social, and structural barriers.

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