

Can Local Community Support Cultural Tourism Development?

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Citation: Kinasih, W., Zauhar, S., Domai, T. and Said, M. (2025). Can Local Community Support Cultural Tourism Development?, *Journal of Cultural Analysis and Social Change*, 10(3), 1083-1092. <https://doi.org/10.64753/jcasc.v10i3.2563>

Published: November 29, 2025

ABSTRACT

Tourism is a highly potential sector for improving the economy of society, increasing regional income, and maintaining cultural continuity. In developing tourism, the involvement of local communities as owners and beneficiaries of tourism is essential. This paper aims to explore the role of local communities in cultural tourism development. Are they capable of playing a significant role, and what do they need to enhance their ability to be equal actors alongside others, such as the private sector and the government? To address these questions, the author conducted interviews, observations, and documentation with three Reyog art communities in Ponorogo Regency, Indonesia. The results were analyzed using Miles, Huberman, and Saldana's analysis technique. The findings show that the role of local communities in cultural tourism development is very limited. This is evident from their low participation, weak organizational capacity, and inadequate access to information. The local community is not involved in tourism planning, and their participation in tourism activities is minimal.

Keywords: Local Community, Cultural Tourism, Tourism Development, Cultural Tourism Development, Indonesia, Tourism Governance

INTRODUCTION

Background

Ponorogo Regency is one of the regions in Indonesia focusing on tourism development. The seriousness of Ponorogo Regency in developing tourism is reflected in the issuance of Ponorogo Regency's Regional Regulation Number 3 of 2023 (*Peraturan Daerah Kabupaten Ponorogo*) regarding the Master Plan for Tourism Development in Ponorogo Regency for 2023-2025. In line with this regulation, tourism development in Ponorogo Regency is directed towards natural and cultural tourism. Article 4, clause 3a of the regulation specifies that Reyog art is a flagship art form that will drive tourism development. This flagship tourism product is crucial to the tourism sector, as it can serve as a development theme and help establish a regional identity (Inskeep 1991). Reyog art is the primary cultural icon of Ponorogo Regency and is well-known throughout Indonesia. The government of Ponorogo Regency has thus made Reyog art a key asset in promoting tourism attractions. Reyog art is a form of folk art with distinctive characteristics that set it apart from art in other regions. Its uniqueness, peculiarities, and local flavor will attract tourists to visit (Inskeep 1994).

This tourism development is expected to be solution to improve the economy of society. Considering economic condition and employment level in Ponorogo, this regency has fairly high poverty rate. Table 1 shows the number of poor populations existing in Ponorogo from 2019 to 2022.

Table 1. The Number of Poor Population in Ponorogo Regency

Explanation	2019	2020	2021	2022
The Number of Poor Population	83.97	86.74	89.94	81.80
Poverty rate	9.64	9.95	10.26	9.32

Source: Central Bureau of Statistics (BPS) Ponorogo Regency (2023).

From Table 1, it can be seen the number of poor populations in Ponorogo Regency keeps increasing. The number of poor populations in Ponorogo Regency was 9.64% of total population number in 2019. This figure increases to 9.95% in 2020 and to 10.26% in 2021. This condition becomes the challenges in tourism development in Ponorogo Regency.

The poverty rate is inseparable from the availability of job opportunities existing. Job opportunities are still limited in Ponorogo Regency. It can be seen from the distribution of various employment types in Ponorogo Regency that can be seen in Table 2.

Table 2. Number of Workers by Type of Employment in Ponorogo Regency

Type of Employment	Number
self-employed	91.800
Temporary laborer	116.900
laborer	18.900
employee	93.100
Freelancer	62.200

Source: Central Bureau of Statistics (BPS) Ponorogo Regency (2023).

From Table 2, it can be seen that majority society in Ponorogo Regency work as temporary laborer. Employee is the second most common type of employment. Meanwhile the third most common type of employment is entrepreneur, followed with freelancer. Based on the data, it can be seen that the populations in Ponorogo Regency is dominated by temporary laborer, 11,900 people.

Tourism development in Ponorogo Regency is expected to create job opportunities and improve the local economy. Tourism can be one of the industries that drives rapid economic growth by providing employment, raising the standard of living, and stimulating other productive sectors (Abdul-Wahab 2003). Similarly, Soares et al. (2021); Cabral (2023); Jehan et al. (2023) argue that tourism is a highly strategic sector, as it has the potential to enhance the economy and improve social welfare. In light of this, tourism can be seen as a solution for boosting economic growth and expanding job opportunities.

This tourism development then becomes a complex problem, as it involves many actors. This relates to one of actors' responsibility, power, and domination in tourism. Tourism should face private sector that, of course, also has economic interest. Tourism benefits the private more and abandons the local people (Rao and Saksena 2021). This economic interest then sacrifices environment and community as the main owner (Sharpley 2020). On the other hand, this local community plays an important role in tourism development (Abdel Maksoud et al. 2021; Soares et al. 2021). The engagement of local community in tourism can improve the social welfare and the economy (Eluwole et al. 2022). Therefore, it can be concluded that the engagement of local community from planning to implementation can improve their potency so that they can develop themselves and improve their economic. To accomplish this, mature planning, destination management, and local authority or local government that can encourage the people's spirit is required (Eluwole et al., 2022).

Tourism development has become a complex issue as it involves many actors. This complexity relates to the responsibilities, power dynamics, and domination among these actors in tourism. Tourism must contend with the private sector, which naturally has its own economic interests. Often, tourism benefits the private sector more while neglecting the local community (Rao and Saksena 2021). These economic interests can lead to the exploitation of both the environment and the community, which are the true stakeholders (Sharpley 2020). On the other hand, the local community plays a crucial role in tourism development (Abdel Maksoud et al. 2021; Soares et al. 2021). The involvement of the local community in tourism can improve both social welfare and the local economy (Eluwole et al. 2022). Thus, it can be concluded that engaging the local community from the planning stages through implementation can enhance their potential, enabling them to grow and improve their economic standing. Achieving this requires thorough planning, effective destination management, and the support of local authorities or governments that can inspire and motivate the community (Eluwole et al. 2022).

Nevertheless, in tourism governance, there has been no involvement of local community (Bichler 2021). Meanwhile, Bichler (2021); Meo and Panda (2020); Moayerian, McGehee, and Stephenson (2022); Narayan (2002); Shafieisabet and Haratifard (2022); Wandersman et al. (2005); Lapuz (2023) have agreed that the participation of local community is an important aspect of an effective tourism governance. Local community also plays a role in utilizing resources they have to be a part of tourism development. This is in line with Meo & Panda (2020); Wani, Mehraj Din, Dada, Zubair Ahmad, Shah (2022); Soares et al., (2021); Adebayo & Butcher (2022) stating that community is an important part in sustainable tourism development. In the same vein, Sutawa (2012) also states that community empowerment is the key to building welfare through tourism and likewise, sustainable tourism

development. It is important because through local community empowerment, they can maintain their culture and environment.

In this context, it is important to determine whether the local community is capable of participating in cultural tourism development. The regional government and other tourism stakeholders should assess the position of the local community within the tourism sector and evaluate how strong and capable the people are in contributing to tourism development. By understanding this, tourism actors can identify the community's strengths, weaknesses, and opportunities. This understanding can lead to the formulation of appropriate policies and programs to enhance the role of the local community in tourism development, ensuring that they benefit from existing tourism.

This paper also aims to fill the gap in research related to cultural tourism development. Previous studies have focused on the role of the local community but have overlooked their position within cultural tourism development. Are they capable of playing a significant role, and what do they need to strengthen their position so they can become equal actors alongside the private sector and the government? Based on this background, the author seeks to explore the capabilities of local communities concerning their role in cultural tourism development. To investigate this, the author conducted research in Indonesia, specifically in Ponorogo Regency, one of the regions currently developing its cultural tourism sector.

LITERATURE REVIEW

Local Community in Cultural Tourism

Community participation is very important to tourism development (Kunasekaran et al. 2022). Without the engagement of local community, tourism development will not provide long-term economic improvement (Andreyanova 2021). This local community is always needed in decision making and direction process in developing project and program based on their need and wish (Mercado et al. 2023). Tourism development involving local community will present tourism benefiting the people holistically and sustainably.

In the case of local community's engagement in tourism development, the qualified capacity is needed. Local community with good capacity can maintain social cultural identity and utilize environment in the sustainable tourism development (Djarmiko et al. 2021). For that reason, the improvement of local community and their ability in managing tourism plays an important role in tourism development (Andreyanova 2021; Djarmiko et al. 2021).

Local community's attitude and relation play important role in regulating and implementing tourism. This, in turn, will provide an opportunity of increasing job opportunity and income for the local people (Andreyanova 2021). In addition, local community also needs to optimize the potency they have. local community should actively build consciousness by presenting adequate cultural attraction and promoting various attractive events (Kasim et al. 2021). On the other hand, Tosun (2005) states that there are main constraints of local community participation in developing countries, including social-cultural, political, and economic. These three constraints should be dealt with by developing countries to improve the local community's participation in tourism.

Tourism Governance

Governance is very desirable in tourism development. This is because tourism development is a complex problem. Tourism cannot be carried out one party only. Tourism was originally still managed by the government. However, considering the increasing public demand, the government's capacity cannot satisfy the people's expectation. For that reason, the engagement of various actors or in this case, governance is the solution to tourism development. Nunkoo, (2017) state Governance encourages local community and civil society – often marginalized in tourism policy making – to be legal partner in tourism planning. Nevertheless, Reid (2003) states that historically tourism development has not been able to engage many actors or treat stakeholders equally.

Then Rocca & Zielinski (2022) suggest that tourism cannot benefit significantly when it is not supported with social capital and structured governance resulting in the presence of government. Regional government should have an ability of managing community so that every community will be empowered to utilize their strength to achieve the objective of tourism development (Meo and Panda 2020). Government also serves as catalyst that will bridge one tourism actor and another. Stoffelen et al., (2020) state that government is in charge of coordinating stakeholders to cooperate with each other. The government should provide environment that enables and encourages private sector, tourist, and other stakeholders to respond to sustainability issues. This is best achieved by stipulating and applying a series of policies for tourism development and management, composed along with other parties, putting sustainability to be its hub (UNWTO, 2005). Considering the elaboration, the presence of government is important to grow the community empowerment and to facilitate the coordination between actors in tourism. Pitana and Gayatri (2005) suggested that there are several actors engaged in tourism. The tourism system suggested by Pitana refers to the three actors in governance. There are three actors in tourism: community, government, and private. Community inn tourism includes traditional group, intellectual leader or respected leader

in society, community, journalist, and NGO. This community model serves as supporter and tourism capital owner. This tourism capital can be both skill and thought.

METHOD

This study is a qualitative research. This type of research is intended to explain naturally a phenomenon existing in the field or without giving behavior to the object of research. This research took place in Indonesia, particularly Ponorogo Regency as the region that is concentrating on the development of cultural tourism. The author, then decided three local community (*paguyuban*) to be the research sites: *Paguyuban Kesenian Reyog Kawulo Bantarangin*, *Paguyuban Kesenian Reyog Singo Dhudho*, and *Paguyuban Kesenian Reyog Sardulo Nareswari*.

The first local community in this research is *Paguyuban Kawulo Bantarangin*. This local community is located in Kauman Village, Kauman Sub District, Ponorogo Regency. This research is believed to be a starting point to the appearance of *Reyog* art and the place where *Bantarangin* Kingdom is located. *Paguyuban Kawulo Bantarangin* is one of community engaging actively in *Reyog* attraction held by the government. This can be seen from the engagement of local community in attending *Reyog* performance in the full moon and being the winner in *Reyog* Ponorogo National Festival. In addition, this local community has also been one of performers in RI's Independent Day event in 2023 in State Palace (*Istana Negara*) to represent Ponorogo Regency.

The second local community is *Paguyuban Reyog Singo Dhudho*. This local community is one of oldest local community established since 1963. It is located in Sambit Village, Sambit Sub District, Ponorogo Regency. This old local community, of course, developed differently compared with other local community. The local community also has changed from one generation to the next.

The third local community is *Sardulo Nareswari*. This local community is the only *Paguyuban Reyog*, the members of which are women. Despite female members, it actively cooperates with the government in promoting *Reyog* art in many cities. *Sardulo Nareswari* also engages in writing academic manuscript in the attempt of registering *Reyog* as intangible cultural heritage in UNESCO.

The data of research were obtained through interview, documentation, and observation. Data analysis in this research was carried out using interactive model of data analysis (Miles, et al. 2014) encompassing data collection, data condensation, data display and drawing and verifying conclusions.

RESULT

Ponorogo possesses a variety of tourism potentials, including natural, religious, and cultural attractions. However, cultural and natural tourism serve as the primary sectors driving tourism development in this district. As a cultural city, Ponorogo is home to numerous art communities spread across various areas. The number of art communities in Ponorogo is shown in Table 3.

Table 3. The Number of Art Community Existing in Ponorogo Regency

Type of Art	Number of Community
<i>Reyog</i>	82
<i>Jaranan Thek</i>	30
<i>Karawitan</i>	57
<i>Campursari</i>	46
<i>Ketoprak dan ludruk</i>	7
<i>Wayang orang</i>	1
<i>Music odrot</i>	4
<i>Sanggar tari</i>	12
<i>gajahan, unto</i>	16

Source: Disbudparpora Ponorogo Regency (2024)

Table 3 reveals that Ponorogo Regency hosts a wide variety of art communities, representing a potential that merits serious attention from the government. There are 82 *Paguyuban Reyog* (Reyog communities) throughout Ponorogo Regency, making it the most prominent art form. *Paguyuban Karawitan* (Karawitan communities) follows, with 57 groups, as Reyog and Karawitan arts are fundamentally connected. Reyog performances are closely linked to the music and sound arts, particularly those produced by *pengrawit* (musicians who play the gamelan in wayang or musical performances). The presence of 12 dance studios further supports Reyog, offering opportunities for these studios to collaborate and produce captivating Reyog choreography. Additionally, Table 3 highlights other traditional arts that are less familiar to tourists, such as *wayang orang*, *ketoprak*, and *ludruk*. These forms are nearly

extinct due to infrequent performances and limited awareness among young people. The significant number of art communities in Ponorogo Regency presents an opportunity to develop cultural tourism, fostering public engagement and potentially impacting the region's economic, social, and cultural development.

Based on Table 3, the Reyog art community represents the largest art community in Ponorogo, providing a valuable resource that can be leveraged for tourism. The involvement of this local community in tourism development is supported by Ponorogo Regency's Regional Regulation No. 3 of 2023, Article 4 clause 3b, which states that integrated tourism development should prioritize community engagement by encouraging local investment. However, the role of the local community in tourism development remains limited. The community is not included in the preparation of tourism agendas or other developmental planning. According to the Chairperson of the Ponorogo Regency's Office of Culture, Tourism, Youth, and Sports Affairs (*Dinas Kebudayaan, Parivisata, Pemuda, dan Olah Raga*), local communities are typically involved directly in tourism events, yet these events are pre-planned by the office. The community's role in the Reyog Ponorogo National Festival, for instance, is limited to hosting guests rather than participating in the planning process. This low level of community involvement is reflected in their limited participation across other cultural tourism initiatives as well.

Several tourism events showcase Reyog art, including the *Festival Nasional Reyog Ponorogo* (National Reyog Ponorogo Festival), *Reyog Bulan Purnama* (the Full Moon Reyog) performance, *Grebeg Suro*, the anniversary of Ponorogo Regency, and other events held in local tourist villages. However, the involvement of the local community, specifically the Reyog communities, in the *Festival Nasional Reyog Ponorogo* (National Reyog Ponorogo Festival) remains limited. This is evident from the stagnant number of local participants, with only five community participating. Their involvement is also primarily due to appointment letters issued by the Regent to each sub-district head, encouraging participation in the festival. This indicates a lack of voluntary initiative from the local community to participate in the event.

The *Reyog Bulan Purnama* (Reyog Full Moon) event is also not held on a regular monthly basis, as it depends on donor availability. Local community involvement, particularly from the Reyog community, is not yet fully apparent. The *Dinas Parivisata, Kebudayaan, Pemuda dan Olahraga* (Department of Culture, Tourism, Youth, and Sports) needs to issue an official letter to the sub-districts to encourage community within each area to participate as performers in the event. A similar situation exists with the *Grebeg Suro* event, held annually. Reyog community are actually able to participate in the *Festival Nasional Reyog Ponorogo* (Ponorogo Reyog National Festival) or in the *Grebeg Tutup* event; however, they have yet to become regular performers in the National Reyog Festival. As for the *Grebeg Tutup*, the only community currently involved is the *Paguyuban Reyog Kawulo Bantarangin*.

During the anniversary celebration of Ponorogo Regency, nearly all Reyog art communities in Ponorogo participated. This was made possible due to funding support from the government for each Reyog art community, enabling them to join the Reyog Obyok parade. The involvement of Reyog art communities is also evident in each village's agenda. In Ponorogo Regency, there is a special village event called "bersih desa. This event is held as an expression of gratitude from the community for having a place to live and a decent livelihood in their respective villages. During the village cleansing event, each village presents performances by their respective Reyog art community.

Based on the description, it is evident that the role of local communities in this case, the Reyog art communities in tourism development is still very limited. Local communities are not yet involved in the tourism development planning process. Their involvement in tourism events is also minimal. One reason for this limited participation of local communities in tourism events is the low community engagement in local organizations. The number of members in Paguyuban Kawulo Bantarangin, Paguyuban Singo Dhudo, and Paguyuban Sardulo Nareswari can be seen in Table 4.

Table 4. The Number of Members of Paguyuban Kawulo Bantarangin, Paguyuban Singo Dhudo, and Paguyuban Sardulo Nareswari in Ponorogo Regency

Name of <i>Reyog</i> Art Community	Members
Paguyuban Kawula Bantarangin	20
Paguyuban Singo Dudho	23
Paguyuban Sardulo Nareswari	40

From Table 4, it can be seen that the active participation of local community affiliated in *Paguyuban Kesenian Reyog* is still very low. Paguyuban Sardulo Nareswari has only 40 members. The similar condition is also found in Paguyuban Singo Dudho with only 23 members. Then, Paguyuban Kawulo Bantaran has 20 members only. The low community participation in the *paguyuban* is due to the community's bad perception on *Paguyuban Reyog*. They view that *Paguyuban Reyog* exerts negative impact such as drinking and pornoaction.

This low community participation has an impact on the *paguyuban*'s ability of performing attractions. The *paguyuban* is incapable of performing in large scale, because of the limited Human Resources (HR) and the limited finance it has. It can be seen from *Paguyuban Singo Dudho* that can hold *Reyog Obyog* art attraction only, but has not

been able to hold *Reyog* art attraction at *Reyog* Ponorogo National Festival in accordance to the *pakem* (guideline). This condition occurs because *Reyog* art attraction or performance for *Reyog* Ponorogo National Festival scale, in accordance to the *pakem*, needs 40-50 performers. The *paguyuban*'s incapability of meeting this requirement is a reason of why many *paguyuban* cannot follow the *Reyog* Ponorogo National Festival.

The participation of community in the tourism agenda in Ponorogo Regency is still low. It can be seen from the participation of community in *Reyog* Ponorogo National Festival and full-moon *Reyog* (*Reyog Bulan Purnama*). In 2021, only 5 *paguyuban* out of 28 *Paguyuban Kesenian Reyog* did participate in the *Reyog* Ponorogo National Festival. Furthermore, in 2022 only 5 out of 27 *Paguyuban Kesenian Reyog* (*Reyog* Art community) did participate in the annual event. The number of *Reyog* Art Community attending *Reyog* Ponorogo National Festival is relatively the same over years. In addition to the *Reyog* Ponorogo National Festival, the Full-moon *Reyog* (*Reyog Bulan Purnama*) event is an event to accommodate local community's creativity. Nonetheless, the Full-moon *Reyog* event is not held routinely. In 2022, this event is held in July only. This shows the still low participation of local community in the organization of various cultural tourism attractions in Ponorogo Regency.

The low participation of *Reyog* Art community in Ponorogo Regency also shows the failure of governmental program. This is not in accordance with the indicator of Ponorogo Regency's Regional Medium-Term Development Plan (*Rencana Pembangunan Jangka Menengah Daerah* or RPJMD) in 2021-2026, stating that the targeted growth of active art and culture groups is 10%. Viewed from this indicator, the number of art and culture groups active in Ponorogo Regency during the period should be 8 groups. This figure has not been achieved, as there were only 5 *Reyog* Art Community active in both *Reyog* Ponorogo National Festival and Full moon *Reyog* so far. Furthermore, the importance of community participation in tourism is also mentioned in the Law Number 10 of 2009 about Tourism, emphasizing the principle of participation in tourism development. Departing from this, it can be concluded that tourism development in Ponorogo Regency has not been in accordance with the normative rules specified previously.

The low participation is also inseparable from the capacity of *Reyog* art community. The *Reyog* art community's capacity of performing attraction in accordance to *pakem* (guidelines) has not been adequate. This community's capacity can be seen from equipment, human resource's ability, and finance available. Viewed from the equipment owned, some *Reyog* art community in Ponorogo Regency do not have complete equipment for attraction. Some equipment belonging to the community needs repair as they start to break down. *Paguyuban Singo Dudho* has no *Jathil*, *Warok*, dan *Klono Sewandono* equipment. *Karawitan* equipment available has not been complete, as there has been no *angklung*. Meanwhile, *Paguyuban Sardulo Nareswari* (*Sardulo Nareswari* Community) has had complete equipment, but some of them have started to break down. The equipment starting to break down includes *ganongan* and *karawitan* equipment the list of equipment the *Reyog* Art Community have can be seen in Table 5.

Table 5. Equipment Belonging to *Reyog* Art Community in Ponorogo Regency

Equipment	<i>Reyog</i> Art Community		
	Paguyuban Kawulo Bantarangin	Paguyuban Singo Dudho	Paguyuban Sardulo Nareswari
Dadak merak	1	1	2
Peralatan karawitan	1 set	Belum lengkap	1 set (butuh perbaikan)
Peralatan Jathil	7	-	7
Peralatan Pembarong	1	-	1
Peralatan Klono Sewandono	1	-	1
Peralatan ganongan	2	1	1 (butuh perbaikan)
Peralatan warok	2	-	5

Source: research (2024)

This limited equipment affects the *Reyog* art community in performing attraction. The *Reyog* art community's incapability of performing attraction gives an impact on their low participation in cultural tourism development.

This inadequate equipment of *Reyog* art is due to the limited fund income obtained by the community. Some *Reyog* art community in Ponorogo Regency are incapable of resulting fund to purchase the equipment needed in art attraction. The members of community's knowledge is also still inadequate concerning how to maintain the equipment of *Reyog* art. If this condition persists for a long time can present art attraction, because there is no adequate equipment.

Another problem existing in the *Reyog* art community is access to information. Community (*paguyuban*) and government do not have a two-way access to information. There has been no communication forum so far between *Reyog* art community and Ponorogo Regency government, in this case the Office of Culture, Tourism, Youth, and Sport affairs. Information obtained from informal network of WhatsApp group for *Reyog* art performers.

Nevertheless, the Ponorogo Regency's Office of Culture, Tourism, Youth, and Sport affairs has established social media and likewise, website as the communication and information media with public and community. Similarly, the *Reyog* art community has had social media as an activity promoting medium. This information medium will facilitate the community to utilize various opportunities. Nevertheless, the information media existing so far have not been able to bridge various programs prepared by the government. It can be seen from the presence of *Reyog* community affiliated in Ponorogo Tourism Ecosystem. This Ponorogo Tourism Ecosystem is an interactive forum between tourism actors being a means to facilitate tourism actors to cooperate and collaborate in tourism management. This condition affects the empowerment of *Reyog* community. *Reyog* community loses an opportunity of getting grant including fund and collaboration with related actors.

DISCUSSIONS

The community's direct engagement in tourism development is very desirable. Local communities are the main actor facing the tourists directly. Local communities should be considered as a strategic collaborator in tourism planning and development because they are the ones that benefit directly from the tourism and should fund the tourism. However, based on the result of research conducted, the role played by the local community in tourism development in Ponorogo Regency is still limited. It can be seen from the community not engaged in tourism planning, one of which is the preparation of tourism agenda and in such events as *Reyog* National Festival. Meanwhile, tourism development should be in line with all stakeholders' needs and wishes so that they can benefit from it (Abdel Maksoud et al. 2021). The people's engagement in tourism planning and development can result in common vision through focusing on community heritage and culture in tourism product development and creating the peculiarity of destination. This discrepancy, of course, leads to the tourism agenda not in line with the needs and ability of local community.

The role of local community is also low in their participation in tourism agenda. Considering the result of community participation in local community is very low as the result of negative stigma growing in the community. In addition, economic need is also one of reasons for the small number of community members. The problem of low community participation gives an impact on the community's participation and ability of presenting attraction in tourism agenda. This problem needs serious attention recalling that local community's participation is an important aspect in effective tourism governance (Bichler 2021). Local community also contributes to utilizing various resources they have to be a part of tourism development.

This problem of participation is also inseparable from the low capacity of community. *Paguyuban Reyog* (*Reyog* community) has neither complete equipment, ability of maintaining equipment, adequate ability of presenting attraction nor much fund yet. This low capacity shows the less optimal empowerment of *Reyog* art community in tourism development in Ponorogo Regency. The capacity of institution, either formal or non-formal, is very important as it relates to its self-development ability in facing various constraints, and abilities of adaptation and of managing conflict (Alsop 2006). The low capacity of *Reyog* art community will lead to the community's incapability of facing the change and likely make the community powerless and lose the ability of presenting art attraction. The capacity of local community is an important point needing improvement in tourism development (Andreyanova 2021; Djatmiko et al. 2021). Limited capital and knowledge in tourism activity are basic constraint to local participation in tourism development (Chan, Marzuki, and Mohtar 2021). If managed well, this community's capacity can contribute positively to tourism development (Pitana and Diarta 2009).

The last problem is access to information. The community does not have adequate access to appropriate information from other various actors including government and private. Information and communication facilitates the participation of community in making policy by enabling the community to communicate directly with the government (Soares et al. 2021). This leads to the limited opportunity the community has in relation to its role in tourism development.

This *Reyog* community basically has some resources including skill and facilities as the early capital. The problems related to the local community's low contribution and powerlessness in tourism development should be solvable. Through empowerment, local community is expected to maximize the potency they have. This is in line with Kurniawan & Cahyono (2020) stating that community can maximize local potency. Through empowerment, community also can manage resource and change it into the strength to face the change or the condition of surrounding environment and can affect other actors such as private and local government to achieve the objective. Similarly, Shafieisabet and Haratifard (2022) state that community empowerment is able to change human behavior and action to achieve the objective wanted in various disciplines to regulates environmental response and to take innovative action at various level such as non-profit organization, national government, and international organization. The elaboration can confirm that the empowerment of local community is a means for the community to improve their potency and to achieve their objective in accordance to their needs. In line with this, Sutawa (2012) also suggested that community empowerment is the key to building welfare through tourism and

likewise, sustainable tourism development. This is important because through empowering the community (*paguyuban*), they can maintain their culture and environment.

Considering this, (Adebayo and Butcher 2022; Meo and Panda 2020; Rocca and Zielinski 2022; Wrihatnolo and Dwijoyowidjoyo 2007) describe the importance of local government's role in empowerment. The local government's capacity of empowering highly affects the successful empowerment. Wrihatnolo and Dwijoyowidjoyo (2007) state that governmental apparatus' capacity and support involves the apparatus' capacity in facilitating and supporting the facilitation. Regional government should be able to manage the people so that everyone can be powerful, use their interest and strength to achieve the objective of tourism development. Nevertheless, the government of Ponorogo Regency has some limitation in empowering human resource and material resource. The problem then encourages the collaboration with other actors in empowerment.

The problem needs to be solved by building better collaboration between actors. Collaboration is needed to encourage the local people's empowerment, engagement, and sense of belonging to tourism project (Moayerian et al., 2022). Kurniawan & Cahyono (2020), Moayerian et al., (2022) and Meo & Panda, (2020). Kurniawan (2020) expresses the need for solid partnership between the three important elements of community empowerment in tourism development: government, private sector, and community. In addition, empowerment also encourage the collaboration with other actors lain (Shafieisabet and Haratifard, 2022). A well-managed collaboration will result in governance that can encourage tourism. This governance will encourage the community (*paguyuban*) and civil society often marginalized in tourism policy making to be legal partner in tourism planning (Nunkoo 2017). This is in line with Ataöv et al. (2022) who state that successful empowerment needs supporting policy. Thus, an appropriate policy is needed to be a means for community and other actors to build collaboration and to be an important part in tourism development. The development or modeling of integrated tourism management policy through collaborative approach can help the policy makers understand the challenge better (Fathani et al. 2023). Kurniawan & Cahyono (2020) also express the need for policy that can equate the stakeholders' perception in determining cross-sectoral program conforming to their needs.

CONCLUSION

This article indicates that local community has not played optimum role in cultural tourism development. This problem is indicated with no participation of community in tourism agenda planning and local community's low participation in tourism agenda. This is a consequence of local community's low capacity and weak access to information. This becomes a problem recalling that local community is the tourism owner entitled to enjoy the output of tourism industry. For that reason, the government should pay attention to this problem. Real endeavor should be taken to make the local community a powerful group that can utilize and mobilize resources they have. This ability will bring them to success and independence and thereby can improve the community's economy and maintain the culture they have. Empowerment is an attempt taken by the government to help make the community more powerful and independent. This attempt can be taken by the government through cooperating with other private actors as an attempt of dealing with the limited resources the government has.

Theoretical Contribution and Implication

The result of article shows that although the role of local community in tourism development is very important (Meo & Panda, 2020; Wani, Mehraj Din; Dada, Zubair Ahmad; Shah, 2022; Soares et al., 2021; Adebayo & Butcher, 2022), but in reality the local communities have been able to play their role optimally in cultural tourism development. This is in line with Chan et al. (2021) stating that the participation of local communities in responsible tourism development and practice is still limited. Similarly, Bichler (2021) states that in tourism governance, there has been no engagement of local community. This paper also shows that limited capacity of local community and limited access to information lead to the community's low contribution to tourism development.

The output of current paper can be the reference for government, NGO, and private to provide appropriate program to local communities. Thus, the capacity of local community can improve. Through appropriate program and policy, the problem of local community's low contribution to tourism can be solved.

LIMITATION AND FURTHER RESEARCH

This study was carried out at regional scale, where every region surely has its own characteristics. Different regional characteristics and communities will, of course, give different output. In addition, this study focuses only on cultural tourism of course having typical characteristics different from that of other tourism types. Further research should be carried out to study the improvement of local community's capacity so that community can be more powerful and contribute to tourism development.

ACKNOWLEDGEMENTS

This work was supported by

1. Beasiswa Pendidikan Indonesia (The Indonesian Education Scholarship).
2. Pusat Pelayanan Pembiayaan dan Asesmen Pendidikan Tinggi (Center for Higher Education Funding and Assessment), Ministry of Higher Education, Science, and Technology of Republic Indonesia.
3. Lembaga Pengelola Dana Pendidikan (Endowment Fund for Education Agency), Ministry of Finance of Republic Indonesia.

Competing Interests

The authors have no conflicts of interest to declare that are relevant to the content of this article.

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