



The Concept of *Panutan* in Governance *Festival Lima Gunung* in Magelang Central Java Indonesia

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Submitted: February 7, 2020. Revised: April 9, 2020. Accepted: June 4, 2020

Abstract

This research is based on fieldwork at a Five Mountain Festival held in Magelang, Central Java, Indonesia. This festival presents performing arts in the regions of Mount Merapi, Merbabu, Andong, Menoreh, and Mount Sumbing. This study intends to explain the concept of *panutan* in festival governance. Modeling is a significant factor in keeping the Five Mountain Festival alive and sustainable. This study suspects that *panutan* are one of the guardians of the existence of the Five Mountain Festival. Issues discussed are related to how the *panutan* concept works, as well as knowing how the implications resulting from the use of the *panutan* concept in festival governance systems. This study uses qualitative methods with analytical descriptive analysis. Research data were collected through literature studies, documentation studies, interviews, and field observations. The results showed that *panutan* as organic intellectuals not only created new forms and processes of festival governance but also resulted in the achievement of the advancement of village culture.

Keywords: Festival; Governance; *Lima Gunung* Community; Mountain Culture; *Panutan*

How to Cite: Aswoyo, J., & Sularso, S. (2020). The Concept of *Panutan* in Governance *Festival Lima Gunung* in Magelang Central Java Indonesia. *Harmonia: Journal of Arts Research And Education*, 20(1), 1-9

INTRODUCTION

Mountain culture has a variety of folk arts that continue to develop and always live side by side with the community owners. These various arts performed during joint celebrations, both as ritual and entertainment performance arts (Carr, 2004). We say if the art is a public art which in 1980 has been debated as a significant force in economic and social regeneration, even though it has been stated in the policy of the village government. Still, the results are not really felt by the village art community (Pollock & Paddison, 2010). In fact, the celebration of traditional village art life has

lived on the slopes of the five mountains (Merapi, Merbabu, Sumbing, Andong, and Menoreh Mountains) as a mountain cultural reality that has existed for hundreds of years ago (Irianto, 2016). This study says if the celebration is the purest form of a festival in the villages. The purity of the festival is marked by the spirit of mutual cooperation that belongs to the farming community on the slopes of the mountain. Mutual cooperation from the perspective of the festival is also for them as a means of getting to know one another about the arts that exist in each village. This study provides a definition of this as an art *srawung*, namely efforts to establish social relations

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through art more closely. Strengthening mutual cooperation in the festival, making money is not the only major capital in the organization, but the main capital is the presence of *panutan* who always maintain the spirit of mutual cooperation as the power of organizing the festival. *Panutan* means *wong sing di-nut* or the person who is followed and becomes the main figure in organizing the festival because of its sincerity and sincerity.

This festival takes place every year and turns from village to village, from one mountain to another. By the village farmers' community organizing the festival, they called the celebration the *Festival Lima Gunung* (Five Mountains Festival). Its members include the art community on the slopes of Mount Merapi, Merbabu, Sumbing, Andong, and the Menoreh Mountains. In organizing the festival, *panutan* are a significant factor in the success of the festival. This raises the question of how can festival governance run regularly every year without putting money as the main component? How does the *panutan* concept work within the *Festival Lima Gunung* governance system? These problems are the basis of this research. This study departs from the argument if stable governance in the organization of the *Festival Lima Gunung* is inseparable from the *panutan* concept. Many anthropologists, ethnomusicologists, and performance art scientists have not addressed this issue. Even the literature on the culture of mountain art governance has never revealed and alluded to the subject of the *panutan* concept as a source of strength in organizing festivals. Nearly the majority of the attention given by scholars, or other researchers, is more towards the approach of modern festival governance, festival governance that integrates with tourism governance (Rodgers, 2007). Harnish's study did not provide valuable information about the locality as a festival governance system. Whereas Song's research is more about the issue of satisfaction, and the impact of a festival. Song's approach is a new integrative. Studies conducted to provide information if

the festival can be a capital for sustainable tourism. According to Song, it is necessary to double-check the influence of the festival on a tourism perspective and how to manage the local community. According to Song, local residents are a source of strength of support so that the festival's goals can be achieved, without their support the festivals cannot survive (Song et al., 2015). Song's study does look offensive to the locality. Still, it does not address the concept of festival governance based on the more conceptual power of community, as offered in this study.

Savinovic investigated the problem of audience members' motivation, satisfaction, and intention to re-visit ethnic minority cultural festivals. The results of a Savinovic study identified eight main motivational dimensions of a person attending an ethnic minority cultural festival. These include "community support," "escape," "knowledge/education," "food, wine, and entertainment," "novelty," "family togetherness," "marketing," and "socialization." (Savinovic et al., 2012). Savinovic's study did not reveal the concept of local Governance concepts, although his opinion of the festival stems from traditional events celebrated in the local community. Still, Savinovic does not explain more deeply what is contained in these localities, Savinovic provides conclusions on the impact of the festival, as a tourism destination.

The topic of the *panutan* concept is new in this study, so it needs to be revealed in order to obtain information about how the *panutan* influence the Governance system of the *Festival Lima Gunung*. This study considers that *panutan* (role models) are a typical concept in the *Festival Lima Gunung* governance system. This uniqueness can be seen from the vital role of *panutan* as a living resource for the five mountain peasant communities, *panutan* as well as agents. They pay attention to the principles of the locality that live in the five mountainous cultural areas. Conceptually, Figure 1 explains what elements are interconnected with the *panutan* concept so that

they can influence the festival's governance system.

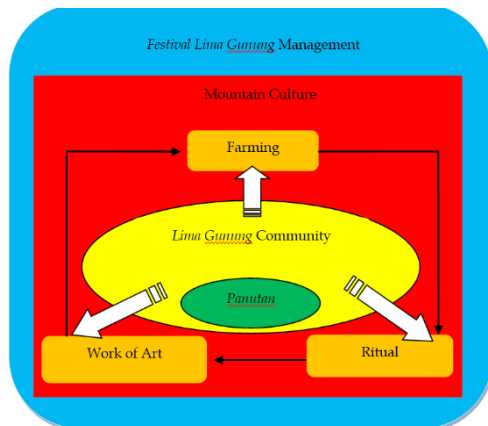


Figure 1. *Panutan* Concepts in Influencing the *Festival Lima Gunung* Governance

Panutan is the reference center of the five mountains farming community when the community carries out artistic activities. *Panutan* understands well the potential of agriculture, art, and ritual ceremonies as capital for empowering the mountain culture community. All the mountain cultural activities are united in a series of activities called the *Festival Lima Gunung*. *Panutan* is to provide unique insights about art, culture, and everything else about the life of art for the five mountain farmers community so that festival activities can be maintained for continuity. The concept of this *panutan* is hardly found in the results of previous studies. The significance and contribution of this research lead to the discovery of local concepts in the performing arts governance system called *panutan*. One of the benefits of this research is knowing how the *panutan* concept can have implications for the discovery of a community-based arts governance education approach. Through this study, it is also hoped that it can provide stimulants for other researchers to be able to conduct further research on art governance education based on local concepts.

METHOD

This study uses an ethnographic approach to the performing arts. This approach

requires researchers to build a high sensitivity to what is observed. Researchers must have cultural sensitivity and political sensitivity as the principal capital (Bagley & Castro-Salazar, 2012). Political sensitivity is also used in this method to obtain accurate information, whether the marginalization of folk art due to political practices also occurs (Lanjari, 2017). Our methodological approach tries to get an "insider" perspective on performance texts (Paltridge et al., 2012); besides, this approach also continues to work to provide separate data groups, such as the grouping of five mountain artists' data, networks owned by the five mountains community, and intellectual actor data that provides support for the *Lima Gunung* community and the five mountains festival.

Interpretative data reflectively so that data can be identified rigorously. This stage can help find the novelty and authenticity of the data without changing the substance (Bagley, 2008). This ethnographic method is not a requirement but is placed as a soft framework used to see the actual circumstances. This method is used to try out performing arts research (Morton, 2005). As for obtaining data on *panutan*, the researchers approached active participation, namely by placing themselves as friends and together in art activities organized by the *Lima Gunung* Community. The main objective is to strengthen the relationship to be more intimate and hope to enter the socio-cultural area with the aim of obtaining complete data. The effort to be accepted as a friend by the community members studied is indeed the most important part, as a strategy to be accepted by "insiders".

This study analyzes insiders by paying attention to the culture in which they live. The aim is to get complete information (Bird, 2011). Individual details highlight the figure of Sutanto Mendut, as a key figure who is used as an influential actor for the five mountains community because it can move the culture of villages in the five mountains community area. An analysis of Sutanto Mendut's self is then

linked to the life of the village tradition, which still holds the tradition tightly if the intelligent, influential, and broad-minded person must be respected and put as the central figure to set an example. At this stage, the *panutan* concept was thoroughly analyzed until it was revealed how much influence it had on the five-mountain festival management system.

RESULT AND DISCUSSION

The *Lima Gunung* Communities

The art life around the slopes of Mount Merapi, Merbabu, Andong, Sumbing, and Menoreh has quite a good ecosystem of arts. This is due to almost the same art function, namely, as a village ritual ceremony (Permana et al., 2017). This background is one of the reasons why the mountain art network can be formed so well. It can be interpreted if community empowerment through the artistic movement is quite strategic. This is based on the awareness that art is an entry point for overall community participation (Sardu et al., 2012). On the cultural side, collective knowledge and the same feelings as village farmers who live on the slopes of the mountain is an embryo for the formation of the five mountains community. This community is a milestone in the birth of an activity known as the *Festival Lima Gunung*, which is an annual festival that is held continuously and moves from one village to another, and from one mountain to another.

Lima Gunung Community, from the beginning, did not have a complete organizational structure like other social community organizations. The position of chairman in the community structure is only a structural symbol of the organization. The reality in activities organized by the community, almost all put forward an equal attitude. The values carried from each hamlet remain upheld without negating the values possessed by other hamlets. They have the same degree so that they help each other in realizing their shared ideals and goals in art. The tradition of

managing the community by making the value of togetherness a binding, causes the chairman's role to be less significant. Even in the extreme, without a chairman, the *Lima Gunung* Community art activities can continue. In Figure 2, there is a discussion situation conducted by members of the *Lima Gunung* community.



Figure 2. Discussion Between Members of the *Lima Gunung* Community

The formation of the five mountains community was carried out informally, with no special meeting planned. The basis used is the strength of the intercommunication between farmers and the maintenance of a network of cross-hamlets in the five mountain regions. It was not stated by those who were the critical initiators in the formation of this community. The basis of strength in the structure of the five mountains community is the spirit of brotherhood, love, and intimacy among all members of the five mountains community. Familiarity is the main foundation in building harmony among the five mountain communities. Peace in the five mountains community is bound by visiting each other activities by displaying art in every village ritual ceremony. The routine of the event continues every year, until finally the event is in the spotlight of the mass media, and becomes their news material.

The mass media reporting on the activities of the *Lima Gunung* Community art activities by the mass media made the farmers increasingly aware of how important the existence of the community was to their survival. This makes them strengthen

the spirit of collectivity so that the wider community can recognize. The popularity of the five mountains community which received the spotlight from the mass media is inseparable from the role of Sutanto Mendut. Sutanto Mendut never stopped introducing farmers, and art to journalists as one of its networks. The actor of Sutanto Mendut is quite essential here so that the five mountains community is considered as a *panutan*; thus it is necessary to know more about who Sutanto Mendut is and how the role that Sutanto Mendut has for the Five Mountains Community as a *panutan* and how Sutanto Mendut influences the Five Festival governance system Mountain. This issue will be discussed later in this study.

Sutanto Mendut and Mountain Culture

Sutanto Mendut was previously a teacher. Since he was young, he had a particular interest in village life on the mountain slopes. Sutanto Mendut obtained information about the life of the village art community on the slopes of the mountain through his students. At the age of 26 years, Sutanto Mendut often *kluyuran* (playing somewhere, from the beginning without specifying a destination) in and out of villages in the Merapi, Merbabu, Sumbing, Andong, and Menoreh mountains. Sutanto Mendut was interested and continued to fade even though he felt like he was lost, Sutanto Mendut never resigned. Instead, he also felt more engrossed, happy, *séneng*, and made fame a lifestyle. In Figure 3, is Sutanto Mendut's figure.



Figure 3. Sutanto Mendut

After marriage, Sutanto Mendut, with his wife, still chose to live in the village. This decision made Sutanto Mendut closer to village culture and able to understand the various types of village culture, such as traditional ceremonies, arts, to village myths thoroughly. Sutanto Mendut's experience in recognizing village culture and Sutanto Mendut's ability to contribute thoughts to the village community were highly appreciated and recognized by many parties. In 2009 Sutanto Mendut was awarded along with the 22nd anniversary of the Aesthetic Science and Technology Foundation (SET) at Taman Ismail Marzuki. The award was given by the leaders of Science, Aesthetics, and Technology (SET) as well as film director Garin Nugraha because Sutanto Mendut's persistence empowered villagers in the arts in the five mountain regions. Garin Nugroho, if positioned like Sutanto Mendut, will not be able to do what Sutanto Mendut did. For Garin Nugroho, this country needs many role models to develop community participation in the arts without becoming a project. Then, in 2014 Sutanto Mendut was awarded the Cultural Award and the Maestro Art Tradition Award in 2014, after that in 2016, Sutanto Mendut received an award from the Gus Dur Award for his services in empowering the community and arts in the five mountain villages.

Betah and *seneng* (comfortable and happy or happy) are Sutanto Mendut's principal capital in living life together with village art. Sutanto Mendut found many village arts that had local insights and knowledge. Sutanto Mendut obtained the experience through the process of contemplation of human beings, trees, water, rocks, and the natural environment of the mountains. The whole element that Sutanto Mendut reflected was a representation of local knowledge that has historically been embedded for thousands of years. By Sutanto Mendut, the encyclopedias of mountain cultural knowledge were strengthened again.

Sutanto Mendut indirectly inventories various types of arts and knowledge

that live in the life of the five mountains community. The art is used for entertainment and traditional ceremonies in the village. In a series of traditional village ceremonies that have been passed on for generations, art has always had an important position, so that this tradition makes the mountain culture can continue to survive well (Yampolsky, 2001). Sutanto Mendut gave a view if the life of hamlet art had actually grown and developed hundreds of years ago before the government rolled out the concept of conservation. This shows that the Dusun community already has a model of caring for art in its own way and method.

Sutanto Mendut also made the village an art laboratory. He nurtures, develops, and experiments with farmers and colleagues or networks. Sutanto Mendut became an essential figure for all members of the five mountains community to conduct exploration, research, and tracking and formulate cultural strategies on the slopes of the five mountains in the future. Seeing this, the hamlet became an organic library and became a workshop in the arts. The practice of artistic life and the way of survival of the hamlet community in preserving their traditions have inspired Sutanto Mendut to give birth to an event called the Five Mountains Festival. The community also actively participates in supporting the five mountain festivals from year to year. The governance of the five-mountain festival and Sutanto Mendut as *panutan* have become essential topics in this study, so they need to be heard. The question is on what basis the community voluntarily became the main subject in organizing the five mountain festival, and in particular, this study put forward the notion that the *panutan* concept is one of the sources of strength in formulating the governance of the five mountain festival.

Panutan and Governance Five Mountain Festival

For decades Sutanto Mendut has lived with village communities on the slopes of five mountains. Sutanto Mendut

was also actively involved and directly involved in the empowerment of the arts in the five peaks. As a result, Sutanto Mendut was trusted by the villagers. Evidence that can be enjoyed by residents of the hamlet of trust given to Sutanto Mendut is the recognition of the hamlets on the slopes of five mountains by the wider community. This is thanks to the network owned by Sutanto Mendut. We can see how the role of Garin Nugraha, and Catharine Kati Basset (director from France) as Sutanto Mendut's network that involved the villagers in the program they organized. Garin Nugraha, for example, in the film "Opera Java," almost entirely included the residents of Gejayan Hamlet, Banyusidi, Gunung Merbabu in its film production. Catharine Kati Basset (director from France), also included the Ngisor hamlet community as the performing cast. Catharine made a work whose idea for the show was inspired by William Shakespeare, entitled "A Midsummer Night's Dream." The story was composed in the hamlet version with the title *Impen Sewengi Ing Merapi* (Dream Overnight at Merapi).

The actor of Sutanto Mendut in involving his network for the benefit of villages in five mountains makes the villagers feel happy, because they have received outside attention. They call this feeling happy with the term *remen, rumangsa disapa, digatekake* (happy, feel greeted, and get attention). Likewise, the mass media that are part of the Sutanto Mendut network. Media crews get news sources, and can even get to know mountain culture. This can be seen from their involvement in certain events, as shown in Figure 4, a photo exhibition of a five-mountain community show.

Sutanto Mendut's network has a significant role to play in the creativity of the five mountains community. Villagers increasingly have a good trust in Sutanto Mendut, making Sutanto Mendut a *panutan*. *Panutan* is an actual personal figure, someone who is not only involved and shapes activities, but *panutan* must have a broad view of the life force of mountain communities. The ability to express ide-

as to produce creativity to encourage the vitality of the mountain community becomes an elemental force. *Panutan* are role models used by the community as a source of reference in creating works. *Panutan* contains life value, in the role model profile is attached to expertise, or the mountain community needs people who have specific knowledge and the figure. As a *panutan*, Sutanto Mendut can present himself, both physically, emotionally, socially, and culturally in the middle of the five mountains community. The *panutan* have sufficient experience and ability to understand the village community, such as understanding various kinds of knowledge, potential, and uniqueness of the hamlets, each hamlet, is different. This experience is enough as capital for the community to encourage them to organize a five mountain festival.



Figure 4. Photo Exhibition by Cultural Journalists

Panutan must understand the concept of sustainability of a festival. The *panutan* competency that must be possessed is the ability to communicate or exchange ideas with various parties involved in organizing the festival and to have creative thoughts that are full of new ideas. In terms of character, someone who is charismatic and puts forward a cultural mission is very suitable to be a *panutan*. *Panutan* in Five Mountain Festival governance plays a vital role in opening social networks capable of providing festival support. This support is in the form of show participation and participation as an art connoisseur. By presenting participants and art connoisseurs, efforts to foster the trust and pride of farmers for their artistic activities

are formed.

The role of *panutan* is vital in the design of the festival. The *panutan* provides awareness if the togetherness and emotional ties between *Lima Gunung* Community members are the main capital of the festival so that the issue of the cost of organizing festival production is not placed as the main problem. The funding and committee are fully delegated to the organizer, especially the *Lima Gunung* Community members. Sutanto Mendut, as a *panutan*, conveyed the idea that the festival of the five mountains can take place sustainably because of a long love affair. According to Sutanto Mendut, this festival happened because of a spirit that was cohesed by familiarity with the community.

The explanation shows that *panutan* provides space for organizers to get freedom in preparing for the festival. In another context, *panutan* does not devote much energy to the decision making phase. If the concept of modern performance management is very considerate aspects of financial and human resources, but at the Five Mountain Festival, such considerations are not needed. All members of the *Lima Gunung* Community have a paradigm if the show can definitely continue or "the show must go on". This means that even though financial resources are not available, this does not matter, and does not affect the organization of the festival. *Panutan* has given strength in the form of confidence if the social capital of the five mountains community has been freely available as the main capital for organizing the festival. *Gotong-royong* (mutual values) that are still attached to rural communities are the most important social capital.

Panutan thus has a strong influence on the festival's governance system, this shows that *panutan* are the main drivers of the process of forming, growing, and developing the vitality of the *Lima Gunung* Community. The *panutan* is so influential in shaping the concept of independence of the festival's governance system because the community still has a stronghold on traditional village traditions and ethics.

They are very respectful and give great appreciation to community leaders, or smart people who have an important role in traditional life. The village community has a belief that *panutan* is believed to be the basic mediators in reviving the power of tradition. A *panutan* is an individual or organic intellectual who understands the various problems of a village community due to emotional or 'heart' involvement.

CONCLUSIONS

The *panutan* as organic intellectuals are not only creating new forms and processes of festival management but more about achieving village cultural progress. *Panutan* is an agitator who strives to increase public participation in the life of art in the villages of the five mountains through the festival's management. *Panutan* also acts as a traditional and modern interface in the context of organizing the festival; communicating local knowledge and values, also plays a role in ideological propaganda to unite traditional and modern ones to be used as a basis for shared ideology. *Panutan* also influence changes with or without the desires of others involved in those changes.

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