



Governance of flagship events in Surakarta City case studies of Solo International Performing Arts (SIPA), Solo Batik Carnival (SBC), and Solo Keroncong Festival (SKF)



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ABSTRACT

The implementation of cultural events or festivals is part of efforts to revitalize the tourism sector in Surakarta City. The cultural event has succeeded in becoming a means of tourism development. The possibilities are present and have given birth to a performance program. The most significant event activities include Solo International Performing Arts (SIPA), Solo Batik Carnival (SBC), and Solo Keroncong Festival (SKF). This research aims to know the governance principles for organizing a good festival or cultural event. Hopefully, understanding the principles of governance to make SIPA, SBC, and SKF become the flagship event in Surakarta city will serve as managerial knowledge useful in developing festivals and cultural events. It is important to study the management of SIPA, SBC, and SKF to find out the characteristics of leading event management so that they are included in the leading criteria. Research produces theoretical solutions, so that festival management has an adaptive and applicable management system for organizing events. The findings will be useful as a reference for other cultural events in the city of Solo. The research uses explanatory methods to find and create concepts that clarify SIPA, SBC, and SKF into three flagship events. Implementing this event is successful because it uses the combined governance between modern management and traditional management. For this reason, the results of this study have significant meaning because they can at least serve as a model in the organization of festivals and cultural events in other places.

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1. Introduction

Cultural events or festivals are an important part of a fundamental need for cities and regions globally. The basis of these conditions is on the value and function factors because the festival has meaning and overall benefit value for the needs of the city or region of the organizer, whether social, cultural, religious, or economic [1]. The existence of the next event developed so rapidly and expanded to touch various joints of people's lives around the world. Organizing events or festivals that have meaning and value benefits is an important part of encouraging the progress of a city and region [2]. The nature of events is a fundamental social construct located within international, national, regional, organizational, and tribal cultures and subcultures. Recently, there has been a growing understanding that an event or festival is a unique event capable of turning into a liminal zone with distinctive norms, values, and performance etiquette [3], [4]. Mohanty and Prakash said, the development of events or festivals in various cities has now developed so rapidly and expanded [5]. This development can be traced from the diversity of events that have touched various areas of people's lives. Such developments are because the existence of events is seen as capable of providing many benefits to city life. Organizing events

or festivals that can provide meaning and value is an important part of driving the progress of a city.

Events or festivals present to bring a set of expectations because of the symbolic interaction of the audience and the growing discourse that develops around them. Hope that brings the spirit of meaning and value of these benefits makes the event play a central and important role related to its function in people's lives [6], [7]. Activities, which are cultural events with a purpose, meaning, and impact on society, define as festivals. So, the essence of a festival is an activity. Understanding the festival's function, meaning, and influence includes considerations for the city's and region's growth. Today, the festival has spread so widely worldwide that no country is without a festival event to commemorate its presence. Festivals are well-known in major global cities such as Pasadena in Los Angeles, Rio de Janeiro in Brazil, and Londonderry in England [8]. Indonesia is one of the countries that put the event as an important part to see the development of the city or region. Many towns and areas in Indonesia make organizing events or festivals the spearhead of extracting new resources beyond existing resources [9]. For example, the excavation of new resources makes the festival an initiation of forming a tourist destination of a city or area. Surakarta, which the world community knows as the Solo city, is one of the cities in Indonesia that relies a lot on organizing events as tourist destinations. Events or festivals can encourage the development and advancement of tourism life [10], [11].

Tourism is an important and strategic sector in strengthening economic growth for Solo city. Therefore, since 2008 the Solo City Government has continued to make revitalization efforts in the life of the tourism sector. The implementation of revitalization is to put the jargon "the spirit of java" as the positioning of Solo City, which further becomes the basis for city branding. As "the spirit of Java," Solo is a city with a "cultural center," Solo will appeal. The nature of the world of tourism will be a force for tourist destinations and city branding. Constructive policy and creative efforts of the Solo City Government are to apply city branding [12]–[14]. The cultural events for Solo is a mainstay product of revitalization of the tourism sector. Efforts to build the city's spirit are packaging cultural and artistic potential into various events. The roots of the local culture are the basis for its status as a local genius. This potential is important because it can be a selling point or an attraction to activities [15]. The interest is simultaneous to supporting the destination branding program of Solo City. As the mainstay of tourism development in Solo City, cultural events have given birth to various cultural event programs. Implementing the agenda has become an annual or biennial plan for local, national, and international activities. The packaging of the event is in the form of festivals, carnivals, workshops, exhibitions, and others [16].

The Surakarta City Tourism Office data mentions that Solo (2019) has sixty-one cultural events or festivals. Three of them are featured events, namely, Solo International Performing Arts (SIPA), Solo *Batik* Carnival (SBC), and Solo Keroncong Festival (SKF). The basis for placing these three cultural events as flagship events is because these three events; (1) have been going on continuously for more than ten years, (2) raised local wisdom or local genius of local culture, and (3) have been present as an icon of the city of Solo (interview Head of the Surakarta City Tourism Office HG). As part of city branding efforts, SIPA, SBC, and SKF can provide a multiplier effect and encourage destination branding from the Solo City tourism program. The achievement of the multiplier effect will take place as expected if the holding of cultural events can take place properly. Festivals can run well if the management of the festival and its performances apply a management system accommodating to all aspects of organizing the festival. Festival management must have a system, especially a management system for organizing activities. The nature of the system is the grouping of parts or components for the same purpose [17], [18]. Management must involve elements with directed performance and interact to achieve the vision and mission of the festival. Based on the understanding as seen in the description above, the question arises, how is the management of the three leading events in Solo, namely SIPA, SBC, and SKF? This research seeks to produce a theoretical solution, so that festival management truly has an accommodating and applicative management system for organizing activities.

2. Method

The method in this study uses an explanatory approach because the author is a participant in one of the festival activities that serve as an object of research. The use of explanatory research models is necessary, considering that the position of researchers in these three events is significant. Especially the first researcher was the director of Solo International Performing Arts (SIPA). The study of explanation is to discover and develop theories so that the results or products of their research can explain why and why a certain symptom or social reality occurs. Implementation in the volume and analysis of data in this study is running almost simultaneously. This study consists of four stages: data collection, data reduction, data presentation, and conclusion withdrawal. The four stages must be passed and cannot be separated, referred to as data analysis components [19]. Although called four steps or stages, it consists of only two main phases, namely the sets of data collection activities and data analysis. Data collection was carried out through observation, interviews, and document review. Observations with direct observations of the SIPA, SBC, and SKF festivals, interviews with sources from the organizing committee, artists, spectators, and the government, while reviewing documents by studying documents related to the implementation of SIPA, SBC, and SKF. The analysis uses three main methods: *verstehen*, interpretation, and inductive methods. The *verstehen* method is the process of understanding the character of the events in the three featured cultural events through insight, which is to clearly and intuitively the complexity, situation, and nature of the surface of the managerial elements. The method of interpretation is the process of analysis after the *verstehen* stage, which is an attempt to explain, uncover, and interpretively translate the aspects of management by introducing factors in forming a management system. The use of the inductive approach is to collect all the data after ordering all the data. The withdrawal of findings must use the basis, namely the research logic principles that focus on various special phenomena. Especially the wonder associated with the substance of the management system in the implementation of SIPA, SBC, and SKF.

3. Results and Discussion

3.1. Brief Profile of Three Featured Events

SIPA has been an annual performing arts festival since 2009, concerning SIPA, see Table 1. The performance always displays music, dance, and theater. The purpose of SIPA is to encourage cultural convergence and historical awareness in realizing the harmony of life through the spirit of the performing arts and an educational means to increase people's appreciation of the potential power of the performing arts world. Therefore, the venue for this event chose iconic places related to the history of Solo, namely *Pamedan Pura Mangkunegaran*, or Vastenburg Fortress. *Pamedan Pura Mangkunegaran* is the official palace courtyard of the Duchy of *Praja Mangkunegaran*. This palace is the residence of the rulers (*Sampéyan Ingkang Jumênêng*) of *Mangkunegaran* kingdom, ranging from Mangkunagoro I to Mangkunagoro X. Construction of the palace began in 1757, after the Treaty of Salatiga, by Raden Mas Said or Prince Sambernyowo, Prince Mangkubumi (Sultan Hamengkubuwana I), Sunan Pakubuwana III, and VOC (*Vereenigde Oostindische Compagnie*). Vastenburg Fort is a Dutch fortress built in 1745 on the orders of Governor-General Baron Van Imhoff. For the Dutch, this fort was the center of the garrison. Its function was to monitor the political movements of the rulers of the Surakarta kingdom. Opposite it lies the residence of the Dutch governor (now the office of Solo City Hall). This fort is a square-shaped wall with doors at the front and behind. The building consists of several separate barracks, and in the middle, there is open land. In the past, this place served as preparation for troops' standby.

Table 1. Concerning SIPA

Solo International Performing Arts	
Form	Performance
Art Base	Performing Art
Held	Once a year

SBC is a *batik* festival with a performance format of workshops, exhibitions, and carnivals, concerning SBC, see Table 2. The first event was in 2008, initiated by Solo Center Point. The spirit of SBC is to explore the potential of the *batik* community to be creative as carnival fashion designers. Hopefully, designers can work by utilizing recycled goods as basic materials. Implementing SBC places *batik* as part of Javanese culture, which is still strong. *Batik* in SBC is not limited to *adi busana* or fashion. Still, it is also an interpretation of *wah pangolahing budi*, the spirit of cultivation by Javanese ancestors.

Tabel 2. Concerning SBC

Solo Batik Carnival	
Form	Carnival
Art Base	<i>Batik</i> Art
Held	Once a year

SKF is a festival with *keroncong* music as the main performance, SKF began in 2009, concerning SKF see Table 3. The spirit of its implementation is a means of preservation and a container of actualization for the *keroncong* music community. Performers and music activists *keroncong* music use the show's stage as their actuality. On the other hand, the presence of *keroncong* music can strengthen the preservation of *keroncong* music. The organizer of this activity is the Surakarta City Hall, which collaborates with institutions, communities, and *keroncong* artists in Solo City. The location of the SKF show experienced several movements, starting from the front of the *Ngarsapura* antique market, moving to *Vastenburg Fortress*, and moving again to *Surakarta City Hall*.

Tabel 3. Concerning SKF

Solo Keroncong Festival	
Form	Music Show
Art Base	<i>Keroncong</i> Music
Held	Once a year

3.2. The management of Three Featured Events

In implementing SIPA, SBC, and SKF, the three committees have similarities in utilizing elements in management. Generally, they implement management with relatively complete elements. Under Miles and Snow's view, the elements that assert management include strategy, administration, organization, marketing, production, time, and human resources [20]. For the committee, completing managerial work must pay attention to the theory of performance in the governance of event activities in order to be able to formulate a management application model from planning to implementation. They use these theories as an orientation in the development of cultural event management as a reference or framework in preparing for the event's success. The committee also considered the thoughts of Salem, Jones, and Morgan, emphasizing the framework that must be in place. This framework is useful in constructing festival activities. The main stages are the decision, planning, implementation, and evaluation stages [21]. This stage is similar to the cyclical management view by W. Edwards Deming, known as the Plan Do Check Act (PDCA) management model [22]. This model completes a continuous process that allows the growth of managerial awareness that develops in quality, effectiveness, and efficiency [23]. However, although this model is simple and easy to understand, its implementation is not easy. This management demands a process and division into several small stages. This management leads to a fairly slow managerial process and is less suitable for solving problems of an urgent nature. This model also requires thorough implementation. If commitment and implementation is not given enough attention, the PDCA cycle will not be effective in the long term [24].

The next model that the committee considers is the flexibility model. This model suggests that managers should be flexible in organizing activities. Evaluation became necessary to exercise control over several previous implementations. A good organization is an organization that always has performance evaluations so that evaluation is a determinant of the event's success. Evaluation will be very useful in several aspects, namely the structural aspects of

management, organizational planning, organizing activities, and activity control [25]. The committee must consider the rules of conduct of the festival. The festival committee needs to pay attention to the event management model in the village as a reference for consideration. They must consider the community's involvement, indigenous, artist, and village community. Given that the festival is held in the city of Solo, they must pay attention to indigenous peoples, artists, and urban communities. Indigenous people are people who understand the history and culture of Surakarta. The city community is one of the stakeholders of the city of Solo. This management system tends to use traditional management. The main of this management system tends to be familial, hereditary, and trust-based. However, according to Jaeni, traditional management in festival management is not enough; there must also be planning to implement professional management. This management places efficiency and effectiveness, on clear targets, with measurable results [26].

Taking into account some of the management models above, the management of SIPA, SBC, and SKF, to prepare for success in organizing any cultural event, do the following things, namely; (1) preparation of vision, mission, and goals; (2) preparation of strategic plans; (3) organizational consolidation; (4) implementation; and (5) evaluation. Vision, mission, and goals are influential in the search for improvement. We must pay attention to these three things as inspiration to get a job done. The pull of vision is its power as a source of motivation that can catalyze oneself and potentially others [27]. The preparation of a planned strategy is a certainty. Therefore, the vision of holistic planning and the analysis of scenarios and insufficient participation will create major drawbacks, interfering with the implementation of activities on an ongoing basis. Therefore, a good planning framework with comprehensive component readiness can improve the detailed understanding of each component of the plan about performance. Strategic steps that should receive attention are building a framework, integrating action plans, assessing objects of recording activities, decision-making, handling uncertainty, and determining governance [28]. Virtuous consolidation will lead the organization to develop significantly. Straight consolidation requires good and precise communication. The practical effect of consolidation is awareness-raising which allows development incentives to consider expansion modes [29].

3.3. Artistic Policy

The SIPA, SBC, and SKF committees realized that the Solo City people's life, in the history of human civilization, is characterized by various forms of oral tradition. Performing arts based on oral traditions became a force in the festival's formation. This strength appears because performing arts based on oral tradition has a unique model and nature of events [30], [31]. Sacred or profane is an important mode for generating unique events. For uniqueness, some take advantage of traditional needs as a foothold. That trait is inherent in the performing arts as a manifestation of the collective needs of owners of performing arts culture. Performing arts engineering based on oral tradition is necessary for certain purposes and targets certain circles. The committee at these three festivals grew awareness as a reference for artistic policy in curatorial. That awareness is the development of festivals as cultural events that must-have colorful variety and artistic intensity from various aspects of the cultural dynamics of oral traditions [32], [33]. Every work or repertoire in performance must reflect this concept, such as aesthetic content, various artistic signs, meanings, and the "roots" of art history for native speakers. Choices like these stimulate the nostalgic appeal of the past. When packaged in an artistic form, this nostalgia has significant meaning that supports cultural tourism needs.

SIPA, SBC, and SKF committees also realized that the festival had attracted the attention of various disciplines, including anthropology, sociology, and folklore. However, the sciences have not touched much on the issue of festivals related to; (1) the concept of presenting sacred and profane performing arts; (2) internal circles within the culture covering communities outside the art culture; and (3) traditional or non-traditional. On average, these sciences emphasize festivals to meet the community's collective needs to develop community excitement with the following orientation; (1) Sacred and profane celebrations through the form of traditional ceremonies; (2) Annual or periodic feasts to celebrate the birthday of a saint or a celebration of the harvest; (3) Cultural events consisting of various performing arts and art exhibitions; (4) Exhibition or market; (5) The joy and excitement of the people. The artistic policies at SIPA, SBC,

and SKF consider all aspects by eliminating irrelevant festival characters and utilizing festival characters that support the need for cultural tourism development. Of course, SIPA, SBC, and SKF are not sacred celebrations that must exist in the form of traditional ceremonies. These three festivals are also not oriented to celebrate the birthdays of certain people, let alone harvest celebrations.

A view of social science sees festivals as periodic recurring events, social events consisting of a series of coordinated events involving directly or indirectly and bringing together various art communities from different ethnic backgrounds, languages, religions, and historical ties. Cultural events within the festival should encourage the exchange of views on various things among the participants involved. So, the artistic policy of SIPA, SBC, and SKF is to lift traditions as part of world culture so that each nation can get to know each other so that an essential understanding grows that raises awareness of mutual understanding. For this reason, SIPA, SBC, and SKF, as a category of cultural festivals with a broad dimension, are events that must be managed properly by the SIPA, SBC, and SKF communities, with the help of the government, which has included them in their work programs. SIPA, SBC, and SKF organizers also emphasized that the festival should allow each participant to express their artistic and spiritual beliefs through a repertoire that develops in its community. SIPA, SBC, and SKF should also be a platform for expressing the identity of groups of artists through the performance of artistic abilities and talents of high value, which can articulate cultural heritage for their communities.

The committee also realized that SIPA, SBC, and SKF are festivals intended to build a means of communication between cultural artists in building artistic discourse. For this reason, in order for artistic discourse to be present in all three events, each festival must be an important means of communication to build, empower, and recognize the cultural identity of each participant. The characteristics of the festival should be unique. Therefore, every implementation must be able to formulate an artistic facilitation model that can make participants comfortable. Each formulation of the participant facilitation model must provide a space of expression for participants to express their participation according to their respective goals, both for entertainment purposes, education, community unity, and business promotion. Formulating this facilitation model is important because there has never been a single standard model for managing all types of festivals. In essence, the festival must be able to facilitate the presence of artistic phenomena that make it comfortable for participants, supporters, and visitors by offering a typical facilitation model at each festival.

3.4. Event Governance

The implementation of the event, according to the opinion of the experts, must go through five important stages, namely; (1) preparation of the vision, mission, and objectives; (2) preparation of strategic plans; (3) consolidation of the organization; (4) implementation; and (5) evaluation. Implementing the three leading events, in general, has carried out the stages in question. Many people say that implementing these stages is a feature of modern management. However, the three organizing committees for the three events deliberately modified the stages, especially in the organizational consolidation stage, the implementation of which must take local wisdom into account. The vision, mission, and objectives in organizing the three flagship events align with a different approach. The concept is concerned with long-term goals that preserve and develop art. SIPA focuses on the preservation and development of the performing arts. The exposure of SBC is towards the conservation and development of *batik* art. The orientation for the preservation and development of *keroncong* art is through SKF events. The direction of the mission is on short-term goals, namely the goal to contribute to the development of the City of Solo. This spirit is present in the phenomenon of organizing performing arts events (SIPA), *batik* art (SBC), and *keroncong* art (SKF).

The vision and mission formulation guides strategic planning at SIPA, SBC, and SKF. SWOT analysis and action plans become the starting point for developing the program of activities. SIPA's target is to hold international performing arts performances. SBC targets *batik* performances in exhibitions and carnivals. At the same time, SKF is the stage of *keroncong* music performances. The target is an analysis that looks at strengths, weaknesses, opportunities, and challenges early, which become a reference for work programs. In general, SIPA, SBC, and SKF

work programs consist of; (1) concept making; (2) preparation of needs; (3) pre-event; and (4) implementation of events. Organizational consolidation in implementing SIPA, SBC, and SKF is a stage to prepare for human resource needs, see Table 4. Consolidation is done by knowing, mapping, and simultaneously building strength in the organization’s body. Forming committees, divisions, and records of tasks or job descriptions and training is a way to map and build organizational resilience. SIPA, SBC, and SKF committees involve volunteers. They are young people and students from Solo City and surrounding areas. In the organizational consolidation stage, there are several committee divisions, namely curators, show, sponsors, accommodation, publications, and security. The curatorial, show and security divisions are handled by professional experts and they get paid. Meanwhile, the sponsorship, accommodation, and publication divisions are done by volunteers and they do not receive payment, in Javanese terms, it is called *gotong royong*. Organizing three flagship events on the other hand also raises volunteers to participate in a mutual cooperation model, in Javanese called *gotong royong*. The presence of the volunteers was not financially oriented but for the learning process about festival management. Such conditions are as stated by the three volunteer committees as follows:

“The family feels very welcome and the new volunteers are very welcome. I can get new experiences, new family, new friends, and festival experiences that I haven’t had before.” (MZ, Volunteer SIPA).

“As a volunteer, I have learned a lot about management of carnival art events using batik clothing as a source of activity, it is not financially oriented.” (IS, Volunteer SBC)

“I joined as a committee and supported SKF in mutual cooperation, we called gotong royong. Through this festival, I can contribute my thoughts and energy to maintain and care for the life of keroncong music.” (TS, SKF Committee)

Tabel 4. Organizational Consolidation

Division	SIPA	SBC	SKF	Committee	Model
Curators	V	X	X	professional	honorarium
Show	V	V	V	professional	honorarium
Sponsors	V	V	V	volunteer	<i>gotong royong</i>
Accommodation	V	X	V	volunteer	<i>gotong royong</i>
Publications	V	V	V	volunteer	<i>gotong royong</i>
Security	V	V	V	professional	honorarium

V : exist, X : no exist

SIPA, SBC, and SKF have pre-event plans, and the peak event is the center of execution. Understanding execution is the stage of realization, starting from mission vision, strategy planning, and organizational consolidation. Pre-event as a means of socialization and spreading the performance theme through a small stage across art genres. In comparison, (the peak) of the event is a big stage that is the target from planning to preparation. The highlight of the SIPA event is the performing arts stage, SBC with its exhibition and *batik* carnival stage, and SKF with its *keroncong* music stage. In the last stage, SIPA, SBC, and SKF schedule evaluations that are always necessary. As a flagship event that has been running for more than ten years, the assessment becomes part of an important cycle to know the development of the event. In general, SIPA, SBC, and SKF are conducted to research and explore the implementation of events, ranging from vision, mission, strategy planning, and organizational consolidation to execution. Implementation of evaluation is an assessment whose results become a reference for recommendations, Table 5 is the stages of festival management.

Tabel 5. Festival Management Stages

Stages	SIPA	SBC	SKF
Vision mission and goals	V	V	V
Strategy plans	V	V	X
Organizational consolidation	V	V	V
Execution	V	V	V
Evaluation	V	V	X

V : exist, X : no exist

Based on the implementation of the three festivals, there are analysis results that need to be disclosed from the implementation of SIPA, SBC, and SKF. The implementation of these three leading events in Surakarta City has not fully used modern or professional management, for the reasons; (1) The SIPA, SBC, and SKF committees are not bound by a system related to rights and responsibilities; (2) Management decisions are often dependent on one influential figure; (3) The role of capital owners (entrepreneurs) and academics who are still lacking as part of Pentahelix's strengths apart from the government, society (community) and the media. Even though they have not fully used modern management, the implementation of SIPA, SBC, and SKF also has unique records, namely; (1) Continuity of implementation which is always present every year; (2) Exploring the potential of the community regarding performing arts, *batik* or *keroncong* music; (3) Events that always attract the attention of the wider community and even people from outside the city of Solo; (4) The management of the festival involves volunteers and a mutual cooperation system, in Javanese it is called *gotong royong*.

4. Conclusion

Using two management models in implementing SIPA, SBC, and SKF is necessary, namely the modern management model and the traditional management model. The application of this model is an important theoretical solution. The modern management model rationally prioritizes formulating a detailed agenda and implementation elements. The traditional management model prioritizes an atmosphere of togetherness, so there needs to be an effort to build a family atmosphere. Formulating a detailed agenda in modern management allows for the division of work, hierarchy, authority, responsibility, and unity of direction in an orderly manner so that managerial activities can occur as expected. Traditional management that prioritizes a family atmosphere will allow the growth of enthusiasm for every individual involved in managerial activities because the nature of the family fosters trust as the basis for the growth of discipline, honesty, work stability, work order, initiative, and a spirit of togetherness. The merging of these two management models forms a managerial characteristic that facilitates the development of rationality, new ways, and professionalism as a working system that positions efficiency, effectiveness, clear targets, and measurable results. Festivals should form a model of artistic facilitation, providing space for expression according to the most likely goals, namely orientation to entertainment, education, community unity, and business promotion. The three leading events involved many parties. The government, entrepreneurs or capital owners, the community, academia, and the mass media are important elements in implementing this flagship event. The Pentahelix is the five factors involved in executing events as a force to develop a unified city. These five elements of the Pentahelix must synergize in togetherness. The synergy in question certainly requires good preparation and handling through structured and systematic stages. Weaknesses in implementing the three major events are the lack of the role of local governments, owners of capital, and academics. Until now, there is no single method that can move the role of these three important elements. Based on the review of the implementation of the event, it can be concluded that the management of SIPA, SBC, and SKF uses a different model from the management reference of experts. The management model for the three events is more applicable so it can be said to be an adaptive management model by combining modern management and traditional management. The adaptive management model of the three festival events emphasizes the cultural approach of the Javanese people, especially with the mutual cooperation model approach, in Javanese it is called *gotong royong*.

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