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Collaborative Governance in the Organization of the Panca Wanda Mask Performance at the Galeri Indonesia Kaya

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ABSTRACT

The Panca Wanda Mask Dance Performance is an event that embodies the concept of cultural performances and the art of Cirebon mask dance. This event has featured a diverse dance concept inspired by five distinct masks, each representing a philosophy of life and an emotional portrayal of the human soul,expressed through the movements of renowned maestros, The mission of the Topeng Panca Wanda performance at Galeri Indonesia Kaya was to preserve and promote traditional Cirebonese mask dance as an essential part of Indonesia's cultural heritage. The research aims to involved multiple stakeholders, including government institutions, academic institutions, cultural foundations, artists, communities, media, and private partners, requiring effective coordination and shared responsibility. This research adopts a descriptive qualitative methodology using a field study approach. Data were collected through participant observation, in-depth interviews, and documentation to examine governance processes, stakeholder roles, and implementation challenges. The findings indicate that collaborative governance played a critical role in the successful execution of the performance by fostering shared vision, trust-building, and synergistic stakeholder engagement. Clear role distribution and cross-sector collaboration strengthened decision-making processes and operational effectiveness. Several challenges were identified, including limited human resource capacity, communication gaps among organizing teams and audience capacity restrictions. The collaboration among primary stakeholders enabled the event to attract positive responses from both national and international audiences and enhanced the visibility of Cirebon's cultural heritage in an urban cultural space. This study concludes that collaborative governance is a key mechanism for ensuring the sustainability of cultural event management and the creative economy.

Keywords: *Collaborative Governance, Panca Wanda, Mask Dance, preserve, Stakeholder*

1. INTRODUCTION

The Panca Wanda Mask Dance Performance, themed "Srawung Panca Karya Luhung sangkan Nanjung," is an event that embodies the concept of cultural performances and the art of Cirebon mask dance. This event will feature a diverse dance concept inspired by five distinct masks, each representing a philosophy of life and an emotional portrayal of the human soul, expressed through the movements of renowned maestros. The performance is scheduled to take place in a single day at a time determined by the committee. The mission of the Topeng Panca Wanda performance at Galeri Indonesia Kaya was to preserve and promote traditional Cirebonese mask dance as an essential part of Indonesia's cultural heritage.

Through a collaborative and creative presentation, the event aimed to enhance public appreciation for traditional performing arts and to provide a platform for cultural dialogue between artists and audiences.The Panca Wanda Mask Dance, once exclusively performed during sacred and special occasions, has now been revitalized in an event themed "Srawung Panca Karya Luhung Sangkan Nanjung"—a representation of the convergence of esteemed traditions that have been transmitted through generations and rejuvenated for the celebration of culture. This performance represents a significant historical convergence, They portray five masked characters that symbolize the stages of human existence: from the innocence of childhood and the purity of adolescence to the maturity of adulthood and the internal struggle against darker aspects of the self, such as anger and greed.

Each studio showcases a distinctive style, nuance, and local richness—embodying diversity within a unified spirit of preservation. This performance transcends mere dance; it embodies a convergence of generations, values, and significances—a celebration of identity and self-identity, reinterpreted through a lens of youthful vigor and cultural appreciation. A modest step that holds significant implications for the future of Indonesia's artistic heritage.

Collaborative Governance in the Organization of the Panca Wanda Mask Performance which involves various important components, including the government, the private sector, academics, and the community, efforts to develop the Organization of the Panca Wanda Mask Performance. several things are obstacles in the development of Panca Wanda Mask Performance, including the low quality of human resources who fully understand staging the event especialy about The production elements the audio system and lighting system, Sitting capacity is only 150 people The invited audience includes influencers, government representatives, embassy officials, and business associates of the Prima Ardian Tana Foundation, so There are very limited stakeholders or sponsors who able to collaborate in the event. Therefore, based on these problems, researchers are interested in researching the Collaborative Governance in the Organization of the Panca Wanda Mask Performance at the Galeri Indonesia Kaya.

2. LITERATURE REVIEW

Models of Collaborative Governance

The potential benefits of inter-organizational cooperation as: “achievements in both organizational effectiveness and efficiency, such as the ability to buffer external uncertainties, share risks, achieve competitive advantages, generate cost savings, improve organizational learning, and produce high-quality services. Inter-sectorial alliances also have the potential to achieve greater public accountability by meeting public expectations for results [1].

The Collaborative governance model has 4 (four) broad variables, namely: 1. Initial conditions The initial conditions in a collaboration are influenced by several phenomena, namely the stakeholders have common interests and a vision to be achieved, the history of cooperation in the past, mutual respect for the existing cooperation, trust, confidence in each stakeholder, imbalance of power, resources , and knowledge. 2. Institutional Design Leaders call on stakeholders to engage in good faith negotiations and explore, compromise and mutual gain. Collaborative governance is consensus oriented although it shows that consensus is not always achieved.

The issue here is whether all collaboration necessarily requires consensus. The problem with institutional design is that the use of weakened lead times is that the ongoing nature of collaboration inadvertently reduces incentives for long-term cooperation. Institutional design relates to procedures and basic regulations in collaboration for legal collaboration process procedures, process transparency, process inclusivity, participant inclusivity and forum exclusivity 3. Leadership Leadership is essential to embrace, empower and engage stakeholders and mobilize for successful collaboration. High conflict and low trust have incentives to participate so collaborative governance can continue intermediary services between stakeholders who receive services. The availability of leaders tends to depend on local conditions. The implications of the possibility of effective collaboration may be hampered by a lack of leadership.

Facilitative leadership is related to deliberation between stakeholders, establishing clear basic rules, building trust, facilitating dialogue between stakeholders and sharing of mutual benefits. 4. Collaborative Process This collaborative process is an important variable, where the collaborative process begins with face-to-face dialogue which is related to good trust. After carrying out good face-to-face dialogue, trust will be built which will later influence commitment in the collaboration process, after the commitment of the stakeholders. There will be a high level of mutual understanding in the formulation of problems, identification of values and a clear mission. Once the stakeholders have similarities and understanding, they will determine a strategic plan to carry out the collaboration [2]

Collaboration Governance

One of the governance concepts that most prioritizes the principle of cooperation and explains the phenomenon of collaboration in the implementation of government affairs and services is the concept of Collaborative Governance) [3]. The collaboration process between stakeholders begins with a meeting between government, private and community parties to discuss preparations for the Pinisi Festival and reveal things that are obstacles to the government in the process of implementing activities. Each stakeholder provides a form of support for the implementation of the Pinisi Festival in accordance with their respective capacities [4].

Stakeholder Role

The role is a dynamic aspect of the position; if an individual or group performs its rights and obligations by its position, it means that they have carried out a role [5]. In a development program based on its role, it can be clarified as follows:

1. Policy creators are stakeholders who play a role in making decisions and determining a policy.
2. Coordinators are stakeholders who play a role in coordinating other stakeholders involved.
3. Facilitators are stakeholders whose role is to facilitate and satisfy the target group's needs.
4. Implementers are stakeholders who play a role as policy implementers, which include target groups.
5. Accelerators are stakeholders who play a role in accelerating and contributing to a program running according to its goals or even faster in its achievement time [6]

Stakeholders are defined as individuals, groups/organizations with interests, are involved, or are influenced by development activities/programs [7]. In identifying stakeholders, three elements can be used for individuals or groups to be considered as stakeholders if they have elements of power, legitimacy, and urgency

3. METHOD

This study employs a qualitative descriptive approach to analyze the implementation of collaborative governance in organizing the Panca Wanda Mask Performance. This research method describes in detail the research results obtained by the researcher. Qualitative descriptive research, according to [8] explains that research with collected data in the form of words, images and not numbers, but all collected data is the key to quality research. descriptive research is defined as research to investigate a condition or condition and the results are presented in the form of research. To determine the subjects in this study using purposive sampling techniques, this study emphasizes the quality of informants, not the or number of informants. Several techniques were used to obtain data for this study: observation, interview, and documentation. The research activity is a field study that will include observations and interviews with Commite, Government, the community, and stakeholders.

Research model

The research study is entitled "Collaborative Governance in the Organization of the Panca Wanda Mask Performance at the Galeri Indonesia Kaya in Jakarta." the research activity is a field study by conducting observations and interviews with the Cirebon City Tourism Office, Comitte, Government, the Community, Stakeholders regarding Collaborative Governance in the Organization of the Panca Wanda Mask Performance

Data Collection Techniques

The researcher collected data using several methods, namely observation and interviews with the Cirebon City Tourism Office, the community, and stakeholders regarding Collaborative Governance in the Organization of the Panca Wanda Mask Performance at the Galeri Indonesia Kaya in Jakarta. After these observations and interviews, the data was qualitatively classified. Data were collected through:

1. In-depth interviews using semi-structured questions.
2. Participant observation during the Panca Wanda Mask Performance.
3. Documentation, including photos, videos, and archival records.

Data in this study were collected through multiple techniques to ensure depth and accuracy of information. First, in-depth interviews were conducted using semi-structured questions to explore informants' perspectives, experiences, and interpretations regarding Collaborative Governance in the Organization of the Panca Wanda Mask Performance [9]. Second, participant observation was carried out during Sintren performances, enabling the researcher to directly observe rituals, movements, interactions, and audience responses in their natural setting [10]. Third, documentation techniques were employed by collecting photographs, videos, and relevant archival materials related to the Organization of the Panca Wanda Mask Performance. The combination of these data collection methods allows for a comprehensive understanding of both the explicit and implicit aspects of the cultural practice being studied [11].

Research Informants

The study involved 8 informants, selected using purposive sampling, consisting of:

- 1 Cirebon City Tourism Office
- 1 Stakeholder (PT Radiant Hotel Management)
- 1 The community (Bakul Budaya FIB UI)
- 2 Committee (Project manager and Sponshorship)
- 1 Academic institutions
- 1 foundations
- 1 cultural expert.

A total of eight informants were selected in this study using a purposive sampling technique, based on their knowledge, experience, about Collaborative Governance in the Organization of the Panca Wanda Mask Performance [9], This selection ensures a comprehensive perspective by representing various stakeholders, allowing the researcher to obtain rich and diverse data related to Collaborative Governance in the Organization of the Panca Wanda Mask Performance.

Data Validation

To ensure data credibility, this study applied:

1. Triangulation of sources (cross-checking informants).
2. Triangulation of methods (interview, observation, documentation).
3. Member checking (confirming findings with informants).

Source triangulation was used by comparing information obtained from different informants to identify consistency and variations in perspectives. Method triangulation was applied by cross-checking data collected through interviews, observations, and documentation [11]. Additionally, member checking was conducted by returning the findings to selected informants to confirm the accuracy and validity of the interpretations [9]. These validation strategies strengthen the reliability of the research findings and minimize potential bias in the data interpretation process [12].

1. Data Analysis Technique

Data were analysed using Miles & Huberman's interactive model, which includes [12]:

a. Data reduction = The researcher selects, simplifies, and organizes raw data obtained from the field by focusing on relevant information related to Collaborative Governance in the Organization of the Panca Wanda Mask Performance.

b. Data display =The data are presented in a structured form, such as narrative descriptions and thematic categorizations, to facilitate interpretation.

c. Conclusion drawing and verification= The researcher interprets the data to identify patterns, relationships, and meanings, and continuously verifies these conclusions throughout the research process.This analytical framework enables a systematic and rigorous interpretation of

qualitative data, ensuring that the findings the implementation of Collaborative Governance in the Panca Wanda Mask Performance Organization.

4. FINDING AND DISCUSSION

The Panca Wanda Mask Dance Performance, themed "Srawung Panca Karya Luhu angkan Nanjung," is an event that embodies the concept of cultural performances and the art of Cirebon mask dance. This event will feature a diverse dance concept inspired by five distinct masks, each representing a philosophy of life and an emotional portrayal of the human soul, expressed through the movements of renowned maestros. The performance is scheduled to take place in a single day at a time determined by the committee. Execution duration : Day/Date: Thursday, June 26, 2025, Time: 19:00 - 20:30 Venue: Galeri Indonesia Kaya, Grand Indonesia, Central Jakarta, Indonesia.

1. Auditorium Galeri Indonesia Kaya

The Auditorium of Galeri Indonesia Kaya is a multifunctional performance venue that integrates educational concepts with digital technology, aimed at promoting the wealth of Indonesian cultural heritage. This initiative, presented by Bakti Budaya Djarum Foundation, is located within Galeri Indonesia Kaya on the 8th floor of the West Mall, Grand Indonesia, Jakarta. The auditorium is thoughtfully designed to serve as a creative platform and a space for artistic expression for artists and cultural enthusiasts. Its interior design harmoniously blends contemporary aesthetics with traditional Indonesian elements, resulting in a warm yet dynamic ambiance. With a seating capacity of approximately 150, the venue features an intimate and modern layout, equipped with state-of-the-art performance technologies—including professional lighting and sound systems, multimedia screens, and high-quality acoustics. These facilities support a wide range of events, such as theatrical performances, dance, music concerts, film screenings, cultural discussions, and art showcases.



Figure 1. Audorium Galeri Indonesia Kaya
Source**:** Documentation (2025)

2. The Strength and The Costs of The Venue

Strategically located within Grand Indonesia, one of Jakarta's most prestigious shopping centers, the venue offers excellent accessibility for a wide range of audiences. The auditorium's interior design embodies the essence of Indonesian cultural identity, thereby reinforcing the cultural narrative conveyed through each performance, including thematic events such as "Pancawanda." The venue is fully equipped with state-of-the-art technology, including professional-grade lighting, sound systems, multimedia displays, and acoustic support, enabling high-quality execution of various types of performances. With a seating capacity of approximately 150, the auditorium provides an intimate and immersive setting, enhancing audience engagement and delivering a more exclusive and refined performance experience. In addition to the auditorium, Galeri Indonesia Kaya also features an interactive digital space designed to offer cultural education in a creative and engaging format, thereby enriching the overall visitor experience beyond the performance itself. There is no rental fee for the use of the Auditorium at Galeri Indonesia Kaya. Artists, communities, and event organizers who wish to hold performances may submit a culturally themed proposal to the Galeri Indonesia Kaya team, which will then undergo a curation process for approval.

3. The Aims/Objectives of the Event

This study aims to analyze the implementation of collaborative governance in organizing the Panca Wanda Mask Performance at Galeri Indonesia Kaya, focusing on stakeholder roles, coordination mechanisms, and implementation challenges:

a. Preserving Valuable Local Culture

This performance exemplifies our dedication to preserving the nation's cultural heritage. The Panca Wanda Mask Performance represents not only a performing art but also aprofound ancestral legacy. Your support signifies participation in sustaining the culture's vitality and relevance in an ever-evolving era.

b. Significant Cultural Education

The Panca Wanda Mask Dance Performance embodies a profound philosophy regarding the human experience, encompassing the journey from birth through maturation to adulthood. It explores the struggle we face with our darker impulses, including anger and unchecked desire. These themes resonate deeply with contemporary life, rendering the dance a potent educational instrument, particularly for the younger generation

c. Advancing the Creative Economy and Local Tourism

This event not only highlights art but also serves as an economic catalyst for artists, small and medium-sized enterprises, and local tourism. We are confident that culture and economy can thrive in tandem—and your support will enhance this ecosystem

a. Favorable Perception for Brand and Company
b. Pertinent to Contemporary Life Challenges
c. Significant Collaboration and Corporate Social Responsibility Opportunities

1.Structure and Content of Event

Activity	Time		
	Duration	Start	End
June 26, 2025			
Registration	1:00	18:00	19:00
Opening & Sing the song "Indonesia Raya"	0:05	19:00	19:05
Welcome dance	0:02	19:05	19:07
Student's performance from Prima International Tourism Polytechnic	0:10	19:07	19:17
Jingganonom Mask Dance	0:10	19:17	19:27
Panji Mask Dance	0:10	19:27	19:37
Samba Mask Dance	0:10	19:37	19:47
Rumyang Mask Dance	0:10	19:47	19:57
Tumenggung Mask Dance	0:10	19:57	20:07
Kelana Mask Dance	0:10	20:07	20:17
Special Performance	0:05	20:17	20:22

Figure 2. Structure and Content of Event
Source: Documentation (2025)

4. The Implementation of Collaborative Governance in the Organization of the Panca Wanda Mask Performance

Collaboration is not easy, as it requires a series of steps, starting with face-to-face communication and dialogue. Cirebon City Tourism and Culture Office has already conducted this by convening relevant parties to implement the programs simultaneously. Furthermore, in addition to face-to-face dialogue, mutual trust and a shared understanding of the established vision and mission are essential. Most importantly, this collaboration should have a multiplier effect on cultural development.

The following illustrates the collaborative governance procedures implemented by the Cirebon City Culture and Tourism Office in preparation for the Panca Wanda mask performance. In this regard, the Cirebon City Culture and Tourism Office, as the primary stakeholder, facilitated meetings with several stakeholders for a gala dinner and Panca Wanda mask performance at Cirebon City Hall in April. A similar event was held in Jakarta in June. These activities are expected to increase tourist visits to Cirebon City. This activity is part of the Kick-Off Program, a collaboration between the government and stakeholders.

With the collaboration of various parties, including the Cirebon City Culture and Tourism Office, the Prima Ardiantana Foundation, academics, sponsors, and media partners who supported the Panca Wanda mask performance, the event was a success, with a large and enthusiastic audience presenting seven mask maestros.



Figure 3. Coordination Meeting with the Cirebon City Culture and Tourism Office
Source: Documentation (2025)

With the collaboration of various parties, including the Cirebon City Culture and Tourism Office, stakeholders, including government institutions, academic institutions, cultural foundations, artists, communities, media, and private partners, in carrying out one of the activities, namely the Panca Wanda mask performance, even though the preparation is 4 (four) months with this collaboration, the event ran successfully from the many visitors who were very enthusiastic about seeing performances, who benefited from the activity, and the sponsors who have supported the implementation of the activity also received positive feedback from the activity.

The Panca Wanda Mask Performance at the Galeri Indonesia Kaya, initiated by students of politeknik pariwisata prima internasional, is fully supported by the Prima Ardian Tana Foundation. It provides not only material support but also a role in coordinating between stakeholders and policy implementers. As a stakeholder, the Cirebon City Culture and Tourism Office has obligations within its scope of authority and is accountable to the Mayor of Cirebon. Therefore, the Cirebon Village Head and the Cirebon City Culture and Tourism Office have the authority, legitimacy, and urgency based on regulations, with their roles, both as primary stakeholders and as crucial individuals and groups, supporting the continuity and implementation of the event to promote Cirebon City. In addition to the primary stakeholders, namely the Culture and Tourism Office in Cirebon City village development and the Politeknik Pariwisata Prima Internasional, several sponsors participated in the Panca Wanda Mask Performance. One reason for stakeholder involvement in this event was to provide both material and non-material support.

Table 1. Cooperative Actions

No	Media / Stakeholder	Role
1	Narasi TV	Before-After Event Promotion
2	Metro TV	Coverage and Articles
3	DAAI TV	Coverage and Articles on the Website
4	Indramayu Info	Before-After Event Promotion on Instagram
5	About Cirebon	Before-After Event Promotion on Instagram
6	Cirebon Bribin	Before-After Event Promotion on Instagram
7	Kuninganmass	Before-After Event Promotion on Instagram
8	Wonderful.Indramayu	Before-After Event Promotion on Instagram
9	Arahpantura.id	Before-After Event Promotion on Instagram
10	Ciayumajakuning.ID	Before-After Event Promotion on Instagram

Source: Documentation (2025)

Table 2. Cooperative Actions

No	Stakeholder	Role
1	Politeknik Pariwisata Prima Internasional	Talent, Production, manpower and Documentation Fee
2	PT Radiant Hotel Management	Talent, Production, Documentation, and Hotel Accommodation, Consumption, Souvenirs
3	Yayasan Prima Ardian Tana	Production, Accommodation, and Documentation
4	Disbudpar Kota Cirebon	Transportation from Cirebon to Jakarta round-trip Literacy Books New (75 pieces) Old (50 pieces) E-book
5	Hotel Prima Cirebon	Brocure dan complimentary room
6	Bank BTN	Voucher
7	Yayasan Beasiswa Trisakti	Consumption
8	PT Intisumber Bajasakti	Consumption
9	Whip up	Consumption
10	KIM Communication	Consumption Brocure 150pcs
11	Bank Mandiri	Voucher
12	ALI'S Tailor	Decoration
13	Sari Roti	Sharing Profit 20% Free Produk 200pcs
14	Natur Hair	Produk Fullsize 30pcs (Shampo, Hair Vitamin, Hair Serum) Produk Samplesize 150
15	PT Sahabat Prima abadi	Unit Discont 50% Cirebon to Jakarta round-trip
16	Teratai Catering	Meals 50pcs
17	Kamehashoap	Discount Goodie bag
18	Klinik Sumber Waras Sejati	First Aid Kit
19	Hotel Size Inn	complimentary room
20	UBC Dancer	Musik Right
21	Resinda Hotel Karawang	complimentary room

Source: Documentation (2025)



Figure 4 Poster The Panca Wanda Mask Performance
Source: Documentation (2025)



Figure 5 The Panca Wanda Mask Performance
Source: Documentation (2025)

5. The findings of this study demonstrate that the implementation of collaborative governance in the organization of the Panca Wanda Mask Performance

The findings of this study demonstrate that the implementation of collaborative governance in the organization of the Panca Wanda Mask Performance with the core dimensions proposed by Ansell and Gash (2008), particularly in terms of initial conditions, institutional design, facilitative leadership, and collaborative processes. However, a deeper analytical interpretation reveals varying degrees of effectiveness across these dimensions.

First, in terms of initial conditions, the collaboration among stakeholders—such as the Cirebon City Culture and Tourism Office, Prima Ardian Tana Foundation, academics, and private sponsors—was driven by a shared vision of cultural preservation and promotion. This reflects a favorable starting point as suggested in the theoretical framework. Nevertheless, empirical findings). indicate the presence of resource imbalance, particularly in human resource capacity related to technical event production (lighting and audio systems). This imbalance confirms Ansell and Gash's argument that unequal

resource distribution can influence the dynamics and outcomes of collaboration.

Second, regarding institutional design, the study finds that the collaboration operated through informal coordination mechanisms such as meetings and joint event planning sessions through coordination meetings documentation). While this indicates a level of inclusivity and participation, the absence of clearly formalized governance structures and standard operating procedures suggests a partial implementation of institutional design principles. This condition may limit transparency and long-term sustainability of collaboration.

Third, the role of facilitative leadership is evident in the active involvement of the Cirebon City Culture and Tourism Office as a key actor facilitating stakeholder engagement. The empirical data show that this institution played a central role in initiating dialogue, coordinating stakeholders, and mobilizing resources. This finding supports the theoretical assertion that leadership is critical in fostering trust and sustaining collaboration. However, the dependence on a single dominant actor also indicates a potential vulnerability in leadership distribution.

Fourth, the collaborative process dimension is reflected through face-to-face dialogue, trust-building, and shared commitment among stakeholders. The successful execution of the event, as evidenced by high audience engagement and positive stakeholder feedback, indicates that collaboration reached the stage of mutual understanding and joint action. However, challenges such as communication gaps and limited venue capacity suggest that the collaborative process has not yet fully achieved optimal consensus and coordination.

6. Several aspects of collaboration need to be further improved to further enhance the relationship:

1. The cooperative relationship pattern between primary and secondary stakeholders is fully collaborating and needs to be further enhanced. The government should allocate funds for the next fiscal year to hold events in major cities to promote Cirebon more widely.
2. Stakeholders involved in event management should be empowered to contribute more, both tangible and intangible, and to intensify their involvement in event management, fostering strong collaboration between various parties.
3. The venue's limited capacity (maximum 150 people) is not commensurate with the number of invited guests registered. This requires the registration team to readjust the seating arrangements. Several sponsors/stakeholders also want to watch the Panca Wanda mask performance

Overall, this study extends the application of collaborative governance theory into the context of cultural event management by demonstrating that while the theoretical components are present, their implementation remains partial and uneven. The findings

5. CONCLUSIONS

This study concludes that collaborative governance plays a significant role in the successful organization of the Panca Wanda Mask Performance. The involvement of multiple stakeholders, including government, private sector, academics, and community actors, contributes to effective coordination and event implementation. However, several challenges remain, particularly in terms of human resource capacity, stakeholder engagement, and infrastructural limitations. Strengthening collaboration mechanisms and increasing institutional support are essential to ensure the sustainability of cultural event management and the promotion of local cultural heritage.

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