

The Relationship between Hosts and Guests in “Jogjarockarta” Music Festival

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ABSTRACT

Music festivals are medium for people from all walks of life to meet and engage, especially between fans and their favorite musicians. Jogjarockarta is an international rock music festival held in Indonesia in the cultural city of Jogjakarta. In 2017, a progressive music group from the US, Dream Theatre, was invited to the festival and performed together with Indonesian metal and rock bands. The purpose of this study is to describe the social situation of the 2017 Jogjarockarta Music Festival. The data were collected through interviews with the promoters, field observations by attending the festival, combined with secondary data from social media in the form of information and comments about the festival downloaded from different sources. The analysis was from the perspectives of tourism and performing arts in the event. This study shows that music promoters can explore the uniqueness of the place as a meeting point and considered it as the “third place” after home and workplace. The main actors in the Jogjarockarta social situation are the promoter, audiences and the performers. Moreover, a local community such as small-medium enterprises and musicians are involved in this festival. The audiences are divided into two, the fans who visited the festival, and those who “visited” through social media. Together, they act as “hosts”, who were hosting the main performer as “guests”. This study can provide insight for music promoters to dig deeper into local wisdom and to turn it into capital for creativity when designing an event concept. This space for dialogs between the audiences, local community, and performers may create a spiritual atmosphere that can help to create an inspiration for the performers to present or create their art. This understanding will, in turn, ensure the continuity of the music festivals.

INTRODUCTION

Festivals have always been an attractive theme for researchers in the field of the event aside from business and/or sports themes (Getz, 2008). Data from promoter websites and sales of online music tickets revealed that there were at least 45 concerts and music festivals with international musicians from different genres of music (Jazz, Pop & K-Pop, Rock & Metal) as main performers, held in Jakarta –Indonesia throughout 2017, either in the form of festivals or individual concerts. From the event management perspective, music festivals are one type of event (Getz & Page, 2016). A music festival will normally depict and display the culture of the place where it is held. Festivals can be defined from its geographical, sociological, and anthropological perspectives (Cudny, 2016). The mixture of elements of a festival such as the festival-goers, the location, the executors/organizers, and the close relationship intertwined among these elements, provided a uniqueness or an authentic aura that differed from one festival to another (Szmigin, Bengry-Howell, Morey, Griffin, & Riley, 2017).

On 29-30 September 2017, a metal progressive music group from the US, Dream Theater, was invited by Rajawali Indonesia Communication, a local promoter, to hold their “Images, Words & Beyond” concert in Jogjakarta, Indonesia, in the form of a festival entitled Jogjarockarta – International Rock Music Festival 2017. It was the first time that Dream Theater performed for two days in a row in Indonesia and not even performing in the capital city, Jakarta, - the most popular city for music festivals in Indonesia, as they had done in two previous visits to Indonesia. Surprisingly it was in Jogjakarta, a relatively smaller city renown as an art and cultural city. Prambanan Temple area was planned as the venue of the festival. The original structures of the temple were built in the 9th century AD, and become a listed world heritage in UNESCO.

The Promoter held onto the principle that Jogjakarta has its own advantages in line with its name as the Special Region of Jogjakarta (Daerah Istimewa Jogjakarta). These advantages will create an experience with a difference for the visitors and the performers. A place becomes an attraction generally because it is unique, geographically small scale, and easily accessible. This attraction may motivate tourists to visit the place, especially in their leisure time, although they come from faraway places (Swarbrooke, 2011).

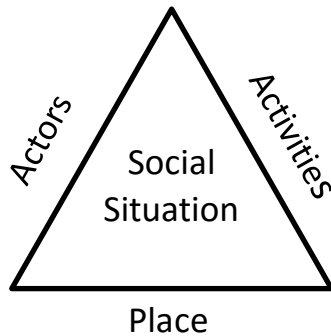
The most memorable moment in Jogjarockarta 2017 was when Dream Theater sang a part of the “Gundul-Gundul Pacul” song a very meaningful Central Javanese traditional folk song familiar to Indonesians. It is believed that this song was created by Sunan Kalijaga, one of the “nine saints” responsible for the spread of Islam in Indonesia especially in Java in the 1400s. This created a unique experience for the fans and an honor for the local community. The promoter admitted that this was done by Dream Theater spontaneously and the song was not on the list it had been planned, but there was never any serious talk between the group and the promoter about this.

Based on the unique phenomenon describe above, it brought the interest to explore how the social situation developed in Jogjarockarta–International Rock Music Festival 2017.

METHODS

The qualitative approach was used to analyze the Jogjarockarta 2017 case. A participant observation (Spradley, 1980) was done in order to describe the social situation among the actors,

the activities, and the place. The three elements were expanded into nine observable dimensions (1) the physical place- *space*, (2) the people involved- *actors*, (3) the actors' activities - *activities*, (4) objects physically visible- *objects*, (5) actions of the actors - *acts*, (6) happenings or activities caused by the people who are in the place - *event*, (7) the sequences that are always present festival-goers one time to another- *time*, (8) that which is to be achieved - *goals*, (9) emotions that are felt and expressed- *feelings*. Spradley's description of the undergoing social situation can be seen in Picture 1.



Picture 1: Soshum Issue (Vol 8 No 1, 2018)
Spradley, P. J. (1980). Participant Observation p: 40 [source]

In order to get the emotions of the actors, researchers joined some Jogjarockarta Music Festival social media discussion groups, followed the promoter's Instagram account @jogjarockartafestival, obtain data from news and official organization websites. The positive and negative commentaries and sentiments that showed interactions between promoters and audiences were analyzed.

The physical place, the acts and the event was observed by attending the 2017 Jogjarockarta Music Festival on 29 September 2017. The behavior of the actors such as the interactions between the audiences and the performers was noted down. In-depth interviews were done by giving questions based on the results of the field observation. The two informants were the Creative Director and General Manager of the event's promoter which is Rajawali Communication Indonesia. The results of the interview were recorded in transcripts before they were analyzed and combined with the field observation reports previously obtained.

RESULTS AND DISCUSSION

Jogjarockarta 2017

Held on 29-30 September 2017 in Jogjakarta, 2017 Jogjarockarta was the first rock-metal festival organized by the promoter, Rajawali Communication Indonesia. The promoter selected famous Indonesian rock-metal musicians to perform in this festival such as God Bless, Power Metal, Pas Band and Burgerkill and since they were also experienced in inviting international jazz musicians through events such as Prambanan Jazz Festival, the promoters invited international rock-metal musicians to be the main performer. They selected a group named Dream Theater, which at the

same time, were having their world tour to commemorate the 25th year since the release of its first album (Images and Words). Claiming to be a progressive rock group, in its world tour, the group visited 79 cities in Asia, Europe, the Pacific, and the US throughout 2017 and one of which was Jogjakarta.

Initially named Majesty, Dream Theater was formed in 1985 by a group of students from Berklee College of Music in the US. With John Petrucci as the guitarist, John Myung as the bassist, Mike Portnoy as the drummer, Kevin Moored as the keyboardist, and Chris Collins as the vocalist, the group brought progressive metal-rock music to the world and had been able to consistently release many albums and perform concerts. Its personnel had undergone several changes with James Labrie (vocalist), Jordan Rudess (keyboardist), the original members, John Myung, and John Petrucci, and its latest drummer, Mike Mangini, who joined the assemble in 2011 in its latest formation, it had been able to hold thousands of performances throughout its career. Their latest was the World Tour, Images, Words & Beyond, to commemorate their 25th anniversary in 2017. One of the cities visited was Jogjakarta.

For Dream Theater fans in Indonesia, the performance of their favorite musician in Indonesia was something that they had been looking forward to. Around 15,000 fans flocked from different cities to meet and sing together with their most-loved music group. This was the group's third visit to Indonesia. The previous two were made in 2012 and 2014 in Jakarta.

Place and Space in the Social Situation: Jogjakarta

Jogjakarta was not the promoter's first choice for holding an international music festival. The facilities, resources, access, and affordability of the people in this city were less accommodating than those of Jakarta. From a business perspective, Jakarta was more profitable. It offered many choices of venues with sufficient capacity, many supporting accesses and means of transportation, and the profiles of the audience were more suitable to the promoter's target audience, all of which would provide comfort to all parties involved – musicians, promoters, audience, and the sponsors. Two main considerations that the promoter needed to pay attention to when selecting a venue was the fulfillment of functional needs and the suitability to the creative needs (Wagen & White, 2010).

As a place to meet, venues are considered as the “third place” after home and workplace. This third place may create a sense of playfulness and provide the space for conversation, to meet friends and even friends of friends. People can visit this third place several times since it creates the feeling of home to the people who visit it. The location, as the place to meet, is important since it enables the manifestation of creations and enhances closeness (Hawkins & Ryan, 2013).

Jogjakarta (or Yogyakarta) is the capital city of the Yogyakarta Special Region. It is famously known by many names: ‘Student City’ - there are many universities there, ‘Gudeg City’ - the name of its famous culinary dish, ‘Cultural city’ - the city that strongly holds on to its Javanese tradition and cultural heritage, and ‘Art City’ – as are many artists and artworks as well as schools of arts flourish there. With the total area of 32.5 km², the city is relatively smaller than Jakarta, the country's capital city, which has a total area of 141.2 km² (Badan Pusat Statistik Provinsi Jakarta, 2019). Jogjakarta is also administratively unique since it is the only region in Indonesia,

which is still a kingdom, “Kesultanan Ngayogyakarta Hadiningrat ruled by a king a Sultan, Sri Sultan Hamengku Buwono X, who has reigned since 1989 (Pemerintah Daerah Istimewa Yogyakarta, 2017). This uniqueness is regulated in the Laws of the Republic of Indonesia.

The promoter for the festival, Rajawali Communication Indonesia, is based in Jogjakarta. Founded by three people, the company was an event organizer at the beginning of its establishment, but later on, it changed to become music promoters. Almost all international musicians invited to perform in Indonesia would perform in Jakarta. However, unlike the other promoters, Rajawali Communication Indonesia invited musicians to perform in their city, Jogjakarta. The company wished that the performance of international musicians would create a strong branding not only for Jogjakarta but for Indonesia in general. Jogjakarta with all its uniqueness will provide a different experience for the performers and the audience. Getz (2010) states that festivals played various roles in tourism, among which are to create an image to a place, to attract tourists to come to a place, to describe the attractiveness of a place and to become the solution for low (tourist) seasons.



Picture 2: List of Performers in Jogjarockarta 2017

<https://twitter.com/rajawaliindo/status/911437820970987520>, retrieved November 2018 [source]

The uniqueness of Jogjakarta was visible in the performance of Dream Theater in the 2017 Jogjarockarta Festival. From a business-wise, the promoter set the Dream Theater performed for two days in a row while in other cities, they performed only once. Several local musicians from Jogjakarta, Bandung, and Jakarta opened the festival, whilst Dream Theater became the main attraction of the festival held on 29 and 30 September 2017 (Picture 2).

Actors in the Social Situation: Promoters, Audience, Performers

From the management perspective, in an event, there are stakeholders involved (or even not involved) who are all stakeholders interconnected with each other (Bladen, Kennell, Abson, &

Wilde, 2018). Performers, sponsors, the government, the venue owner, donators, audience, mass media, the community, suppliers, and vendors are among those who are involved. People working for a company such as employees, volunteers, and daily workers might also be involved. Through an event, all these stakeholders “meet” to interact, provide and gain profit from the meeting.

In Jogjarockarta 2017, Rajawali Communication Indonesia played the role of the promoter who invited the performers for the live performance. The company concocted the mixture of performances within one musical genre to allow the audience to enjoy the moment with their idols. They also invited performers from cities outside Jogjakarta such as Bandung, Jakarta, and Surabaya to share the stage with the main act, Dream Theater. The promoter hired professionals for stage management from Jakarta to helped them with the rundown.

The attending audience was not only from Jogjakarta but many came from Jakarta, Surabaya, even Papua. One Papuanese, Donrian wrote in his account in a video after movie uploaded in the Rajawali Communication Indonesia Instagram;

“ thx #rajawaliindonesiacommunication for holding the #jogjarockarta2017festival what more inviting my idol band, Dream Theater....the event was wowww ...great...it was really worth it coming to this festival from so far in Papua. Truly hope in the future you will hold more events ...bigger and greater ones..#rocknroll#lovemetalmusic#dreamtheaterfans”

The social impacts of a festival as compiled by (Slabbert & Andre-Viviers, 2012) induced participation and pride from the surrounding community. The Co-founder and Creative Director of Rajawali Communication Indonesia explained that the community was also enthusiastic to come and supported the event in other ways besides watching the festival;

“ it was just left up to us to create it into something special which would make us and the people from Jogja proud [...]and that happened.....some made T-shirts[...]”nderek mangayu bagyo Jogjarockarta Mbengok Sesarengan” which literally means “ we happily support Jogjarockarta by screaming and shouting together out loud” that kind of response I believe will not happen anywhere else. This can only happen in Jogja, it is like that here. So setting out from our love of Jogja, we have to make something for Jogja through means that we like”

Activities in the Social Situation; the Roles of Hosts and Guests

Indonesian communities, especially in Jogjakarta, have a deep emotional attachment to the city where they were born and raised. Bakkar, Co-Founder dan Creative Director Rajawali Communication Indonesia, explained;

“[...] It is like we have a responsibility, which is actually very cliché for other people, but to us, it is the soul and spirit to ask ourselves what we can do for Jogja. Since Jogja has given us so many things, what can we give to it back? It’s like ... having parents. What can we give to our parents since they have given us so much? Isn’t that so? That is the spirit... In Jogja, we always think... whatever we do is for Jogja. Jogjarockarta came from this since the name (of the festival) is related to the name (of the city) ...”

The promoter's role as the intermediary became crucial. It can "invite" and also "bring" performers to perform in the event it created. With the promoter's creativity, other invitations came from this such as Prambanan Jazz Festival and Moco Sik Festival.

"[...] the musicians we invited ...used to be only local musicians [...] for international musicians, in Jogja, we can say that... Rajawali Indonesia can be said to be the first...only the big ones (promoters) who dare to bring in international musicians to have a concert in Jogja...so we created our own positioning..."

Rajawali Communication Indonesia considered Jogjakarta as its family home and the invitation given to the performers was like an invitation to visit its home. In Javanese culture which places importance to being polite and well-mannered, when a guest comes to a Javanese person's home, all efforts are made to serve his/her guests and one of the services is to provide a different experience and to add knowledge that the guest can bring back to his or her home. One of the missions of the promoter of Jogjarockarta is education: to educate "guests" on the culture, diversity, culinary richness and the people's hospitality.

"The real message, especially for Jogjarockarta, is about diversity... The theme has always been that... For example, the first one is the history. The first one was "Make Your History" ... That actually means "You have to be the important part of this history. Dream Theater performs in Jogja... You might not see this again in 5 or 10 years. Something like this is so common in Jakarta... so common! People who come to Jogja stay at least 3 days... Borobudur (the temple) ... the beach and Malioboro (a famous road) and to the palace and Prambanan Temple. That is all..., but there is another value. So people think, "We have Jogjarockarta tomorrow, and Prambanan Jazz the next time. Let's go to Jogja" and on the weekend, they will go to or visit ... just like that. That will not happen in other places, especially not in Jakarta. In Jakarta, they would say, "By the way, there is a band coming". "I'll be there because I want to see...". In Jogja, however, they get other values such as the culinary experience, etc. Conceptually, Jogja has provided all..."

The term "host" is commonly used in events. In several contexts, the host is described as the organizing city or country. A number of ways the hosts express warm welcome are for example state greetings in the commentary column of an uploaded video in an Instagram by @dreamtheaterofficial (<https://twitter.com/RajawaliIndo>) where the person describes how he or she enjoyed the hotel ambiance at Jogjakarta (<https://www.instagram.com/dreamtheaterofficial/>, 2017) The @limpunkfreak account commented: "Yogyakarta welcomes you...". The @muhammad_rizaldari account from Purwokerto also gave a comment: "greetings from Yogyakarta, a city in central Java". Notwithstanding the @bro_oding account reinvited guests to return when an opportunity presents itself "I am waiting for you guys to come back to Yogyakarta as tourists, as you said on stage, James...(smile emoticon)"

An interesting collaboration happened in the festival when Jordan Rudess, the keyboardist, surprised the audience on the second day of Dream Theatre's performance. He showed his expertise by playing a song entitled "Gundul, Gundul Pacul", a traditional Javanese song which is very popular in Indonesia, especially in Central Java. A few days before that, an Indonesian famous guitarist, Dewa Budjana, met Rudess to discuss a music project. Then and there Budjana suggested that particular song:

"If you want to have a solo part using the piano, just play 'Gundul Gundul Pacul'"

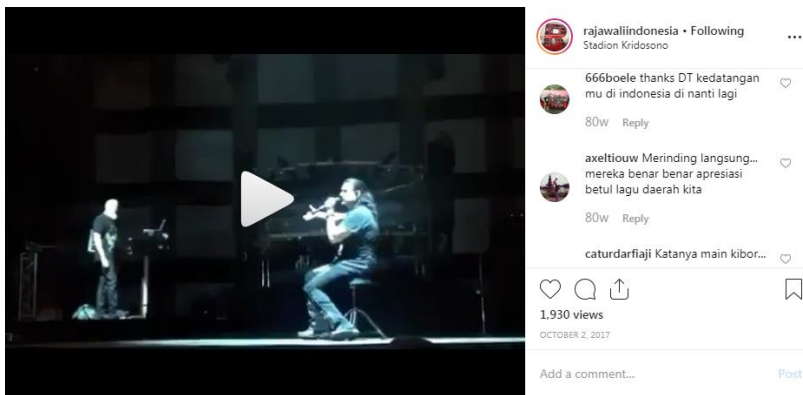
and Rudess asked:

"How does the song go?"

He memorized the song very quickly and then he said:

"Can you guarantee that the audience will sing?" "They will sing. That song is a (famous) traditional Javanese song," replied Budjana.

The moment of togetherness between them as seen in (<https://www.instagram.com/dewabudjana/>). The live performance came alive when all the audience sang *GundulGundulPacul* (<https://www.instagram.com/p/BZu3nnFFb4M/>).



Picture 3: Comments from the audience regarding the *GundulGundul Pacul* song
<https://www.instagram.com/p/BZu3nnFFb4M/> retrieved 31th of May 2019 [source]

Jordan Rudess' appreciation towards the local wisdom was well accepted by the audiences. They sing along together. This was clearly evident in one audience's upload (Iwan Junifanto account) on Youtube (<https://www.youtube.com/channel/UCyWaUWtLub7SKL2Aih4R6Sg>). From the masAB3 account commented to the post; *"This you will never get in any country anywhere, solely dan just only in Indonesia, a band of this class DREAM THEATER, play a local folk song Gundul-gundul pacul. GOOD JOB!"* The song *Gundul-gundul Pacul* became the intro to Dream Theater's next song "Wait for Sleep". Alextiouw's account commented, *"I had goosebumps all over.....they really appreciated our local folk song"*.

CONCLUSION

From the social situation in Jogjarockarta 2017, the promoter was succeeded to make Jogjakarta as a place to meet. Jogjakarta could be the venues are considered as the "third place" after home and workplace. This third place may create a sense of playfulness and provide the space for conversation, to meet friends and even friends of friends. Jogjakarta with all its uniqueness will provide a different experience for the performers and the audience. This study shows that music promoters can explore the uniqueness of the place as a meeting point, even though it is not a capital city with advanced facilities.

In the context of tourism, the promoter realized that an adventure, a journey, and change of place must take place. One motive that pushed people to make this adventure, journey or change of place was the desire to escape from their routine and mundane activities, to do self-exploration, to relax, to gain prestige and to increase familiarity or closeness and social interaction. Aside from that, other motives that pulled people towards a certain place were: culture, novelty, and education (Crompton, 1979).

The main actors in the Jogjarockarta social situation are the promoter, audiences and the performers. Moreover, local communities such as small-medium enterprises and musicians are involved in this festival.

The activities among actors are shown in their roles and relationship. The audiences are divided into two, the fans who visited the festival, and those who “visited” through social media. Along with the local community, they act as a “host”, who were hosting the Dream Theater as a “guests”. In Jogjarockarta 2017, the audience’s participation came in the form of “sharing”. There is a spiritual connection between the “hosts” and the “guests” in an event occur when both shared knowledge, entertained each other and made the event become a memorable experience that they could all bring home (Schechner, 2013). Local wisdom owned by the hosts such as Candi Prambanan and the song “Gundul-Gundul Pacul”–may become a source of inspiration for the guests. The promoter role is not only as an intermediary but also as the designer that concocted the mixture of performers invited as guests.

This study can provide insight for music promoters to dig deeper into local wisdom and to turn it into capital for creativity when designing an event concept so that the event can be a medium to create a relationship between the audience as the hosts and the performers as the guests. A good spiritual relationship creates an understanding that the audience and the local community need “space” to inspire with their local wisdom. This space for dialogs between the audiences, local community, and performers may create a spiritual atmosphere that can help to create an inspiration for the performers to present or create their art. This understanding will, in turn, ensure the continuity of-music festivals.

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