

Exploration Of The Sustainable Jaranan Festival: Study Of Jaranan As Intangible Cultural Heritage In Central Java And East Java

Eksplorasi Festival Jaranan Yang Berkelanjutan: Studi Tentang Jaranan Sebagai Warisan Budaya Takbenda Di Jawa Tengah Dan Jawa Timur

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ABSTRACT

This study aims to explore the cultural values of the Jaranan festival to raise awareness of the importance of preserving the Jaranan performance tradition, which is an invaluable Intangible Cultural Heritage of Indonesia. The method of the systemic literature review was used to obtain information and previous findings related to the sustainable Intangible Cultural Heritage Jaranan festival in Indonesia, particularly in East Java and Central Java. The researcher selected several journals based on four selected keywords identified, then compiled 27 relevant sources that met the criteria for review. The full-text content of several journals was analyzed and interpreted to answer the research problem. The results of this study show that a sustainable Jaranan festival must meet the following elements: having authentic quality; maintaining religious, cultural, and socio-historical values of the region in its performance; and having high community participation, since Jaranan is an integral part of the community itself. In addition to those three elements, support from all actors in the Creative Industry ecosystem such as government, communities, business actors, and media is also needed to make the performance of Jaranan become a sustainable festival in Indonesia. Thus, this research is expected to contribute to providing input for policy-making in the effort to preserve the Jaranan tradition through the implementation of a sustainable festival in Indonesia.

Keywords: Cultural values, Jaranan festival, Intangible Cultural Heritage of Indonesia, Sustainable Festival

ABSTRAK

Penelitian ini bertujuan untuk menggali nilai-nilai budaya dari festival Jaranan untuk meningkatkan kesadaran akan pentingnya melestarikan tradisi pertunjukan Jaranan yang merupakan Warisan Budaya Takbenda Indonesia yang tak ternilai harganya. Metode Systemic Literature Review digunakan untuk mendapatkan informasi dan temuan-temuan sebelumnya terkait dengan keberlangsungan festival Jaranan Warisan Budaya Takbenda di Indonesia, khususnya di Jawa Timur dan Jawa Tengah. Peneliti memilih beberapa jurnal berdasarkan empat kata kunci yang teridentifikasi terpilih, kemudian menyusun 27 sumber relevan yang memenuhi kriteria untuk direview. Isi teks lengkap dari beberapa jurnal dianalisis dan ditafsirkan untuk menjawab masalah penelitian. Hasil penelitian ini menunjukkan bahwa festival Jaranan yang berkelanjutan harus memenuhi unsur-unsur berikut: memiliki kualitas otentik; mempertahankan nilai-nilai agama, budaya, dan sosial sejarah daerah dalam pelaksanaannya; dan partisipasi masyarakat yang tinggi, karena Jaranan merupakan bagian yang tidak terpisahkan dari masyarakat itu sendiri. Selain ketiga unsur tersebut, dukungan dari seluruh pelaku dalam ekosistem Industri Kreatif seperti pemerintah, masyarakat, pelaku usaha, dan media juga diperlukan agar pagelaran Jaranan menjadi festival yang berkelanjutan di Indonesia. Dengan demikian, penelitian ini diharapkan dapat memberikan kontribusi untuk memberikan masukan bagi pengambilan kebijakan dalam upaya pelestarian tradisi Jaranan melalui penyelenggaraan festival yang berkelanjutan di Indonesia.

Kata Kunci: Nilai budaya, Festival Jaranan, Warisan Budaya Takbenda Indonesia, Festival Lestari

1. Introduction

The trend of cultural imperialism through global order with technological support has caught the attention of academics and practitioners in various parts of the world, including Indonesia, in the past two decades. According to the Ministry of Education and Culture, Indonesia has 8,065 cultures, of which 819 are Intangible Cultural Heritage (Ministry of Education and Culture of the Republic of Indonesia, 2018). This cultural wealth has been formed over a long period and could disappear if not preserved. One of the preservation efforts is through the organization of local cultural festivals. Local cultural festivals are considered important to be regularly held to ensure that cultural values are not eroded by time and to compete with other cultures that continue to enter Indonesia massively (Lin & Lee, 2020). The existence of local cultural festivals can be an effective diplomatic tool to fill public spaces. Various cultural festivals are showcased to introduce identity and simultaneously preserve cultural wealth, as long as they are managed properly.

Meanwhile, the management of attractive and sustainable festivals that can benefit a region has begun to be widely researched. Some of them studied the existence of Sustainable Intangible Cultural Heritage Festivals in regions that have an impact on the quality of life development of various sectors, including the economic and tourism sectors. Sustainable festivals will enhance the branding of a region and have the potential to advance local economic development (Romadhan, 2019). However, there are not many researchers who specifically focus on the management of sustainable Jaranan tradition festivals, which can be an attraction for tourists. The Jaranan performance is already included in Indonesia's intangible cultural heritage, where only arts that are considered highly attractive are included in this intangible cultural heritage.

Phenomena like this is still an issue that invite responses from every region in Indonesia to enliven cultural festivals that have different identities and cultural patterns, but often have similarities between each regions. For example, if we look specifically at the Jaranan festival, which is the topic of this study, several different cities in East Java and Central Java have this similar traditional Jaranan dances (MAN 3 Tulungagung, 2019), while still having unique features that show their respective regional identities. The names given to the Jaranan dance in each region are also varied, for example, some call it Kuda Lumping, Jathilan, and Jaran Kepang.

Furthermore, an evolutionary cultural theory approach is used to explain the sustained exploration of the Jaranan festival. This theory was chosen because it is capable of projecting social patterns of Jaranan festival organization behavior, which connects human communities with their ecological environment. In some places, the Jaranan festival is often held during traditional events as a form of performance art or to commemorate a specific day. The Jaranan tradition holds more than just artistic value. It reflects socio-historical cultural values and embodies the identity of a community or region (Oktaviany & Ridlo, 2018). The Jaranan festival has a deep meaning for Indonesian society as it demonstrates the value of struggle by showcasing a skilled, tough, and heroic horseback warrior. The rhythm, types of movement, music, and pounding displayed in the Jaranan Festival are diverse. This is influenced by various factors such as historical, geographical, political, economic, and others, ultimately resulting in various Kuda Lumping or Jaranan performances.

The development of the Jaranan festival continues to occur in various places to this day. In 2021, Jaranan Tril from Blitar Regency was inaugurated as an ICH by the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia (Ministry of Education and Culture of the Republic of Indonesia, 2021b). Jaranan Tril which is an ICH has been evolving since 1971 when it was initially performed by adult men, and then from 2015 onwards, it began to be increasingly performed by children and adolescents (Getz & Page, 2015). The regeneration of cultural arts activists indicates that the culture has become

sustainable. The designation of Jaranan Tril as an ICH in Indonesia by the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia is important to maintain the continuity of this dance. The designation of culture as an ICH has strict requirements. One of the assessments made is to look at efforts to preserve and develop the culture from generation to generation, both by local authorities and the participation of the local community itself. These assessment requirements aim to ensure that cultural heritage does not fall into the endangered category in the future.

In the midst of rapidly advancing technology, the preservation of culture poses a challenge for a community or nation. This is due to the increasingly difficult regeneration process. A young person usually wants to continue this tradition, because their parents are also Jaranan performers. Currently, efforts to preserve culture, especially ICH, are carried out through the establishment of art studios or associations, as well as by holding festivals. Therefore, Sustainable Festival is an important part of preserving cultural values and can serve as a learning medium for future generations to understand the importance of cultural values.

This study aims to explore the Jaranan festival to learn about the importance of maintaining ICH cultural values in a sustainable and prosperous Jaranan festival from a rarely researched perspective. This research is expected to contribute by providing input for policy-making in efforts to preserve the Jaranan tradition through the implementation of sustainable festivals in Indonesia.

2. Literature Review

Cultural Festival

Cultural festival has become one of the activities carried out by communities around the world. Cultural festivals are an important part of sustainable tourism development in a region (Getz & Page, 2015). Previous studies have shown that sustainable cultural festival development can have a positive impact on tourism and the local economy of a region.

Inheritance Culture Intangible (ICH)

ICH is a part of the cultural wealth that is extremely important in preserving the culture of a region. ICH includes cultural values that cannot be embodied in physical forms, such as songs, traditional dances, folktales, and so on (Ministry of Education and Culture of the Republic of Indonesia, 2017). ICH is an invaluable asset to a region, as it is a heritage that is passed down from generation to generation and becomes an important part of the cultural identity of the local community.

Sustainable Festivals

Sustainable festivals are defined as festivals that consider the environmental, social, and economic impacts, then also ensure the sustainability of the festival in the long term. In this context, sustainable festivals must meet three main aspects (Zifkos, 2015):

1. **Environmental Impact:** Festivals must minimize their negative impact on the environment, such as reducing carbon emissions, using renewable energy, reducing waste, and protecting natural resources. The servicescape, carrying capacity, and legality of the festival must also be considered.
2. **Social Impact:** Festivals must consider their impact on the local community, including ensuring equality, participation, and social benefits for the local community.
3. **Economic Impact:** Festivals must provide sustainable economic benefits to the local community, including job creation and the development of local economic communities.

These three aspects are interrelated and can be managed in an integrated manner to ensure that sustainable festivals can provide long-term benefits to local communities and the environment.

3. Research Methods

This research was conducted through the Systemic Literatur Review (SLR) approach. Articles were collected using a journal search engine by entering selected keywords. From some identified sources, 27 were selected based on their relevance to the criteria. The SLR approach aimed to understand the issues related to the sustainability of the Jaranan festival in East Java and Central Java. The full-text content of several journals was analyzed and interpreted to answer the research problem.

The journals used in this literature review were obtained from national and international journal databases. The authors focused on four keywords in searching for literature sources, namely: Cultural Value, Jaranan Festival, Indonesian Intangible Cultural Heritage, and Sustainable Festival. Then, the literature was selected based on its strong relevance to the criteria and analyzed for content and meaning. The text was analyzed as a result of the production process and its interactions related to its social context in findings the answer to the research question.

4. Results and Discussions

Through the evolutionary cultural tourism theory approach in public spaces, namely cultural tourism as an adaptive system, cultural tourism as a cognitive system, as a structural system, as a symbolic system, as a socio-cultural system, and as an ideational system, are used to explain the exploration of the Jaranan festival as a sustainable festival. The concept of cultural tourism, which is defined as patterns of behavior based on the creation of mind in the form of the Jaranan festival, is socially derived and works to connect human communities with their ecological environment needs in public spaces. The cultural tourism dialogue of the Jaranan festival in public spaces provides meaning to social sustainability in their lives. From this foundation, the exploration of the Jaranan festival in Indonesia as a special ICH, particularly in Central Java and East Java, can be traced through the dimensions of entertainment quality, acquired values, public participation, and pride as discussed.

Furthermore, in more detail, the development of these dimensions can be explained as follows.

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1. Becoming a source of income for the region.
2. Becoming a source of income for the community.
3. Creating a sense of pride for the local community in their region.
4. Influencing commodity prices in the region.
5. Impacting the smooth distribution of logistics to the region.
6. Preserving local traditions.
7. Developing the region where the festival is held in general.
8. Promoting the potential of the region to local and foreign tourists.

Preserving cultural festivals play a very important role in sustainable tourism development. This is in line with the concept of the 3P sustainable tourism development, which emphasizes the development of tourism from an environmental (Planet), economic (Profit), and socio-cultural (People) perspective. In reality, tourism development often neglects aspects of cultural and environmental preservation, leading to the loss of cultural values and

the extinction of local traditions due to a lack of high community participation.

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Efforts to preserve ICH in Indonesia have been regulated by law (Ministry of Education and Culture, 2018). The preservation of ICH can also contribute to the empowerment of local communities and the development of creative economies. Cultural festivals not only serve as a form of appreciation for cultural heritage passed down through generations, but also as a form of tourism promotion and local economic development. Therefore, maintaining the sustainability of cultural festivals as part of efforts to preserve ICH is essential for the development of sustainable tourism (Richards & King, 2022).

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Tradition of Jaranan in Indonesia.

Jaranan is a cultural tradition originating from several cities in Indonesia, particularly from East Java and Central Java. Each city has its distinct characteristics, and the Jaranan tradition in Blitar, which has been recognized as an Intangible Cultural Heritage by the Indonesian Ministry of Education and Culture, is particularly notable (Ministry of Education and Culture of the Republic of Indonesia, 2021a). The Jaranan tradition in Blitar, also known as "Jaranan Tril", features faster rhythms and movements compared to other Jaranan dances in other cities. Jaranan Blitar is performed by a group of dancers wearing unique costumes consisting of bright-colored hats and shirts that reflect the rich culture of Java (Mufrihah, 2018). This art also involves the Kuda Lumping dance, which has become an icon of Jaranan Blitar. The Kuda Lumping dance is a combination of horse movements with those of the dancers on top of it. The dancers try to mimic the movements of a running, jumping, and spinning horse, making the dance appear very dynamic and energetic. The music accompanying this dance consists of gamelan and drums, as well as singing from the dancers (Listiwati, 2021).

The Jaranan tradition in Indonesia, especially those originating from East Java and Central Java, comes from the belief of Javanese people who worship their ancestors' spirits

(Rachmawati & Hartono, 2019). In the Jaranan dance, there are symbols related to this belief, such as symbols of natural power and spiritual power. Jaranan dance also shows their daily cultural identity and their local wisdom. Jaranan is not just a dance but also has a very deep philosophical meaning (Andari & Supsiadji, 2021). This art teaches courage, togetherness, and solidarity, as well as shows the spirit of struggle and heroism of the Javanese people.

Jaranan art is not only a form of entertainment for local communities but also an attractive cultural tourism object for tourists from within and outside the city. Many cultural festivals in Indonesia present Jaranan art as part of their events, making it more well-known and popular among the public. Despite being a well-known tradition, the Jaranan tradition still faces various challenges, such as declining interest from the citizen in learning and preserving this tradition, changing lifestyles that are no longer relevant to the cultural values in the Jaranan tradition, and lack of support from the government and community in maintaining the continuity (Zhang & Mace, 2021). Therefore, there need to be more serious and integrated efforts from various parties, such as the government, society, media, and tourism practitioners, to preserve and develop Jaranan Blitar as a valuable cultural heritage. In addition, there needs to be wider education and understanding in the society about the importance of maintaining the continuity of cultural traditions for future generations (Priutami, 2016).

Based on the data collected from the journal articles, the Jaranan festival is a cultural preservation event held in several regions of Indonesia, such as Trenggalek, Ponorogo, Kediri, Blitar, Banyuwangi, Semarang, Batang, and other areas. The festival is usually attended by various Jaranan art associations or communities from students and the public. The festival showcases the creativity and skill in performing Jaranan dance with traditional music accompaniment. It also serves as entertainment and happiness for the audience.

Generally, some journals also state that the Jaranan festival consists of three parts of events, namely opening, core, and closing. The opening includes joint prayer and greetings to the audience. The main part of the show is attractions that showcase the courage and power of the Jaranan dancers. The closing includes expressions of gratitude and farewell to the audience. Fourteen out of twenty-seven selected journals state that the Jaranan festival has several functions, namely:

1. Religious function: to honor ancestors and spirits believed to have magical powers. In this performance, there are rituals such as offerings, prayers, mantras, and possession that show the relationship between humans and the supernatural world.
2. Social function: to strengthen the brotherhood and solidarity among Jaranan art group members with the surrounding community. The performance also serves as an entertainment for the audience who witness it.
3. Educational function: to preserve local culture and introduce noble values to the younger generation. The performance contains moral and ethical messages conveyed through folk tales or legends that have been passed down from generation to generation.

Furthermore, this journal study on the Jaranan festival will specifically focus on the discussion of Jaranan from Central Java and East Java as follows.

Jaranan of Central Java

Jaranan Turonggo Tri Budoyo in the village Kaligono subdistrict Kaligesing regency Purworejo is one variant of the Jaranan festival (Kartikasari, 2014). For the citizens of Purworejo, the meaning of the Jaranan festival is an expression of gratitude to the Lord for all the favors given. Jaran Festival Turonggo also described the strength and courage of the struggling ancestors who oppose invaders. This festival shows unity and togetherness between fellow members public Village Kaligono.

This group was founded in 2005 by Mr. Sutrisno. This show is usually done in time four up to five hours during the day nor Evening day. Jaranan Turonggo Tri Budoyo owns several differences from the other Jaranan group. Some of these differences are (Riyanto, 2016) :

1. Jaranan Turonggo Tri Budoyo uses costumes that are simpler. The costume consists of black trousers, white or red shirt, a black or red headband, and a red or yellow scarf.
2. Jaranan Turonggo Tri Budoyo uses traditional music tools such as drums, gongs, bonang, saron, xylophone, and angklung. This musical instrument produces more rhythm and gently compared to some tools like modern music *such as keyboards* or guitars.
3. Cultural festival of Jaranan Turonggo Tri Budoyo not only displays characteristic attractions that are magical like eating shards or fire but also displays characteristic attractions that are funny and entertaining like Penthul and Bejer. Penthul is a dancer of Kuda Lumping who acts as a clown or comedian in the show, whereas Bejer is a dancer of Kuda Lumping who acts as a teaser in the show.

Apart from the Jaranan Festival Turonggo Tri Budoyo, still in Central Java there is also Jaranan or Kuda Lumping Turonggo Cipto Budoyo. Turonggo Cipto Budoyo is a group of Kuda Lumping shows originating from Gunungsari village, Bawang district, Batang regency. This was founded in 1971 by Mr. Sutomo. This art combines elements from various areas, like Central Java, East Java, and Bali. This art has its own stories that vary, such as the war of Diponegoro, the war of Bubat, the war of Puputan Bali, and others.

The same thing as the Jaranan festival, the Jaranan festival Turonggo Cipto also consists of three event sections. This Jaranan shows several functions for the citizens of Gunungsari village like for the ceremony, for public entertainment, branding the folk performance, and for religious facilities where:

1. This ceremonial facility means the performance is showed to honor ancestors or spirits that are believed to influence the community's life.
2. This public entertainment means the performance is showed to entertain people by showing interesting attractions and inviting laughter.
3. Branding the folk performance means this art is showed to express cultural values that are owned by the community through movements, costumes, music, and properties that are used in the show.
4. Religious facility means this art is showed to strengthen the belief of their citizens about the existence of supernatural powers that can give protection and safety for them.

Regarding the Jaranan Festival in Semarang regency , Nurfauziah (Nurfauziah, 2020) conducted observations on the Sari Utomo Junggul Bandungan community in this region. Their performance follows the storyline of the legend of Tlatah Suci Ratu Shima. However, the performance has been modified to showcase the original beauty of the Jaranan dance belonging to the Sari Utomo community. The festival consists of several parts, namely the opening, the introduction of characters, the battle between Ratu Shima and Prabu Brawijaya V, Ratu Shima's victory, and the closing. The aesthetics of the Jaranan festival form of the Sari Utomo community can be seen from the aspects of movement, makeup, costumes, accompanying music, and floor patterns of the performers. The dance movements feature agile and dynamic horse-like characteristics, such as the movement of flicking the horse's tail, which symbolizes the spirit of fighting. The accompanying music uses traditional instruments such as gongs, kendang, saron, angklung, and trumpets or selompret as a distinctive feature that creates a more dramatic and heroic atmosphere. The floor pattern follows a circular or oval shape with clockwise rotations.

Jaranan of East Java

Aini (Aini, 2022) discusses Jaranan KPK (Kridho Panji Kusomo) in Blitar as a symbol of cultural meaning for local citizens. Aini used an anthropology linguistics approach to analyze

existing symbols in Jaranan, like costumes, movements, music, and rituals. Aini found that KPK Jaranan contains cultural meaning that is related to Blitar society's history, beliefs, identity, and social values.

KPK Jaranan took inspiration from the story of the struggle of Raden Panji Asmoro against the Kingdom of Daha or Kediri in the 11th century. This art also describes the influence of Hindu-Javanese and Islamic culture in East Java. The festival of KPK Jaranan shows the expression and city identity of Blitar. This art reflects the characteristics of Blitar citizens who are modest, religious, patriotic, and has artistic soul.

The KPK Jaranan involves rituals to ask for safety, fertility, and prosperity from God and ancestors. These rituals also show respect for nature and other creature's life. One of the famous rituals is a ritual trance or *ndadi*, where the dancers are trusted can communicate with supernatural spirits. Through this art, society can get to know each other, maintain their social bond and share information about social life. This art can increase the sense of unity and solidarity among Blitar citizens.

KPK Jaranan has typical characteristics in costume dancers who use masks to resemble figure puppet skin and have daggers as a weapon. Music accompaniment use tools such as gong, kenong, drums, saron, and trumpets. Trance rituals involve prayers in Arabic and old Javanese. This art involves dynamic and attractive movements that showcase the bravery and skills of the dancers. For instance, jumping on bamboo horses, hitting themselves or others with a *keris* (dagger) without getting hurt, and dancing with fire in their mouth or hands without getting burned.

In Malang, Radhia (Radhia, 2017) conducted research on the history, function, and changes in Jaranan or Jaran Kepang performance art in Malang. Radhia used an anthropological approach to analyze the dynamics of Jaran Kepang performances in Malang from social, cultural, economic, political, and religious perspectives. Radhia discovered that Jaran Kepang in Malang has a long and diverse history. There are several versions of its origin, ranging from folk tales to academic theories. The function of Jaran Kepang also varies, depending on the context and purpose of the performance. Some consider Jaran Kepang as folk entertainment, some use it as a medium to communicate with ancestors or spirits, and some use it as a means of education.

The changes in Jaran Kepang performance art in Malang are influenced by various internal and external factors. Internal factors include the creativity of artists in developing dance techniques, music, costumes, performance properties, and performance scenarios. External factors include the development of information and communication technology, cultural globalization, government policies related to traditional arts, and the social dynamics of the Malang community. Radhia concluded that Jaran Kepang performance art in Malang still exists and develops despite facing challenges and competition from various modern cultural trends. This shows that Jaran Kepang has strong and relevant local cultural values for the Malang community, allowing it to persist until today.

There is also Jaranan Buto Condro Dewi from Banyuwangi. In a circumcision ceremony in Kedunggebang village, Tegaldlimo sub-district, Banyuwangi district, Jaranan Buto Condro Dewi serves as a means to entertain guests, convey moral and religious messages, and protect children from supernatural disturbances (Bimantara, 2022). The Jaranan Buto Condro Dewi performance in this circumcision ceremony involves several elements, including dancers wearing costumes resembling a giant horse (*buto*) made of materials such as wood, bamboo, *ijuk* (black fiber from sugar palm tree), and cloth, then a puppeteer (*dalang*), some musicians playing traditional instruments such as *kendang* (drum), gong, and *angklung* (bamboo musical instrument played by shaking), and audiences who interact with the dancers. The music accompaniment for Jaranan Buto Condro Dewi uses instruments such as idiophones, membranophones, and aerophones, producing rhythmic and melodic sounds.

Jaranan is usually performed during the day at 10 am, as it is believed to be the right time to ward off evil spirits. Jaranan Buto Condro Dewi is always accompanied by traditional music consisting of kendang, two bonangs, a kempul trumpet, a large gong, and a kecer made of copper like a set of gamelan instruments. This music produces rhythmic and melodic sounds that add to the mystical and dramatic atmosphere (Pujiningtyas, 2019). In the Coper village, Jetis district, Ponorog, East Java, there is also a Jaranan dance performance called Jaranan Thik. This art is a combination of Jaranan dance performance and Thik performance (Thik is a type of bamboo musical instrument) played by local musicians (Nugraheni, 2015). The presentation of Jaranan Thik performance consists of several parts, namely: opening (ngelawang), main performance (ngamen), and closing (ngunduh). Each part has its characteristics and functions.

1. Ngelawang is the part when the dancers and musicians go around the village to invite people to watch the performance. This part aims to introduce the art and earn a living.
2. Ngamen is the part where the dancers perform Jaranan dance movements accompanied by Thik music in front of people's houses or specific places, such as at a traffic light. This part aims to entertain and convey moral messages.
3. Ngunduh is the final part when the dancers and musicians return to their base with the results of their ngamen. This part aims to express gratitude and end the performance.

Jaranan Thik is also called as Reyog Thik or Thik. Jaranan Thik is called so because it produces a "Thik" sound from the sound of the Barongan Mask made of bamboo. Jaranan Thik has magical elements and sometimes makes the players and pawang (spiritual leader) unconscious (trance) or possessed. Jaranan Thik has a close relationship with Reog Ponorogo art. Some even call it as a mini version of Reog.

All of those descriptions of Jaranan festival from east Java and central Java shows that a sustainable Jaranan festival must meet the following elements:

1. Have authentic quality. Authentic quality in cultural festivals is essential because it can ensure that the event truly reflects the cultural richness of the region. Without authentic quality, cultural festivals can lose their true values and meanings.
2. Preserve the religious, cultural, and socio-historical values of the region in the performance. In the Jaranan cultural festival, preserving these values is crucial because it can strengthen cultural identity and show diversity within society. Performances that display these religious, cultural, and socio-historical values can also be a means of education and understanding for the audience.

Have high community participation because Jaranan is an integral part of the community itself. High community participation in cultural festivals can strengthen social ties and togetherness among communities. In the context of Jaranan, community participation can improve the quality and variety of the festival because the performances are usually held by local communities. Especially in encouraging the participation of the local community, Jaranan performances as a sustainable festival are very important to involve the younger generation as the successor to the tradition in the future. The participation of young people can help renew and develop traditional cultural arts, so they can continue to survive and be relevant in the modern era.

5. Conclusion

Based on the research that has been conducted, it can be concluded that the Jaranan Festival in East and Central of Java Indonesia is a real example of how festivals can serve so many values. Its sustainable festival preserves Intangible Cultural Heritage (ICH) and promoting sustainable tourism. The rich cultural value of the Jaranan tradition as ICH must be maintained with the support of community, private sectors, media, and government participation in synergy. The implementation of sustainable management in the Jaranan festival can provide sustainable

economic, social, and environmental benefits. For example, increasing local community income and welfare, enhancing solidarity, improving community skills, increasing awareness of the environment, and encouraging environmental love practices as a tribute to ancestral heritage land. In the effort to preserve ICH, it is important to encourage local community participation as the main actor in the management and preservation of cultural heritage. Local communities who care about the Jaranan tradition need to be taken care of, for the sake of sustainable festival development. The government needs to strengthen policies and regulations that support the preservation of ICH and sustainable tourism development. Additionally, the government needs to strengthen the role of related institutions in overseeing and facilitating the implementation of such policies to ensure the benefits of these policies or regulations can be felt by the practitioners behind the Jaranan festival. This research can contribute to enrich the understanding of the value of managing the Jaranan festival as a sustainable festival.

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