

## **Investigating the implementation of Panji culture-based cultural entrepreneurship**

**I Dewa Gde Satrya**  
Universitas Ciputra, Indonesia  
Corresponding e-mail: [dewa.gde@ciputra.ac.id](mailto:dewa.gde@ciputra.ac.id)

### **ABSTRACT**

**Purpose** — *This study aims to explore the implementation of Panji culture-based cultural entrepreneurship.*

**Method** — *This study used a qualitative method, gathering primary data through interviews with Panji mask dance artists and experts at Sanggar Tari Asmorobangun, Panji museum in Malang, and Gubug Wayang Museum in Mojokerto. Secondary data was obtained from relevant literature.*

**Result** — *The implementation of Panji cultural entrepreneurship involves various aspects such as museums showcasing Panji masks and artifacts, the integration of Panji performances in dance studios and art galleries, and the promotion of Panji culture through handicrafts. These initiatives aim to preserve and promote Panji culture, educate younger generations, attract tourists, and contribute to the creative economy in Indonesia.*

**Contribution** — *This study contributes by discussing the implementation of Panji culture-based cultural entrepreneurship, filling a research gap in the literature and providing insights into the strategies and initiatives employed in preserving and promoting Panji culture.*

**Keywords:** *cultural entrepreneurship, cultural tourism, Panji*



## INTRODUCTION

The Panji narrative involves a male protagonist named Panji or Inu Kertapati, as well as Galuh Candrakirana or Sekartaji and their various versions. The story takes place in different kingdoms like Jenggala, Kediri, Gagelang, and occasionally Singasari. The plot centers around one character's quest to find another character who has left their home, aided by a kadean for Panji and a "lady's maid" for Candrakirana. The main character frequently changes their appearance and name, resulting in titles such as Panji Angronakung, Wasengsari, and Hikayat Panji Semirang (Saputra, 2014).

Kieven (2018) mentioned that the Panji tradition, which had been forgotten, has experienced a revival and transformation, manifesting in various art forms and literature, such as the Panji story, temple reliefs, and Wayang performances. Widyantoro (2018) explained that the Panji Stories, originating in Kediri, are referred to as the Panji Culture due to their extensive presence in different art and cultural expressions. Sumaryono (2020) highlighted that the Panji story primarily encompasses elements of adventure, romance, and disguise. According to Manuaba (2013), the Panji tales have significantly contributed to the growth of art and culture and are recognized as a vital part of the Panji culture. The Panji story encompasses ten essential aspects, including historical significance, educational value, exemplifying virtues, showcasing heroism, reflecting culture, aesthetic appeal, demonstrating local wisdom, promoting ecological awareness, addressing political issues, and conveying moral lessons. Various art forms and cultural practices, including folklore, literature, reliefs, dance, performances, and paintings, have been influenced by the Panji story. Budiyo (2018) noted that the tale of Panji holds a unique status as a globally recognized cultural icon of the archipelago. Vickers (2020) analyzed the spread of Panji stories in Southeast Asia, finding that theater played a significant role in their dissemination during the Majapahit era, as indicated by historical records.

According to Dobрева & Ivanov (2020), cultural entrepreneurs play an increasingly vital role in contemporary cultural endeavors by catering to market and audience needs, addressing new business opportunities, and revitalizing cities and regions. Similarly, Patowary et al. (2022) highlight the growing significance of cultural entrepreneurship in modern cultural processes, emphasizing its ability to meet market demands, fill commercial gaps, and contribute to the revitalization of towns and regions. Cultural entrepreneurs utilize various cultural elements such as art, handloom, handicrafts, language, literature, dance, music, and theater to pursue entrepreneurial objectives while simultaneously promoting overall cultural development, which in turn fosters

socioeconomic growth. Building networks and establishing relationships are crucial aspects for cultural entrepreneurs in their endeavors.

According to [Albinsson \(2017\)](#), the term "cultural entrepreneurship" has gained prominence in recent years, reflecting the growing recognition of the knowledge-based industries, particularly the cultural sector, in the economy. Additionally, [Achim et al. \(2021\)](#) highlight that high-income countries place greater emphasis on culture and provide more social support for entrepreneurship compared to low-income countries. [Toghraee & Monjezi \(2017\)](#) define cultural entrepreneurship as the fusion of artistic and intangible values with entrepreneurial principles, enabling cultural and creative organizations to fulfill their social responsibilities by strategically pursuing their cultural mission, balancing managerial values with innovation, and contributing to critical infrastructure. Cultural entrepreneurs are individuals who drive change and introduce new cultural innovations. They identify opportunities, take risks, embrace uncertainty, and mobilize diverse resources, including financial support, to establish and operate their cultural ventures. Furthermore, they actively engage in their work, demonstrating their commitment to their vision and goals.

Based on earlier studies, there is a research gap regarding the study of cultural entrepreneurship based on local culture in Indonesia, specifically in Java. This study aims to address this gap by focusing on Panji, a local cultural phenomenon that has permeated various regions of the archipelago and Southeast Asia, as a case for examining the implementation of cultural entrepreneurship.

The objective of this study is to provide a depiction of cultural entrepreneurship within the context of Panji culture. Given the entrepreneurial nature of the cultural domain, the advancement of Panji culture through cultural entrepreneurship is intricately connected to entrepreneurial values, with creativity being one of the key aspects.

## **METHOD**

The research was conducted with a descriptive qualitative approach. The data collection method in this study was carried out by observation and interviews. In conducting interviews, researcher used cultural actors and Panji cultural experts, as well as observations in museums and dance studios that present Panji culture. Research locations in Malang, Mojokerto and Blitar. Secondary data obtained through related literature studies. The stages of this research are data collection, data reduction, data presentation, conclusion and verification, and data validity.

## **RESULT AND DISCUSSION**

### **UNESCO recognition**

Since October 2017, Panji has been listed as Memory of the World by UNESCO. This classic Indonesian story from East Java is increasingly being eroded by time, meanwhile the identity that strengthens emotional ties and a sense of pride as a nation needs to be nurtured and developed. For this reason, Panji's story is important and relevant to this nation's journey, not only as pride in the past, but more importantly, to encourage all the nation's children to be creative, to increase competitiveness among nations in the world with a cultural approach. As the existence of the Panji Story also spread to various regions in the archipelago, to cross over to other countries in Asean, it became the archipelago's first export product during the Majapahit era, therefore efforts to revive Panji's glory should also be carried out in the national and Asean spheres. Panji culture is expected to inspire the formation of national identity. In the midst of being exposed to the nation from within and outside, the wise men reminded us of the importance of owning national identity. Internally, local culture, in this case Panji, should be able to unite the nation's children from various regions, especially in East Java. Externally, Panji culture is a means of emotional bonding and the formation of identity as a nation in the midst of intense competition in the association of nations in the world.

The Panji culture that has gone international should provide energy for self-confidence, as well as awareness of the superiority of one's own culture. The problem is, if the local culture is ignored, it will not be beneficial for the life of this nation. The Indonesian nation has long had a humanities culture. From the beginning the aim was to preserve the highest values in humans with literature, dance, music, painting, sculpture, and buildings since the Hindu era, the era of the marriage of Ramayana and Bharatayudha, the era of the Borobudur and Prambanan buildings. One of the pieces of literature that is relevant to eradicating the shallow meaning of romance in the style of today's love industry is the Panji Story.

SEAMEO SPAFA Regional Center for Archeology and Fine Arts held Panji/Inao – Southeast Asian Performance, Theater and Dance on 2-6 March 2013 at the Thailand Cultural Center, Bangkok. Foreigners' initiatives to explore and study East Java's arts and culture are in a dilemma. On the one hand, we should be proud of the serious attention foreign communities have for our culture, so as to present it in scientific discourse and tourist shows which have high selling value. On the other hand, looking at our internal self, especially indifference, maybe even pride as owners of culture, certainly feels ironic.

### **Cultural entrepreneurship and creative economy**

Evidence of indifference to one's own culture can be seen in the sectoral mindset that presents fanaticism and hatred of fellow nations, even fellow cultural owners in the land of East Java. This is the implementation of cultural entrepreneurship, the synthesis of local cultural resources with the opportunity for the high demand for local values, authenticity and tools that strengthen emotional ties as a nation.

Several examples of the implementation of cultural entrepreneurship are easy to detect, generally integrated into creative economy products. The Solo City Government, for example, the local government has a strong commitment to facilitating the creative economy, because they believe this sector makes a big contribution. They try to maintain the continuity of the art gallery so that there are still people who learn traditional music and dance. Other empirical phenomena can also be seen in a number of regions in Indonesia which are growing with characteristics that are closely related to high creativity.

Other empirical phenomena can also be seen in a number of regions in Indonesia which are growing with characteristics that are closely related to high creativity. Jember, for example, has been captivated by local culture through the Jember Fashion Carnaval (JFC) event. It is considered successful in raising Jember's image on the national and international levels. This carnival event with a catwalk on the street ranks 4th in the world carnival after Mardi Grass New Orleans USA, Rio De Janeiro and Fastnatch Cologne Germany. JFC opens public awareness that regions in Indonesia have great potential stored in the talents of young people.

Tourism driven by the creative economy is expected to break down access difficulties for people with minimal capital capabilities to participate in the business world, especially those related to the tourism industry. Because the creative economy is more friendly and flexible with limited capital, the creative economy is also synonymous with the spirit of youth. Creativity, which is the essence of this industry, is easily approached by youth, who are the largest population in the population map in Indonesia. Therefore, the determination of creative tourism indirectly expands opportunities for new players among young people to appear to contribute and prove their superiority. Through this mode, many young creative Indonesians are gaining popularity with careers in music, design, fashion, artists, and many more. The creative industry seems to be one with the blood and life of young people who are hungry for freedom, expressive, imaginative and of course, passionate. The world seems to be starting to look at and be shy about the economic and social impact of the young people's uniqueness in doing business by calling it a creative industry. Tourism events in various regions in the country provide space for performances creative industry

products such as fine arts, design, performing arts, crafts, and fashion. Apart from JFC, in Surabaya there is the Surabaya Art Festival which was held as part of the Surabaya Anniversary series every May. In Bali there is the Bali Arts Week. It is not merely a spectacle that is staged within a limited time, but is a form of creativity that is honed from time to time along with self-confidence to strengthen the future through works of art.

In addition, Ponorogo Regency, the preservation of Reog Ponorogo by prioritizing the application of the spirit of cultural entrepreneurship is expected to involve more and more people, especially people who are directly related to the art of reog by providing economic benefits to them. The art of Reog Ponorogo, which has long been rooted and has become a creative specialty of the Ponorogo people, should receive special recognition by submitting it at the international level through the UNESCO agency. Ponorogo tourism as a representation of the regional economy that relies on the cultural tourism sector through performing arts has proven to be able to survive amidst difficult times and grow with the creativity of local artists and creative economy actors. They are citizens of the nation who break through access difficulties with minimal capital capabilities, but have original talent and creativity, to participate in the business world, especially related to the tourism industry. Because traditional arts and the creative economy are more friendly and flexible with limited capital, traditional arts and the creative economy are also synonymous with social justice values.

The development of a cultural entrepreneurship model is also carried out by Ciputra University through the Tourism Study Program ([Indrianto & Satrya, 2016](#)) which is intended as a synthesis of literature review and field research in an action program for the development of a culture. This is also reviewed in [Kieven \(2020\)](#). [Satrya \(2022\)](#) stated that the tourism studies program at Ciputra University Surabaya has been teaching the Panji course since 2015 to promote local cultural values. This study aims to examine how millennials perceive the course's benefits in their daily lives and future careers. The study found that Panji inspired positive values and could be applied in professional and entrepreneurial settings in the tourism sector. The hope is that this study will show the benefits of taking courses like Panji to young people.

The first cultural product that was developed was the Panji culture. Of course, there is a reason behind choosing the focus of this study. Among them, the Panji culture is a culture that was originally born from the land of Java, especially East Java. The spread of Panji culture reaches various regions in the archipelago to countries in Asia. In East Java, Panji folklore sites are scattered in non-mainstream temples outside the Trowulan area. For example, Penataran temples

and temple complexes scattered on the slopes of Mount Penanggungan, one of which is Candi Belahan (or Sumber Tetek site).

Panji cultural conservation by prioritizing the application of the spirit of cultural entrepreneurship is expected to involve more and more people, especially people who live around the cultural heritage area, and provide economic benefits to them. In a temple tour package containing the Panji site (Satrya & Indrianto, 2017), local people serve Majapahit special food, for example Nasi Tumpeng Majapahitan, known as Nasi Paripurna. Also performed are the arts of Majapahitan dance and singing by the local community. Only through this kind of scheme will the community, especially those living around cultural heritage sites, be aware and develop a sense of belonging and responsibility. This idea grew because of the contradictions in the field, the existence of social and economic backwardness in the community around the cultural heritage area, especially around the Panji site in East Java.

Panji, a folklore from the Kingdom of Daha (Kediri), tells of the romance between Raden Inu Kertapati (Panji Asmarabangun) and Dewi Sekartaji (Galuh Candrakirana). Folklore adopted by various regions in the archipelago to Malaysia, Thailand, Cambodia, Vietnam and the Philippines, is different from Sampek Eng Tay, Ramayana, or even Romeo & Juliet by William Shakespeare which ends tragically in death, Panji's romance has a happy ending with Raden Inu's marriage Kertapati and Dewi Sekartaji.

Panji's story is very thick with the value of hard work, magical-spiritual and of course loyalty. It is said that Panji, who is engaged to Candrakirana, is separated by various causes and intrigues. In the story of his journey to find Candrakirana, Panji has a taste and spiritual practice. Until finally the two met and united in marriage. Panji's story is contained in a relief in the *Pendopo Teras* of the Penataran Temple complex, Blitar. The Panji figure, which is depicted as a man wearing a hat, was once found on Mount Penanggungan and is now kept at the Bandung Institute of Technology Museum of Fine Arts. In addition to religious teachings, literary stories (one of which is Panji) and other humanities will become a shield to ward off the destructive values that are rampant nowadays.

Based on interviews with Panji cultural actors and observations on their work, there are several kinds of implementation of Panji-based cultural entrepreneurship, such as museum (Indrianto & Satrya, 2017), handycraft, performing arts.

*"The Asmorobangun Dance Studio was pioneered since the era of its predecessor. Now, Sanggar Tari consistently presents the Panji Mask dance performance, educating the younger generation about the art*



*of the mask and Panji dance.”* (Handoyo, Owner of the Asmorobangun art gallery in Malang)

Panji culture has valuable assets, namely in the form of handicrafts such as wayang and Panji masks. The Panji mask is a form of media or a form of handwork that depicts the Panji story. Panji masks are the banner media that are currently the most prominent, because we can find these masks in several museums, are being traded in several shops, and many people also collect banner masks.

*“Panji is closely related to the performing arts. The story of Panji developed into several folk stories that are already known by the public. Panji's story is also known in various countries, known as Inao. Various locations for the spread of the Panji story include Java, Bali, Kalimantan, Sumatra, Thailand, Cambodia, Myanmar, Malaysia. Performing arts is a complex work of art because basically this performing art does not only involve one type of component, but involves many other types of works of art. In drama performances, the art that is displayed is not just acting, but there is a combination of several acting arts, make-up, music, make-up and costumes worn by the cast of the drama. Performing arts can be used to express or convey moral messages and so on to the audience in the form of dialogue or movement.”* (Dwi Cahyono, Panji expert)

Museums with Panji collections can be found at the Panji Museum in Tumpang (Malang), the Gubug Wayang (Mojokerto) and Ullen Sentalu (Yogyakarta). [Indrianto & Satria \(2017\)](#) stated that Indonesia has a large number of museums that are spread out across various regions and have diverse collections. However, these museums have not been able to attract tourists due to internal and external issues. To address this problem, a study suggests that modernizing museum management, specifically through the development of Panji story-based museums, could increase the appeal of museums in Indonesia.

International Council of Museums stated, a museum is a nonprofit organization that collects and preserves both physical and non-physical artifacts for the benefit of society. It is accessible to everyone and promotes diversity and sustainability. Museums operate with ethical and professional standards and involve the community in their activities. They offer a range of experiences to educate, entertain, and inform visitors ([International Council of Museums, 2022](#)). Museum managers are still trapped in thinking of museums as social, non-profit and similar institutions that do not need to promote themselves. Although there are signs of the 'inviting museum' movement, the well-planned activity scheme that accompanies this idea has not been clearly formed. However, self-promotion efforts should not stop with just publications but should be accompanied by an increase in power competitiveness in terms of service and product quality offered which is indeed able to attract public visits. Museums have assets that can be



marketed for the benefit of tourists, the wider community and the Indonesian people. All of the museum collections are commodities that should be considered on how to market them.

As a tourist destination that specifically presents collections of cultural products in the country, the existence of museums in this country cannot be underestimated. Opening public awareness of museums, of course, is aimed at awareness first to advance museum packaging. Here, designers, both interior and visual communication design, historians, museum-friendly communities, companies concerned with paint manufacturers, advertising, and so on, play a key role as stimulators. In the next stage, academics can collaborate with the government to activate various researches and implement practical strategies for rebranding museums through unique and innovative programs that provide optimal benefits to tourists and the wider community.

Museums become living 'cultural heritage', heritage that remains contextual, and a source of inner bonding for citizens and visiting tourists. However, the view that museums are solely as non-profit institutions that are restricted from entering into the commercial realm seems to need to be more discerning. Even though the museum is not directly competent as a profit center, the packaging of the museum to obtain benefits from visitors as a result of the attractiveness of a rare and second-to-none museum is a necessity. It is precisely in this realm that the development of museums is becoming increasingly passionate, on the one hand it maintains its nobility as a space for learning, recreation and strengthens pride as a nation, on the other hand it has high selling power and attracts many people to come.

Viewed from the side of the definition, the museum is not intended to seek profit. As a tourist destination, museums have multiple purposes, apart from having fun as well as learning. May 18, since 1977, is celebrated as International Museum Day. In 2023, the theme for International Museum Day (IMD) is Museums, Sustainability and Well-being. IMD 2022 theme is The Power of Museums, IMD 2020 theme is Museums for Equality: Diversity and Inclusion. The 2019 IMD theme is "Museums as Cultural Hubs: The future of tradition". IMD themes in previous years, "Museum and Memory", "Museums for Social Harmony." The IMD event, which was pioneered by the International Council of Museums, has significance for museums in Indonesia, which also strengthens the tourism industry.

In the pavilion on the terrace of the Penataran Temple, there is a relief of the Panji Story ([Kieven, 2014](#)); ([Kieven, 2017](#)). These two figures are figures who carry out cultural entrepreneurship based on the Panji story. In the understanding conveyed by the Ministry of Commerce, the core of the creative industry is an

industry based on individual creativity, expertise and talent. The Ministry of Commerce registered 15 sectors that fall into the creative economy category, namely advertising services, fine arts, design, film, performing arts, research and development, television and radio, video games, architecture, crafts, fashion, music, publishing, software and games.

The core of the creative industry is an industry based on individual creativity, innovation, expertise and talent. But the problem is, not everyone is capable and has full confidence in developing their talents and abilities his interest. In this context, we are faced with the problem of low entrepreneurial mentality as the driving force for each individual to develop their talents and creativity to create an art-cultural product in particular. Creativity is the antithesis of low competitiveness, as well as directing Indonesians to become entrepreneurs and live the dimension of entrepreneurship which in the field of tourism produces products and provides innovative services to increase tourist visits (foreign and domestic), lengthen tourists' stay time, and of course boosting state revenue from tourist spending.

## **CONCLUSION**

The research is motivated by the efforts of cultural actors to preserve Panji culture through diverse cultural products such as literature, research, museums, masks, dances, and performing arts. The consistent and creative work of these cultural actors is rooted in an entrepreneurial spirit. Therefore, the study aims to investigate the implementation of cultural entrepreneurship within the context of Panji culture.

The findings of this study indicate that cultural entrepreneurship in Panji culture relies on creativity as a foundation. This creative approach fosters consistency and determination in creating cultural works, including museums, mask handicrafts, and dance performances within the realm of performing arts.

This research provides recommendations to the government to pay attention through programs that provide assistance and incentives to Panji cultural actors to produce Panji-based cultural products. In addition, this research inspires entrepreneurs to strengthen local cultures through entrepreneurship-based work and performance.

This study emphasizes the necessity for further extensive research to delve into cultural entrepreneurship based on Panji culture, focusing on the development of additional creative economic products and their implementation in regions beyond East Java.

## REFERENCES

1. Achim, M. V., Borlea, S. N., & Vaidean, V. L. (2021). Culture, Entrepreneurship and Economic Development. An Empirical Approach. *Entrepreneurship Research Journal*, 11(1). <https://doi.org/10.1515/erj-2018-0091>
2. Albinsson, S. (2017). What Is So “Cultural” About Cultural Entrepreneurship? *Essays in Economic & Business History*, XXXV(1), 2017.
3. Budiyono, S. C. (2018). Cerita Panji Dalam Perspektif Sejarah. *Jurnal Budaya Nusantara*, 1(2), 141–146. <https://doi.org/10.36456/b.nusantara.vol1.no2.a1575>
4. Dobрева, N., & Ivanov, S. (2020). Cultural entrepreneurship: A review of the literature. *Tourism and Management Studies*, 16(4), 23–34. <https://doi.org/10.18089/tms.2020.160402>
5. Indrianto, A. T. L., & Satrya, I. D. G. (2016). Panji Culture Studies in Tourism Faculty, Ciputra University, Surabaya. 2<sup>nd</sup> International Academic Conference on Tourism 2016 “Archipelago Tourism : Marine Tourism in Archipelagic Hemisphere” A Guideline Book, September.
6. Indrianto, A. T. L., & Satrya, I. D. G. (2017, September 27). Panji’s Museum. *Proceedings of The 5th Tourism and Hospitality International Conference (THIC 2017)*.
7. International Council of Museums. (2022). *Museum Definition*. <https://icom.museum/en/resources/standards-guidelines/museum-definition/>
8. Kieven, L. (2014). Simbolisme Cerita Panji dalam Relief-Relief di Candi Zaman Majapahit dan Nilainya Pada Masa Kini. *Cerita Panji Sebagai Warisan Budaya Dunia, Seminar Naskah Panji*, 1–17.
9. Kieven, L. (2017). *Menelusuri Figur Bertopi Dalam Relief Candi Zaman Majapahit*. Kepustakaan Populer Gramedia.
10. Kieven, L. (2018). *Menelusuri Panji dan Sekartaji: Tradisi Panji dan Proses Transformasinya pada Masa kini*. Penerbit Ombak.
11. Kieven, L. (2020). Panji and Sekartaji on the move. *Wacana*, 21(1), 69–102. <https://doi.org/10.17510/WACANA.V21I1.868>
12. Manuaba, I. B. (2013). Keberadaan Dan Bentuk Transformasi Cerita Panji. *Litera*, 12(1). <https://doi.org/10.21831/ltr.v12i01.1325>
13. Patowary, B., Das, R. L., Barman, R. D., & Bohra, C. P. (2022). The Process of Cultural Entrepreneurship: A Literature Review. *Journal of Positive School Psychology*, 6(2), 1567–1574.
14. Saputra, K. H. (2014). Naskah Panji Koleksi Perpustakaan Nasional. *Jumantara: Jurnal Manuskrip Nusantara*, 5(2), 1–9. <https://ejournal.perpusnas.go.id/jm/article/view/005002201401>

15. Satrya, I. D. G. (2022). Panji, Past, Now, and Coming: Millennial Perspective on the Benefits of Panji Lectures. *International Journal of Business, Economics, and Social Development*, 3(4), 150–155. <https://doi.org/10.46336/ijbesd.v3i4.330>
16. Satrya, I. D. G., & Indrianto, A. T. L. (2017). Model Wisata Budaya Berbasis Cerita Panji. *Patrawidya*, 18(2), 139–153. <http://patrawidya.kemdikbud.go.id/index.php/patrawidya/article/view/36>
17. Sumaryono, S. (2020). Persebaran Cerita Panji dalam Spirit Kenusantaraan. *Dance and Theatre Review*, 3(1), 46. <https://doi.org/10.24821/dtr.v3i1.4414>
18. Toghraee, M. T., & Monjezi, M. (2017). International Review of Management and Marketing Introduction to Cultural Entrepreneurship: Cultural Entrepreneurship in Developing Countries. *International Review of Management and Marketing*, 7(4), 67–73. <http://www.econjournals.com>
19. Vickers, A. (2020). Reconstructing the history of Panji performances in Southeast Asia. *Wacana*, 21(2), 268–284. <https://doi.org/10.17510/WACANA.V21I2.897>
20. Widyanoro, A. (2018). *Perancangan Komik Digital Tentang Cerita Panji Sebagai Upaya Pelestarian Budaya Panji*. Institut Teknologi Sepuluh Nopember.