

## Citizen-Based Arts Festivals in North Sumatra: Obstacles, Solutions, and Social Impacts

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### ABSTRACT

*This art study aims to reveal a new phenomenon of organizing art festivals based on community mutual cooperation or better known as citizen festivals. This study is based on the desire to produce a view and knowledge in seeing the challenges, solutions, and social impacts of citizen festivals. The study focuses on three citizen festivals representing three geocultural regions of North Sumatra, namely coastal, mountainous, and urban. The purpose of this study is to find the challenges faced by organizers in implementing Community-Based Art Festivals in North Sumatra and to reveal their solutions in facing these challenges, as well as to find the social impact of organizing Community-Based Art Festivals for the surrounding community. The method used in this study is a qualitative approach. The process of searching for data and information is carried out using interview, documentation, and literature study methods. The results of the study show that community-based festivals in coastal, mountainous, and urban areas have their own challenges. The Berhala Island marine culture festival on the Serdang Bedagai coast must deal with uncertain natural conditions. The Pancur Siwah Festival in the Karo mountains must grapple with religious ethics, the conservative attitude of the elders and the apathy of the younger generation. Meanwhile, the Jawa Deli Festival in Medan must be adaptive and collaborative with a multicultural social environment by facilitating various ethnicities. Some categories of impacts generated from these three types of festivals are cultural impacts, educational impacts, and economic impacts.*

### KEYWORDS

Citizen Based Festivals  
Obstacle  
Solution  
Social Impact  
North Sumatera

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### INTRODUCTION

The world of performing arts has always been an interesting thing to study and discuss. Human needs for artistic entertainment never end. There are various ways for people to enjoy art, from exploring the digital world (radio, TV, YouTube, podcasts, etc.) or watching live performances such as attending music concerts, galleries, theaters or art festivals.

Talking about art festivals, in the last 10 years there has been a shift in the form, character, and management of art festivals in Indonesia, especially in Java. Art Festivals that are generally held in city centers, town squares, or protocol roads, with content that is 'Western' in character have now moved to the corners of villages, lakeside, in the middle of rice fields, to mountain peaks, with a traditional or 'rural' appearance. For example, if in the past people knew the Java Jazz Festival with its metropolitan character, now there is also Jazz Gunung Bromo with a traditional Jogja style. In terms of management, it has also changed from the work of professional event organizers to mutual cooperation involving the community as the main actors.

This community-based Art Festival is known as the Citizen Festival. The initiators of this community festival are part of an Indonesian network called *Begawai Nusantara*. The enthusiasm of the Community Festival that started in Java has finally had an impact on art festival activists in North Sumatra. One by one, similar style festivals have appeared. In the mountainous region, there are the Dokan Arts Festival, Siosar Art Festival, and Pancur Siwah Festival. In the coastal region, there is the East Coast Festival, Kemah Zapin, and The Berhala Island Marine Culture Festival. In the urban area, there is the Jawa Deli Festival. The emergence of a community-based festival style in North Sumatra certainly lives with its own character and uniqueness that is different from its parent in Java. This is an interesting phenomenon to be studied and studied in more depth. Through this art study, the researcher wants to study the performance of community-based art festivals or Community Festivals in North Sumatra from three perspectives, namely challenges, solutions, and their social impact on the local community. The study focuses on three citizen festivals representing three geocultural regions of North Sumatra. The Berhala Island Marine Culture Festival in Serdang Bedagai regency represents the coastal area, the Pancur Siwah Festival in Karo regency represents the mountain area, and the Jawa Deli Festival in Medan city represents the urban area.

The method used in this study is a qualitative descriptive research method. Data collection was carried out through interviews, documentation and literature studies. The interview method is a method carried out by question and answer through conversations with sources, namely festival organizers and village communities regarding the challenges, solutions, and social impacts of the residents' festivals that have been implemented in the village. The documentation method is pictures or photos obtained by researchers during interviews (Kurniawan and Wahyurini 2016). Furthermore, the library method is literature or readings used related to research methods, media coverage, and articles related to the festival. The data obtained are then processed into descriptive narratives.

A festival is an event that is held or implemented with a series of events. Festivals that are carried out with a series of events can be held by various regions, tribes, which make an event able to involve the community. Ramadhan, et al. (2021:2) "A festival is a social event that occurs repeatedly and at a fixed time through various forms and series of activities that are neatly arranged and involve all members of society who are united by ethnicity, language, religion/belief, in history and outlook on life".

Festivals can also be interpreted as a cultural event that exists in society. According to Purwadarwinta in Priscilla, Nadya (2020:202) "A festival is a week or a happy day in the context of commemorating an important and very historic event, so that it has the meaning of showing that the festival is a people's party". Several types of festivals that are often seen in society such as rice harvest events, fruit harvests and so on can be categorized as nature festivals. Based on daily life among the community, traditional festivals held in the regions still uphold customs, for example marriage and death. Yoon Shik, Yoo, et al (2010:335) "Shows that local festivals have been recognized as enhancing tourism which can facilitate learning about a wide variety of unique cultural heritage, ethnic backgrounds, and local".

## METHOD

This study uses a descriptive qualitative approach that aims to deeply understand the practice of organizing citizen-based arts festivals in North Sumatra. This approach was chosen because it allows researchers to explore the meaning, dynamics, and socio-cultural constructions that emerge from the experiences of organizers and communities in organizing festivals. This study seeks to explore three main aspects, namely the challenges faced, the

solutions attempted, and the social impacts arising from the implementation of festivals at the local community level.

Three locations were purposively selected as the main case studies because they represent three geocultural regions in North Sumatra. First, the coastal area represented by the Pulau Berhala Marine Culture Festival in Serdang Bedagai Regency; second, the mountainous area represented by the Pancur Siwah Festival in Karo Regency; and third, the urban area represented by the Jawa Deli Festival in Medan City. The selection of these three festivals was based on the sustainability of the activities, the level of local community involvement, and their contextual uniqueness as citizen-based festivals that are not managed by professional event organizers, but by the community itself.

The data collection process was carried out using three main techniques, namely in-depth interviews, field documentation, and literature studies. Interviews were conducted in a semi-structured manner with the aim of obtaining narratives and reflections from key actors, namely festival organizers, community leaders, local artists, and residents directly involved. Interview questions were designed to uncover informants' perceptions of logistical, social, and cultural challenges in implementing the festival, the solutions or strategies they implemented to overcome them, and the influence or impact they felt on the community after the festival was held. Interviews were conducted both directly on site and through online media, with durations varying between 30 and 90 minutes. Informants were selected purposively based on their significant involvement in the festival, as well as through snowballing techniques to obtain additional relevant sources. In addition, documentation techniques were used to capture visual evidence and artifacts from festival activities. Documents in the form of photos, videos, pamphlets, posters, event schedules, and community archives were collected as supporting data that enriched the narrative and strengthened the validity of information from the interview results. This documentation is also important for seeing the performative and symbolic dimensions of the festival that sometimes cannot be revealed through interviews alone. Meanwhile, a literature study was conducted to support the theoretical and conceptual framework in the analysis. The literature reviewed includes theories on cultural participation, social impact of art, citizen-based festivals, and previous studies on folk festivals in Indonesia and other countries with similar contexts. Data analysis was conducted using an inductive thematic analysis approach. The analysis process began with verbatim transcription of all interviews, followed by an open coding stage to identify recurring units of meaning. These codes were then categorized into major themes that were in accordance with the focus of the research, namely challenges, solutions, and social impacts. Each theme was analyzed contextually based on regional characteristics, community background, and the forms of cultural expression that emerged. Interpretation was carried out reflectively by linking field findings and literature references within a theoretical framework, resulting in a narrative that not only describes but also explains the meaning behind the event.

## RESULT AND DISCUSSION

Cultural festivals are activities related to customs that are carried out from generation to generation, and can concentrate a number of activities around a particular theme within a limited time frame, thus creating many critical experiences that may be tourist attractions. Cultural festivals are a form of artistic expression that can be obtained by the community or people around them, which is very important to preserve the culture that has been managed by the community and also the people themselves. Prastiawan, et al. (2021:236) "it is

important to have an effort to provide technical and conceptual guidance for the community to rise and develop in traditional arts culture".

This cultural festival includes social and cultural phenomena that can develop the community and visitors. Throsby in Hartono & Zulandari (2018:86) states that "the value of a cultural festival can obtain a cultural product so that it has an impact on visitors for an enjoyment that can be stored in the memory of visitors for a long time". Cultural festivals are also activities that can uphold the values of art and culture in life. According to Gibson, Chris, et al. (2010:281) "Cultural festivals will also be rewarded with policies in art, and will also be able to carry on life in the arts industry". Cultural festivals will also be rewarded with policies in art, and will also be able to carry on life in the arts industry. Based on the explanation above, it can be concluded that cultural festivals are a form of art that can be carried out from generation to generation by the community and used as a form of cultural celebration so that it can uphold cultural values.

The definition of impact according to the Big Indonesian Dictionary is a collision, an influence that brings about both positive and negative consequences. Influence is the power that exists and arises from something (people, objects) that helps shape a person's character, beliefs or actions. Influence is a condition where there is a reciprocal relationship or causal relationship between what influences and what is influenced. (KBBI Online, 2010) Impact can simply be interpreted as influence or effect. In every decision taken by a superior, it usually has its own impact, both positive and negative. Impact can also be a continuation of the implementation of internal supervision.

Impact can simply be interpreted as influence or effect. According to Scott and Mitchell, impact is a social transaction where a person or group of people is moved by another person or group of people to carry out activities according to expectations.

Definition of Social According to the Big Indonesian Dictionary, the word social means related to society (KBBI, 2002:1454). According to the Department of Social Affairs, the word social is anything that is used as a reference in interacting between humans in the context of society or community, as a reference means social is abstract which contains symbols related to understanding the environment, and functions to regulate actions that are raised by individuals as members of a society. So that in this way, social must include more than one individual who is bound to a single interaction unit, because more than one individual means that there are rights and obligations of each individual who function together with each other

According to Enda (2010), social is a way of how individuals relate to each other. Meanwhile, according to Daryanto (1998), social is something that concerns aspects of community life. However, if seen from the origin of the word, social comes from the word "socius" which means everything that is born, grows and develops in life together. Based on the theory above, it can be concluded that social impact is all the influences and consequences that are received and felt directly by society for an event, condition, or policy.

Danang Bramasti conducted a study on the Social Impact of a Work of Art on the Poor and Oppressed Sociological Study of Ganjuran Temple. This study examines the social impact of Schmutzer's concept which presents Christianity as a new religion in the form of an acculturation of a church in the form of a Hindu temple in accordance with Javanese culture. The Schmutzer family's idea only had an impact sixty years later in the hands of Father Tomo. This movement brought about quite a big social change, namely that Ganjuran Temple became a place of pilgrimage that was visited by many people.

The pilgrims brought fortune and were managed by the Ganjuran Church so that it could be used to meet the needs of those who were lacking, especially to finance education and health. In addition, Father Tomo also formed an organization to assist farmers to be independent and not colonized by the seed and fertilizer industry. However, a large and complex organization does not necessarily bring prosperity to the community. There are two weaknesses that arise from the organization, namely, losing the spirit of family, becoming very charitable which makes the community not independent, and tending to be a ceremonial movement so that it does not touch the real needs of the people.

Putu Eka Yanthi Wulandari and Achmad Kanzulfikar conducted a study on New Communication Technology and the Event Industry: Impact and Challenges of the Sanur Village Festival Bali Case Study. They found that the Sanur Village Festival (SVF) is one of the many festivals using ICT in event promotion activities. Adopting ICT products in promoting festivals and events held will help organizers in effective and efficient promotion. Audiences will get information by accessing social media or the festival's official website. Not only that, there is a process of communication and interaction through ICT media that provides opportunities for festivals to gain the interest of visitors and vendors. However, there are still challenges faced by event industry players in using ICT.

In developing countries like Indonesia, event industry players in Indonesia cannot fully rely on promotions carried out using ICT. This is because some audiences choose to get information not through the internet or other technologies. So the solution is that the Sanur Village Festival implementers use brochures and pamphlets, as well as advertisements in media such as television and radio to reach all audiences. From this study, it can be concluded that the presence of technology can be both a solution and a challenge in organizing art festivals in Indonesia.

Esa Ainnunnisa, Nuryana, and Septiani Resmalasari conducted a study on the Impact of the Rampak Genteng Cultural Art Tradition on the Socio-Economic Development of the Community in Jatisura Village, Jatiwangi District, Majalengka Regency. In this study, it was found that the Rampak Genteng cultural art tradition was used to develop the socio-economic community in Jatisura Village. The Rampak Genteng tradition gained economic opportunities for the community with the large number of visitors from domestic or foreign countries. The impact of the Rampak Genteng tradition on the socio-economic community in Jatisura Village also succeeded in becoming a bridge for other social capital, namely being able to improve the ties of friendship and mutual cooperation in the community and providing many opportunities and chances for improving the welfare of the community, namely by developing better businesses through creative works of art in utilizing land as an alternative to finding sources of income.

From the results of the study in several studies above, it can be temporarily concluded that the use of technology can be both a solution and a challenge in organizing art festivals in Indonesia. Some of the social impacts of the presence of arts festivals in Indonesia include spiritual impacts, economic impacts, tourism impacts, and creative impacts.

### **Berhala Island Marine Culture Festival**

The Berhala Island Marine Culture Festival is a coastal cultural event initiated and organized by the Telangkai Arts Community. The Telangkai Arts Community is a group of young men and women from Tanjung Beringin District (Bedagai) who have an interest in art and aim to advance regional arts, especially coastal Malay culture as the majority ethnic

group in Tanjung Beringin District, Serdang Bedagai Regency. This goal is realized in the form of organizing coastal Malay cultural performances which have been held several times since 2016, namely the Pulut Kuning Cultural Festival in 2016 and 2017, the "*Ronggeng Petang*" stage in 2018, and the Berhala Island Marine Culture Festival in 2022 as the subject of this research study.

The Berhala Island Marine Culture Festival will be held on September 16-19, 2022 on Berhala Island, Bagan Kuala Village, Tanjung Beringin District, Serdang Bedagai Regency. Berhala Island is located in the waters of the Malacca Strait. This island is one of Indonesia's outermost islands that borders directly with Malaysia. Berhala Island is now a leading tourist destination in Serdang Bedagai Regency that is starting to be popular with tourists. This island is identical as a turtle hatchery because it is used as a stopover for turtles to lay eggs. According to Mukhlis as the Advisor of the Telangkai Arts Community, the Berhala Island Marine Culture Festival is presented to promote the cultures of these sea people in a professional performance stage package. In addition, the presence of this Festival activity is expected to be an attraction and increase the tourism potential of Berhala Island.

The Berhala Island Marine Culture Festival was held over the course of two days and featured a rich variety of events that highlighted the cultural identity of the coastal Malay community in Tanjung Beringin. Among the activities was the *Kenduri Laut*, a ritual tradition performed to express gratitude to the Almighty for the blessings of the sea's bounty. The festival also presented a Cooking Parade, showcasing traditional coastal Malay dishes as a means of preserving and documenting the region's intangible culinary heritage. A Fashion Parade followed, featuring creative designs inspired by the daily life and traditions of the coastal community. Environmental awareness was promoted through the release of baby turtles, emphasizing marine conservation. The artistic spirit of the community was celebrated through coastal dance performances, including the *Lukah* and *Serampang Laut* dances, and musical presentations such as *Senandung Angin*, *Zapin Gambus Laut*, and various world music compositions. Finally, the festival also featured captivating displays of Coastal Malay *Silat*, showcasing the traditional martial arts of the region.

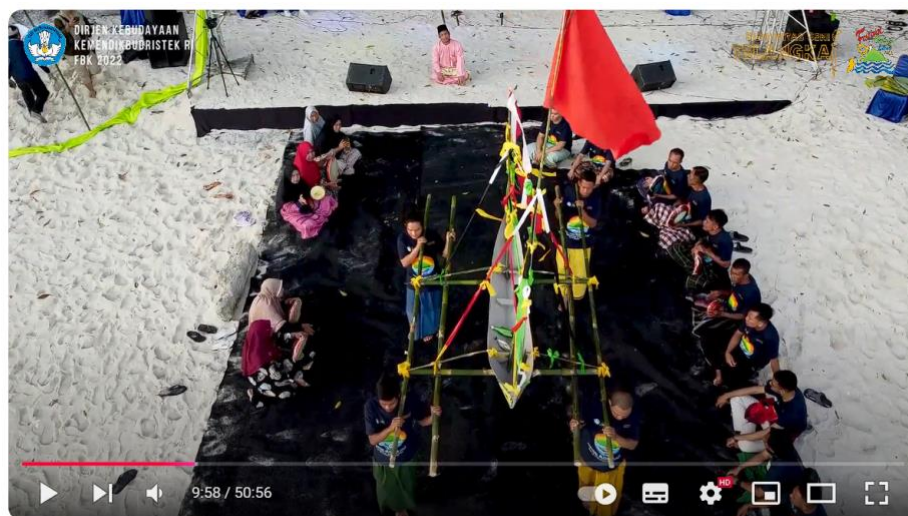
There were several obstacles faced when carrying out the Berhala Island Marine Culture Festival. Mukhlis said that the main obstacle faced was the weather. The journey from the Bagan Kuala Village pier to Berhala Island took 4 hours using a motorboat. The trip will not be possible if the waves are high on the day of departure, while the schedule has been set well in advance because the boat has been booked and the artists and community involved in this festival have set aside time and vacated their activities for this festival. In addition, in September, the potential for rain is quite high. Festival activities held in open areas will be threatened with failure if it rains. The ebb and flow of sea water is also another consideration. The stage positioned on the edge of the beach will be dangerous if the tide rises and eats up the land.

To overcome the above situation, the committee anticipated it by conducting a SWOT analysis related to the weather forecast. The committee checked the weather forecast via the BMKG website which can see the weather potential for the next month. In addition, the committee also discussed with local fishermen who have traditional knowledge in seeing the stars and high tides to predict nature. Thanks to this calculation, the activity went smoothly in sunny weather. The trip there and back was passed safely in calm waves.

Another obstacle faced was the sea wind. Activities carried out on the coast will certainly face strong winds. In the implementation of the Berhala Island Marine Culture Festival which presents music and dance performances, the clarity of the Sound is certainly

the main aspect that must be considered. The strong sea wind on Berhala Island is a barrier for audio to reach the listener. For this reason, the organizers discussed with the sound system team to design the appropriate wattage for the geographical conditions of Berhala Island.

In its implementation, the Berhala Island Marine Culture Festival involves many local people. According to Safril, Head of Bagan Kuala Village, there are several social impacts thanks to the Berhala Island Marine Culture Festival, including this Festival being a space for the community to show their artistic talents. The music and dance stages are an arena for local artists to display their creations. From an economic perspective, the fishing community is helped by renting their boats for transportation to Berhala Island, the artist community receives a decent honorarium, and the mothers enjoy appropriate cooking service wages.



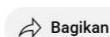
Festival Budaya Laut Pulau Berhala - Day 1

 Telangkai Sergai  
41 subscriber

 Dissubscribe

 13



 Bagikan



**Figure 1.** Berhala Island Marine Culture Festival 2022  
(Source: Screenshot of Youtube 'Telangkai Sergai')

## Pancur Siwah Festival

The Pancur Siwah Festival is an annual cultural activity carried out by the Pancur Siwah Community in the mountainous area, precisely in Batu Karang Village, Payung District, Karo Regency, North Sumatra. The Pancur Siwah Festival was first held in 2022, then continued for the second and third series in 2023 and 2024. This activity was born from the concerns of the Pancur Siwah Community, which is a group of Karo youths who saw many traces of Karo culture that needed to be preserved and were worthy of being developed. For this purpose, they formulated the concept of a cultural stage, based on the knowledge and memories of the elders, but packaged in a youthful style.

The series of events for the Pancur Siwah Festival began with the Pancur Siwah cleaning ritual with the entire community in the morning. Pancur in the Karo language means spring and Pancur Siwah is one of the sources of clean water that is still used by the people of Batukarang Village for their daily needs. After the pancur was cleaned, the event continued with catching fish in the afternoon to then be cooked and eaten together with the entire community. Another event was a cultural discussion involving cultural figures and

academics. The series of events closed with a People's Party, namely praying, eating together, and traditional Karo music and dance performances in the evening.

During its three years of implementation, the Pancur Siwah Festival has begun to become a longing and shared spirit that the community has been waiting for every year. However, this achievement was not without obstacles. Based on our interview with Brepin Tarigan, as the initiator of the Pancur Siwah Festival, there were several obstacles faced by the Pancur Siwah Community when starting this Festival. According to Brepin, when this idea was conveyed to the community, there were two responses of rejection from two different generations that they had to overcome.

In the older generation, conservative attitudes are more dominant. There is a kind of fear from the elders to share information about Karo culture itself which is influenced by several factors. The main factor is religion, where the elders are afraid that in organizing the Pancur Siwah Festival, religious norms will be ignored or even clash with culture. Another factor is the suspicion that the cultural information they provide will be commercialized, but the elders are not involved.

Meanwhile, the teenage generation whose lives are filled with social media and digital technology shape them into a generation that is indifferent to local culture. These Karo teenagers consider Karo culture to be old-fashioned and outdated. The influence of Electronic Dance Music, which in Karo society is more familiarly called DJ music or House Music, is already so ingrained.

Both of these responses, both the conservatism of the older generation and the apathy typical of teenagers, are challenges in organizing the Pancur Siwah Festival that need to be found a middle ground. To overcome this, the Pancur Siwah Community takes a cultural approach. According to Brepin, the Karo people are familiar with the kinship system, namely openness to other people's opinions, so it is very possible to communicate in a family way. For two months they approached the residents by hanging out at coffee shops, chatting, discussing, and listening to the views of local residents about the concept of cultural preservation that they wanted.

After feeling familiar enough and being well accepted socially, they conveyed the intention of holding the Pancur Siwah Festival. To the elders, they assured them that religious clashes or cultural commercialization as they feared would not happen. This festival would actually benefit all parties, both culturally, socially, and economically. To the younger generation, the Pancur Siwah Community embraced them to collaborate. One of them is by providing an expression stage to display electronic music collaborated with traditional Karo instruments by performing traditional Karo songs. So that they will feel contemporary but still based on local culture.

This cultural approach is very effective. Evidently, in the implementation of the Pancur Siwah Festival in the second year, public suspicions were no longer there. In the third year, the public was actually looking forward to the presence of the Pancur Siwah Festival. The Pancur Siwah Festival has brought a range of meaningful impacts to the local community, particularly in cultural and educational aspects. For the older generation, the festival serves as a nostalgic space that rekindles memories and emotions through traditional Karo cultural performances that are increasingly rare in daily life. Simultaneously, it functions as an educational platform for the younger generation, allowing them to reconnect with important socio-cultural values such as *rakut sitelu* and *merga silima*, which have begun to fade from collective memory. Moreover, the festival helps the public navigate technological advancement without losing their cultural identity, creating a balance between modern

expression and traditional roots. However, while these cultural and social benefits are significant, the festival's economic impact remains a developmental goal that the Pancur Siwah Community continues to pursue in future implementations.



**Figure 2.** Pancur Siwah Festival 2022  
(Source: Documentation of Pancur Siwah Community)

### Jawa Deli Festival

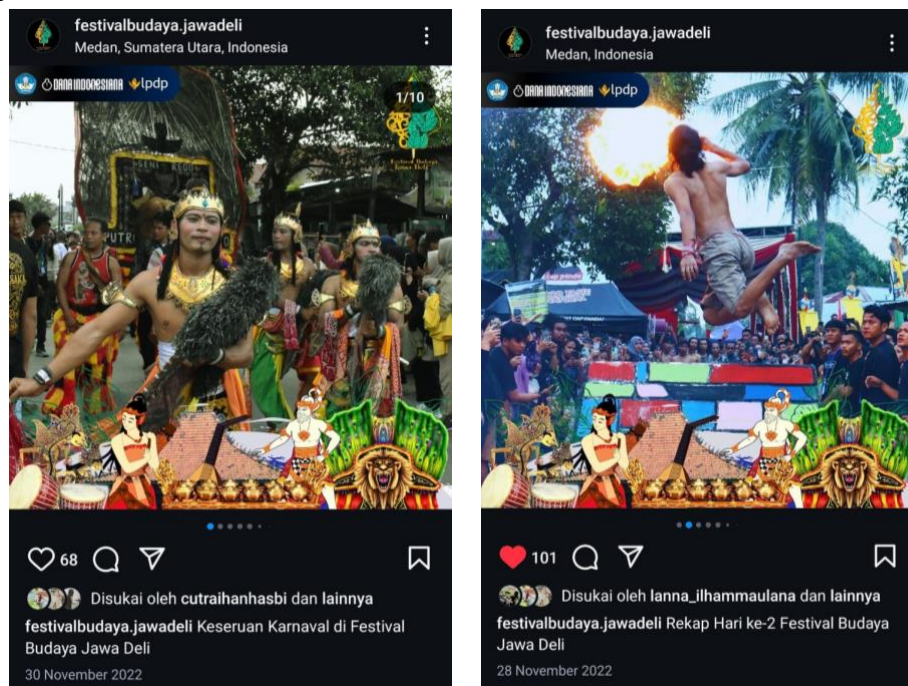
Medan City as the capital of North Sumatra Province is inhabited by a heterogeneous society consisting of various social and cultural backgrounds. Various tribes live side by side in this city until it is dubbed as a miniature Indonesia. This diversity was formed since Medan City was still the Deli Sultanate which was caused by several factors. As an economic center in North Sumatra, even in Sumatra, the land of Deli invited many immigrants. Deli tobacco became a mainstay commodity and was called gold leaf.

In the long history of the Tobacco company in the land of Deli by the Dutch, there is a story of Javanese transmigrants who were brought by the Dutch to become workers on the Deli tobacco plantations. These Javanese transmigrants then settled for decades afterward, giving birth to generation after generation, until forming a new community of people familiarly called Java Deli.

The transmigration of Javanese people to the land of Deli certainly brought with it their culture. Javanese culture in Deli (Medan) transformed with its new environment, forming a different face from the culture in its area of origin. Differences in language, lifestyle, social portraits, created Javanese art with typical Sumatran characteristics. *Jatilan* in Java Island becomes *Kuda Kepang* (*Kuda Lumping*) in Medan, if in Java there is *Ketoprak* art, in Medan it then becomes *Ketoprak Dor*.

The large number of Javanese people in the city of Medan with their various cultures makes this community always need stages to express that culture. Therefore, the Deli Javanese Village Children Community Helvetia presents the Deli Java Festival. This festival will take place in 2022 on Istiqomah Street, Helvetia. As the name suggests, this festival showcases various expressions of Javanese art and culture with the character of Medan (Deli). In addition, cultural discussions are also presented as a space for public education.

When interviewing Panji Suroso as the program director of the Jawa Deli Festival, we found that there are special challenges faced by the organizers of the Jawa Deli Festival that are different from the coastal and mountainous areas. If the coastal areas are inhabited by a homogeneous Malay ethnic group and the mountains are inhabited by a homogeneous Karo ethnic group, then in the urban area, namely Medan, it is inhabited by a heterogeneous society. The challenge faced is how the Jawa Deli Festival is not exclusive to Javanese people but can be enjoyed by various ethnic groups in the city of Medan. To overcome this, in its implementation the Jawa Deli Festival invites and provides space for performances by several ethnic groups outside Java such as Karo art groups, Toba art groups, and stone jumping performances from Nias.



**Figure 3.** Cultural Carnival at Jawa Deli Festival (left) and Nias Stone Jump Becomes a Symbol of Diversity (Source: Official Instagram 'festivalbudaya.jawadeli')

The Jawa Deli Festival brings several impacts, especially cultural impacts. The performance stage becomes a space for expression and appreciation between ethnic groups in Medan City. Many spectators come from diverse backgrounds. The Jawa Deli Festival has succeeded in bringing about tolerance between cultures. In addition, through the cultural discussion space, it can increase public knowledge about the cultural life of Jawa Deli.

## CONCLUSIONS

The presence of community-based cultural festivals is organized by local communities initiated by one ethnic community who cares about the progress of culture in his village. The Berhala Island Festival by the Telangai Art Community, a group of Malay youth in Tanjung Beringin, Serdang Bedagai regency. The Pancur Siwah Festival by the Pancur Siwah Community, a group of Karo youth in Payung village. The Jawa Deli Festival organised by the Deli Javanese Village Children Community at Helvetia village. The implementation of these three types of festivals runs without any external influence such as Event Organizers or capitalists. This makes the community-based festivals in the three regions original because they are carried out by the community that owns the culture itself.

Community-based festivals in coastal, mountainous and urban areas are initiated and organized directly by the local community. The Berhala Island Marine Culture Festival on the Serdang Bedagai coast must deal with uncertain natural conditions that can be overcome with a SWOT analysis. The Pancur Siwah Festival in the Karo mountains must grapple with religious ethics, the conservative attitude of the elders and the apathy of the younger generation which can be overcome with a cultural and family-based communication approach. Meanwhile, the Jawa Deli Festival in the city of Medan must be adaptive and collaborative with a multicultural social environment by facilitating various ethnicities. Several categories of impacts resulting from these three types of festivals are cultural impacts, educational impacts and economic impacts. Community-based festivals in coastal, mountainous and urban areas bring goodness to the progress of their respective cultures and communities.

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