

From Dramaturgy to Curation: A Village Spatial Planning Strategy for The Pasa Harau Festival in West Sumatra, Indonesia

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Abstract

The Pasa Harau Festival, officially named the Pasa Harau Art and Culture Festival, was held from 2016 to 2018 in Nagari Harau, Limapuluh Kota Regency, West Sumatra Province, Indonesia. Nagari Harau is located in the Harau Valley area; a tourism attraction nicknamed the 'Yosemite of Sumatra.' The concept applied by the Pasa Harau Festival is the empowerment of the community through the festivals with the ultimate goal of contributing to village spatial planning to become a tourist village.

This paper unravels the knowledge produced through the Pasa Harau Festival. It explores the method of preparing materials for the activities and the spatial arrangement of the performances in the village area in Nagari Harau. The research adopted a qualitative approach with curation employed as a research technique to gather data. It generated empirical data through involved observations as the curator of the Pasa Harau Festival. They were supported by the data obtained through focus group discussions and personal interviews with selected officials of the Nagari Government and the Nagari Harau community members.

The study shows that curating the performance space has become an essential tool for organizing shared spaces within the Nagari Harau, which resembles dramaturgy. This contrasts with and differs from the concept of compiling festival agendas as a plot of experience for the participants. Moreover, this arrangement is strategically valuable as a guide for the developments within the village. It can still preserve culture and develop the tourism industry without destroying the natural beauty and the vernacular settlement, which make up the principal capital of tourism developments in Nagari Harau.

Keywords: Nagari Harau, festival, curation, dramaturgy, village, spatial planning.

Introduction

Harau Valley is one of the mainstay tourist attractions in Limapuluh Kota District, the West Sumatra Province. It is an area flanked by the rock cliffs hundreds of meters high, which flows at least seven waterfalls. The spring of the waterfall is located in the hills above the rock cliffs, which are overgrown by tropical forests with heterogeneous plants, covering an area of more than two hundred hectares. There is only one access road to the Harau Valley, separated

from the main road that connects Padang and Pekanbaru, the two big cities in the middle of Sumatra. The entrance to the Harau Valley stretches for about five kilometers, dividing rice fields, farms, and villages that are still very natural, adding to the area's beauty, which travel writers have dubbed as the 'Yosemite of Sumatra.'

Behind the beauty of the Harau Valley is a *Nagari*¹ named Harau, which has the status of a disadvantaged village. The connecting roads for the Nagari are still dirt and often muddy, electricity is inadequate, and there is no cellular signal; some indications of backwardness. Yet, ironically, Nagari Harau is only about 5 kilometers from the district government center.

Meanwhile, homestays and cottages have come up in Nagari Harau as part of the tourism development of the world. During this development, the people of Nagari Harau have been mere spectators because investors have bought customary land and have forced the villages to sell them by applying economic pressure. The tourism industry has grown on the ancestral land sold and has begun to threaten the rice fields, the vernacular settlements, and even the forests and rock walls. Ironically, they have also become the main tourist attractions of the Harau Valley.

The Pasa Harau Art and Culture Festival, often shortened to the Pasa Harau Festival, has been held since 2016 by the Nagari Harau government, collaborating with various arts and cultural institutions outside the district and the province. The Pasa Harau Festival was initiated by an inter-agency collective formed by the Yogyakarta Umar Kayam Foundation and the Padang Panjang Teraseni Institute, which focuses on developing cultural communities. This festival has been explored since the end of 2015 due to concerns over the condition of Nagari Harau, as described above. The newly appointed Wali Nagari welcomed the invitation to cooperate with this cross-institutional collective. Thus the Pasa Harau Festival was held as a platform for collaboration and a joint laboratory for the promotion of art and culture (Pramayoza, 2018).



Fig. 1: Typical Harau Valley Scenery

Source: Sabalangit, 2017

Recently, the Pasa Harau Festival has received the attention of many researchers. For example, Haries and Wulandari (2021) have examined the phenomena from a management perspective. They conclude that the Pasa Harau Festival had been quite successful as a tourism event, as seen from the increased number of visits to the Festival from the first to the third year. The success of the management of the Festival is also reviewed based on a reasonably mature planning, implementation, and evaluation process. It has also been noted that the Festival carries the concept of community involvement in formulating the basic idea of activities and in the decision-making process afterward. Judging from that, it is clear that the Pasa Harau Festival is a festival with the community development character. Yusman et al. (2021) have made similar assessments and say that the Pasa Harau Festival has contributed to promote the

¹ Nagari is the smallest administrative unit in West Sumatra Province, at the village level, taken from the traditional government system of the Minangkabau ethnic community, the ethnic majority of the population in this province.

Harau Valley tourist attraction and has also participated in developing the community as a manager of tourism activities.

Meanwhile, Yuliza et.al (2022) have highlighted the role of the Pasa Harau Festival in encouraging creations and innovations, marked by the growth of new forms of performing arts created by the people of Nagari Harau. One of the results is the *Tari Persembahan Hibrida* (Hybrid Offering Dance) which was produced through a collaborative program to develop cross-cultural work of art in 2018. The dance is the joint work of three choreographers from three different cultures: Lampung, Thailand, and Minangkabau. They point out that one crucial goal behind implementing this cross-cultural collaboration was the desire to bring together the Harau people with artists from outside their own culture to encourage them to have an attitude of openness and the ability to work together across cultures.

Eka, Maharani, and Manggiasih (2018) have discussed the broader social, economic, cultural, and political impacts of implementing the Pasa Harau Festival. Indeed, the Indonesian Arts Coalition (2018) has focused on improving art and culture governance and institutions in Indonesia. The researchers have concluded that the highest achievement of the Pasa Harau Festival in the Harau Valley was its ability to encourage civil society movements to develop and preserve their own culture and also develop new creative activities.



Fig. 2: Portrait of Everyday Life in the Harau Valley
Source: Lawranta, 2017

Hadi, Simatupang, and Sunardi (2020) have summed up various festival concepts of the Pasa Harau Festival. They have called it an initiative that could become a model for developing a ‘citizenship movement’ using the cultural festivals as a tool. The ‘citizenship movement’ is indicated by several characteristics shown by the Pasa Harau Festival, namely: the involvement of all components of the Nagari Harau community in organizing the festival, the growing sense of belonging to it; the development of the festival as a shared identity for the people of Nagari Harau; and the growth of the new tourism industry in the Harau Valley through the implementation of the festival. Herawati and Pihandono (2018) have reinforced this opinion citing the important role of social networking and the use of social media in community development in the valley activated through the Festival.

However, a critical aspect of the Pasa Harau Festival is the close relationship between the curation at the festival and village spatial planning, which has hardly been examined. This relationship is essential for the Festival today, considering that the lodging businesses and the culinary industry are starting to grow in Nagari Harau. This business opens up the possibility of a field of struggle for space, where the private sector can encroach on public places to commodify their use (Suartika et al., 2022). Therefore, this growth must always return to the initial aspirations of the Festival, to grow a world of tourism friendly to the environment and also to the people: the residents of Nagari Harau. The growth of new buildings and facilities for tourism in Nagari Harau is always expected to consider the vernacular settlement, agricultural land, and the natural beauty that already exists in the village.

This paper reviews the distribution of performance spaces in Nagari Harau in the implementation of the Pasa Harau Festival, which is intended to envision the spatial layout of

the village in the long term. Thus, the Festival is conceived as a miniature of the spatial planning of Nagari Harau in the future, which offers suggestions about the areas that must be maintained for agriculture, as settlements, and as tourism spaces. The regional suggestion was made by curating the performance space at the Pasa Harau Festival, based on a draft program for the Pasa Harau Festival, prepared by considering the dramaturgical principles, including themes, plots, and characters.

Theoretical Background

This research connects four fundamental concepts in its analysis: dramaturgy, festival curation, community festivals, and village spatial planning. Dramaturgy is generally understood as the science of creating dramatic works of art, from '*dramatourgia*,' which means writing dramatic text or play scripts (Luckhurst, 2005). It is practically understood as a form of work that broadly connects a dramatic text with its audience or the context of its performance (Turner & Behrndt, 2008). This dramaturgical practice is carried out by creating a composition in space and time using various materials (Bleeker, 2023).

Based on this understanding, the series of event materials in the Pasa Harau Festival is seen as a text composed by considering a dramatic plot to construct the visitor experience, considering specific themes in it. The practice of dramaturgy is now seen as parallel to curation in fine arts and museums because both consist of examining, selecting, editing, and presenting something (Ferdman & Eckersall, 2021). Furthermore, dramaturgical analysis, which aims to find ways of articulating a dramatic work, is parallel with the curation work as the process of finding the most appropriate presentation format. In short, dramaturgy and curation have parallels because they investigate the dialogic relationship between 'what' and 'how' it should be presented (Turner & Behrndt, 2008).



Fig. 3: Portrait of local community enthusiasm for the 2017 Pasa Harau Festival
Source: Lawranta, 2017

Based on such a conceptual relationship, a festival can be treated as a dramatic performance, especially now, with the growing trend of staging dramatic works outside theaters and galleries utilizing various 'site-specific' (Turner, 2014). The festival's curation approach is based on the intersection between theme and methodology, which leads to the spatial placement of works in festival time, paying attention to the principle of presenting works and the interactive nature of that specific space (Evangelou, 2021). At the same time, this interactive space underlines the basic similarities and differences between museum and exhibition curation and festival curation, namely the nature of 'liveness' (Karp, 1991).

The type and nature of curation in the festival depend on its fundamental character. Thus, the Pasa Harau Festival's concept will undoubtedly be very influential. Judging from the material displayed in the festival, namely traditional ceremonies, traditional games, handicraft objects, and culinary, the Pasa Harau Festival is closer to the concept of a 'folk festival' (Bauman & Sawin, 1991; Moe, 1977). On the other hand, the curatorial tendency of the Festival, which combines the various potentials of Nagari Harau, arranges them into a collage,

and connects them in the form of a montage. This can also be seen as curation commonly used in festivals referred to as a 'hybrid festival' (Schoenmakers, 2007).

As a cultural event, every festival presents various elements and issues from a particular community where the festival is held, reflecting a distinctive ideology of that community (Hauptfleisch, 2007; Kuutma, 1998). On the other hand, a 'citizen festival' has its character and ideology due to the vernacular nature of knowledge. Such knowledge arises from the tendency of the festival participants to use the vernacular settlements as performance locations which could then grow to become one of their trademarks (Prasetia & Pramayoza, 2020). This concept encourages a distinctive form of management, namely the management of a 'community festival,' with the spirit of cooperation as one of the essential assets (Kusmaya, Mulyana, and Sunardi, 2021; Novaldi and Pramayoza, 2022; Yuliza and Pramayoza, 2022).

Thus, the terminology of curation in this paper is returned to its etymology, namely '*curare*,' which means a way to treat something. (Jansson & Hracs, 2018). Therefore, it is interpreted as the way taken to care for the ideals of the Nagari Harau community through the Pasa Harau Festival. The dream in question is to become a tool to improve the people of Nagari Harau's economic, social, and cultural standards (Pramayoza, 2018).

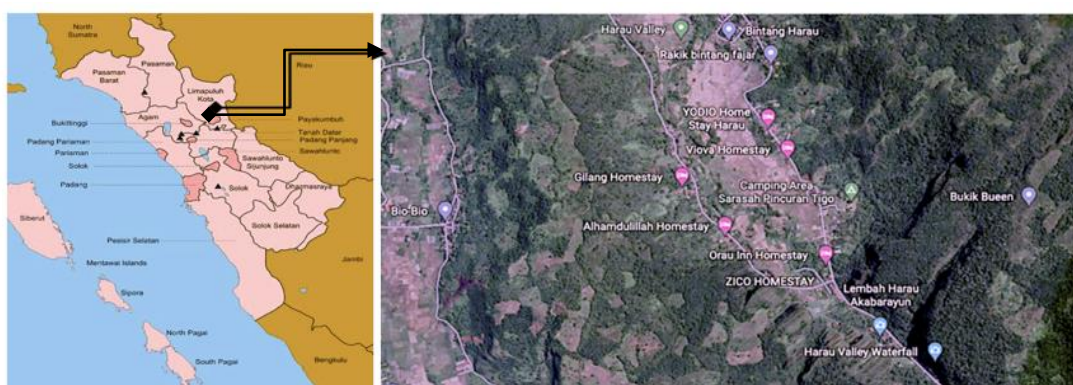


Fig. 4: Map of the Location of the Pasa Harau Festival

Source: <https://assets.kompasiana.com/items/album/2021/06/05/522px-west-sumatra-map-60bb7f328ede483f3260ce82.png?t=o&v=770>
<https://earth.google.com/web/@-0.08699596,100.65696718,521.14394616a,3591.83665204d,35y>
 (Accessed on 01 Oktober 2022)

Curation in the Pasa Harau Festival can also be seen from the perspective of cultural tourism, which relates to the knowledge and skills that represent the interaction of a community with the natural environment around them. For example, various communities show that their different ways of thinking about the universe and the environment are stored in multiple oral traditions, objects in nature, and memories about a place that reflect the shared memories. Based on this, many museums have begun to incorporate such knowledge into their curation practices, by encouraging the creation of an 'eco-museum' which takes its roots from learning about the close relationship between local knowledge, the universe and the natural environment (Du Cros & McKercher, 2015).

At this level, the curation at the Pasa Harau Festival is also related to the concept of space, namely the space for staging various materials arranged in a dramaturgical manner. Space comes from the word '*spatium*,' which can mean '*topos*' or place, and '*choros*' or location (Zulkarnain et al., 2022). Therefore, every space can always give rise to different meanings for someone, depending on the composition of the objects in that space (Manurung, Sastrosasmito, and Pramitasari, 2022). This perspective is used in the Pasa Harau Festival curation: an effort to change the meaning of open space in the Nagari Harau area through the arrangement of the space so that it can cause different emotional stimulation to the people who occupy it (Zulkarnain et al., 2022), and in this case, the spectators and the participants.

Literature Review

Although it is not yet a type of research that has been widely developed, the close relationship between the spatial planning of an area and the holding of festivals has been demonstrated in several studies. For example, Quinn (2005) has shown that choosing a suitable space to hold festivals, in the long term, can unlock the potential to revive a community, celebrate diversity and improve the quality of life of citizens in an area through what he calls “[...] the integrity of public space and the cultural diversity.” (Quinn, 2005). Costa and Batista (2011) also underline this by recommending the rehabilitation of heritage, especially in the hamlet environment, where one of the goals is to provide spaces for the festivals and events in the area in question. Both of these studies look at spatial arrangements for festivals over a long period or from a strategic perspective.

Different from that, Stevens and Shin (2014) prove that spatial arrangements can also be tactical in a relatively short time. According to them, the spatial structure of a festival during the festival itself can change the meaning of space for the participants. This happens because there is a relationship between the participants’ experiences with the physical environment of a festival they visit. Using two spatial parameters: axiality and permeability, they conclude that festivals “frame good prospects for introducing new uses into local spaces... tends to persist over time and spread into adjacent spaces.” (Stevens & Shin, 2014;16). Based on a similar point of view, Miskowiec (2017) notes that festivals could bring about change in public space, not only structurally but also functionally.

Meanwhile, Mahon and Hyyrylainen (2019) show that festival space arrangement are also a tool for calculating the risk of infrastructure development in an area besides being a way to develop a tourism development strategy. Finkel and Platt (2020) also show how festivals build up the imagination of a place and are now being used to plan the developments for an area. Almost in the same vein, Colombo, Luchtan, and Oliver-Grasiot (2022) show that the potential for regional growth is closely related to the typology of festivals and their geographic placement within an area. Choosing a suitable urban landscape as a festival location can impact the way of work, and outlook on life of the city residents. In selecting this location, it is necessary to pay attention to the nature of the festival in public spaces, namely spontaneous meetings.

However, the experience gained by the audience through their presence at a festival has not been a significant concern in festival studies in Indonesia. Even though the bodily experience in festivals is expressed as a form of “bodies made use of spaces during festivals. ... people also act out the possibilities inherent in the festival spaces.” (Stevens & Shin, 2014;17). Novaldi, Simatupang conducted the most interesting research, and Murgiyanto (2020) highlights the relationship between audience experience and spatial arrangements in an area called Kota Gede in Yogyakarta through a festival called Pasar Keroncong. They conclude that the use of several different spaces within the Kota Gede area as spaces for communication and interaction is aimed at “being able to revive social memories” through...the experience of a place through celebratory content. while at the event” (Novaldi et al., 2020;202). A similar view is also applied to the Dieng Culture Festival, something that is named by Kusumastuti and Priliantini (2017) as a form of ‘symbolic interactionism’ in festivals, with different settings in the Dieng Plateau area, according to Puspita, Gunadi, and Virananda (2021) become one of the capitals for achieving the level of satisfaction of festival participants.

Meanwhile, at the local level in West Sumatra, Yusman, Effendi, and Ifdal (2021) say that the Pasa Harau Festival had an important influence on increasing environmental awareness through community involvement, as well as community participation in maintaining the infrastructure of the Harau Valley area. In line with that, Haries and Wulandari (2021) mention that one of the advantages of the Pasa Harau Festival is the community’s involvement in choosing the time and space for the Festival. However, the two studies have not provided further explanations about the concept behind community involvement, especially concerning the spatial planning of Nagari Harau in general. Likewise, in our previous research, it was not explained how to manage festival materials, which were then forwarded as the basis for spatial management in the Pasa Harau Festival (Pramayoza, 2018), to create a new experience for

participants to feel the space of the Minangkabau village, with two primary sources of aesthetics, namely *adat* (custom) and *syara'* (sharia) (Pramayoza, 2022).

Research Method

This paper employs a qualitative approach derived from research methods on festivals and events in tourism studies (Getz, 2007). The study of events and tourism itself epistemologically is an inter-disciplinary area that combines various theories, knowledge, and methodologies from multiple disciplines that have already been established (Getz, 2008). This research involves at least three fields: event and tourism studies, performing and fine arts studies, and vernacular settlement studies. However, in this paper, all three can be united in one methodology because they have intersections in terms of finding meaning, namely the meaning of the experience of being in a festival (Getz & Page, 2015), both dramaturgical meanings because of the presence of a work of art (Turner, 2014), as well as the importance of experience in a landscape and public space (Al-Madani, 2022).

More specifically, the research applied the curation as a research technique, which departs from the understanding that a curator in curating carries out all the stages of research, namely collecting data and interpreting it in the form of material from an exhibition or festival (Gschrey, 2016). Instead, the curation process can be seen as a research method because it encourages the same things as conventional research, namely the process of investigation and experimentation, to find the best potential of an event, and then encourages innovation and creativity (Persohn, 2021; Rudovska, 2013).



Fig. 5: Nagari Spatial Planning Workshop Before the 2017 Pasa Harau Festival

Source: Pramayoza, 2017

Based on empirical data as a curator at the Pasa Harau Festival, the analysis is carried out reflectively to see how the relationship between the preparation of the festival event materials and the arrangement of available vernacular spaces in Nagari Harau, with the spatial curation as a method of research (Yizhuo, 2021). Research data was also obtained at a series of Focus Group Discussions with Nagari Harau residents through workshops held in 2017 on compiling a tour package itinerary and mapping of Nagari Harau spaces.

The workshop was held to evaluate the implementation of the 2016 Pasa Harau Festival and contain an implementation plan for 2017. The method in the workshop was a joint mapping of areas in Nagari Harau, carried out to read the expectations and meaning of the environment of Nagari Harau for its community members (Fig. 5). This method simultaneously aims to understand Nagari Harau as a vernacular settlement where tourism development must have environmental and conservation awareness. Such mapping is quite commonly used as an ecological conservation tool. For example, it happened in the Kapuas Hulu district (Tallo, 2018).

Based on the reflections on the empirical data, the research was directed to reinvestigate the basic concepts underlying the event materials that appeared at the Pasa Harau Festival. These concepts were then compared with the spatial options within Nagari Harau, which were eventually used as the venue for the performances or for holding these materials. Finally, this

reflection analyzes the relationship between dramaturgy used to compile event materials and the curation of space within the village in Nagari Harau. Based on that, at the end of the writing, it can be concluded that a form of interpretation of the spatial experience offered by the Pasa Harau Festival as a whole, produces meanings that arise from the relationship between the material displayed and the curation of the presentation space at the Pasa Harau Festival.

Results and the Discussion

Dramaturgy: Arranging Event Material as a Dramatic Plot

The dramaturgical perspective was used in preparing the materials for the Pasa Harau Festival, initially due to the limited knowledge of the organizers, especially the curators, at the first holding of this festival in 2016 (Pramayoza, 2018). But then, it seems that the choices taken within these limitations have benefits, so they are maintained the same in the following implementation. Therefore, the first thing to consider when planning the Pasa Harau Festival is to arrange the experience that festival participants will have. The curator then sees this as an essential part of the festival currently being carried out in Nagari Harau, namely utilizing the freedom of experimentation to encourage new works and stages (Jordan, 2016).

The flow or plot of all the event materials at the Pasa Harau Festival were arranged based on considerations about the local potential and the dramatic rhythm intended to be created: namely the rhythm of the desired experience that participants can feel. On the one hand, it was hoped that the opening material for the Pasa Harau Festival will immediately create an impression on the festival participants. The image that the festival wants to make is friendliness and familiarity to lead to the experience of living in a typical village environment of the Minangkabau people, not as guests, but as relatives. However, on the other hand, the opening of the Pasa Harau Festival is also expected to give the impression of festivities, which needs to be promised to the festival participants. Departing from these various considerations, the curator then tries to find a mass potential owned by the people of Nagari Harau, which can simultaneously become an event that symbolically illustrates the nature of intimacy and respect for guests.



Fig. 6: *Tari Pasambahan* performance to welcome guests at the Pasa Harau Festival

Source: Lawranta, 2016

Finally, it was decided to perform the *Tari Pasambahan* (tribute dance), a type of dance to welcome the guests in various Minangkabau traditional ceremonies. This potential has been hidden for a long time in Nagari Harau due to the lack of space for expression. The Pasa Harau Festival is used as an essential momentum to reopen the door to the creativity of this dance for the people of Nagari Harau. To intensify the participants' experience of this *Tari Pasambahan*, they are asked to be in a guest procession called *Arak Iriang*, which this massive *Tari Pasambahan* will welcome. The *Tari Pasambahan*, was then performed by the females from Nagari Harau, totaling more than 80 dancers (Fig. 6). It became the opening of the Pasa Harau Festival, and continues to be maintained in the following years with an increasing number of dancers (Fig. 7).

After the lively opening ceremony, the curator then thought of an event that was both solemn and filled with emotion as a rite of passage to enter the exposition² of the dramatic rhythm of the festival. Finally, a ceremony called *Alek Batagak Rumah* was chosen. Still, it only took one procession called *Manaiakan Kudo-Kudo* (raising the roof of the house), which took inspiration from the traditional ceremonies of the Minangkabau people. The ceremony, usually held when building a new home, symbolizes gratitude and a way to bond and increase the sense of mutual care in the society. This experience is also to be shared in the Pasa Harau Festival so that the festival becomes a way to restore a sense of togetherness and reconnect social cohesion within the Nagari Harau community.



Fig. 7: The development of the *Tari Pasambahan* as the opening act of the Pasa Harau Festival
Source: Lawranta, 2017

On that basis, in the first Pasa Harau Festival, a miniature of the *Alek Batagak Rumah* ceremony was held, taking part in *Manaiakan Kudo-Kudo*, as a sign that the development of Nagari Harau through festival would soon begin. In this ceremony, all the participants are invited to participate and contribute their energy to raise the roof of the house that has been prepared (Fig. 8). Afterwards, still in the atmosphere of the spirit of cooperation that was created, all the participants were invited to enjoy a variety of typical Nagari Harau culinary delights at the *Jamuan Selamat Datang* (Welcome Banquet), which was held under the cacao and coffee trees that grow in the yards of Nagari Harau residents' houses. At the same place in the evening, there was a bonfire and camping ground event.



Fig. 8: The Ceremony of *Manaiakan Kudo-Kudo* as a marker of the start of the Pasa Harau Festival
Source: Lawranta, 2016

The intensity of the Pasa Harau Festival activities then increased. The curator prepared four contemporary performances departing from Minangkabau's local repertoire. First was *Indang Tagak*, a reconstruction of religious performances usually held in *surau* (traditional

² Dramaturgically, exposition is the part that starts the plot and dramatic rhythm, which contains an introduction to the characters, as well as the setting of the incident.

prayer hall), followed by the performance of *Randai Tabang*, a development of *randai* made by a group of young people who are members of a group called Balega. Next, music composition was performed in the form of the *Talempong* and *Pupuik Sarunai* by the Si Kambang Manih group. As the climax, Emri, a contemporary dancer performed the *Tari Piriang di Ateh Kaco*, a development of the Plate Dance, the pride of the Minangkabau people (Fig. 9). These four performances are part of what the curator has prepared as a rising action,³ where participants begin to feel the increasing intensity of the festival.



Fig. 9: The Performance of *Tari Piriang di Ateh Kaco* and *Indang Tagak* in Pasa Harau Festival
Source: Lawranta, 2016

The format for the performance of this contemporary art, later named HARPA, an acronym for Harau Performing Arts, has become a forum for various experimentations and explorations of traditional arts, both from the Minangkabau ethnic and other ethnic groups. Every Pasa Harau Festival, HARPA is a part of the event that consistently gets the attention of foreign participants and gives an exotic experience of awe. For this reason, after the HARPA performance, the Pasa Harau Festival event is filled with various games in which participants can get involved, closing with the *Festival Alang-Alang* (traditional kites festival) (Fig. 10).



Fig. 10: Traditional Games and Youth at the Pasa Harau Festival
Source: Lawranta, 2017

Before arrived at the climax of the Festival, participants were invited to experience dinner together at Nagari Harau, in an atmosphere that takes inspiration from *Makan Bajamba*, a traditional way of eating where several people eat from one bowl together. Festival participants had the opportunity to mingle with the ladies, gentlemen, and children of Nagari Harau at this dinner. After dinner, the curator prepared an innovative musical performance,

³ Dramaturgically, rising action is part of the plot of a drama, which marks the emergence of conflict between characters, causing a certain tension.

which was later named Haraukustik, which became the climax⁴ of the activity. In this Haraukustik, the four most popular music groups among the young people in West Sumatra have performed. They were Orkes Taman Bunga with the progressive Malay genre, C-Kustik with the ballad genre, Ranah Rasta with the reggae genre and La Paloma with the keroncong genre (Fig. 11).



Fig. 11: The performance of the Orkes Taman Bunga and La Paloma at the Pasa Harau Festival
Source: Lawranta, 2016

The curator technically planned the *Makan Bajamaba* event to reduce the tension of the Pasa Harau Festival activities to intensify it until it reached a climax in the evening. In contrast, the Haraukustik music performance section prepares to bring out the most lively atmosphere in the entire Pasa Harau Festival activities series. The highest excitement atmosphere is designed in this section. The participants enjoyed the Haraukustik by spilling into the field, singing along, and dancing with the performing band. The night was closed with an open stage. Anyone who wanted to contribute their talent could use the scene, both singing and dancing freely (Fig. 12), while some of the participants began to rest, experiencing the coolness of the Harau Valley, both in people's homes that were transformed into homestays and in tents under the cacao and coffee trees.



Fig. 12: The atmosphere of the open stage and camping at night during the Pasa Harau Festival
Source: Lawranta, 2017

The second day of the Pasa Harau Festival began with an event that functions as a falling action,⁵ where the tension or intensity of the festival starts to decrease. At this time, the curator prepared an event called *Jelajah Harau*, where participants were invited to enjoy the Harau Valley. Activities began in the morning,

⁴ Dramaturgically, the climax is the stage in the drama where the conflict becomes more complicated and the tension of events reaches its highest level.

⁵ Dramaturgically, falling action is a drama stage where conflicts begin to break down and the tension of events begins to decrease.

when the sun had not yet risen, by walking along a ring road in Nagari Harau. This activity is intended to invite festival participants to explore and learn about the layout of Nagari Harau, which consists of settlement areas, plantation areas and rice fields, as well as the rivers that divide Nagari Harau. They are also the wealth of the Nagari which must continue to be sustainable.



Fig. 13: The performance of *Silek Lacah* and *Pacu Jawi* show at the Pasa Harau Festival
Source: Lawranta, 2017

The *Jelajah Harau* event ended with breakfast together in the middle of the rice fields, which was suddenly treated to *Silek Lacah* and *Pacu Jawi* in the middle of the rice fields as a surprise for the participants (Fig. 13). The *Silek Lacah* performance is a modification of the traditional training for fighters, whose toughness is tested by fighting in the mud of rice fields. In comparison, *Pacu Jawi* is a race to control cows running in the fields, which originates from the traditional work of plowing fields, modified by the farmers to make the work fun. The participants of the Festival liked this surprise, and some of them then took part in a mud bath with *Silek Lacah* fighters and *Pacu Jawi* jockeys.



Fig. 14: The Workshop of *Randai Tabang* and *Tari Piriang di Ateh Kaco* at the Pasa Harau Festival
Source: Lawranta, 2016

In the afternoon, the curator prepared several workshops as the last activity to create a deep impression on the participants before leaving the Harau Valley. The workshop included several featured performances staged the previous day, which in the first year's implementation were *Randai Tabang* and *Tari Piriang di Ateh Kaco*. The purpose of this activity is to enable the participants who had witnessed the greatness of these two performances on the first day to experience them with their bodies on the second day. This is an effort to intensify their bodily experiences at the Pasa Harau Festival. Interested participants were invited to try to do the movements themselves in the *Randai Tabang* and *Tari Piriang di Ateh Kaco*, guided directly by the artists who had performed them, namely the Balega groups and Emri (Fig. 14).

The atmosphere of this workshop, which was held strictly at the venue was the most cheerful and joyful part of the whole series of activities. It provided an essential basis for the

next event, namely the closing and farewell ceremonies for the Pasa Harau Festival. After the workshop, the participants were offered two treats while enjoyed snacks in the middle of the rice fields and villages of Nagari Harau. The curator prepared *Pacu Anjiang* and *Panjek Karambia*. The *Pacu Anjiang* is a race run by trained dogs, while the *Panjek Karambia* demonstrates traditional skills in picking coconut fruits by traditional coconut climbers. The participants' laughter and excitement colored this last entertainment activity.

In the afternoon, the series of activities at the Festival (Table 1), was closed with a ceremony that included a collective prayer. Afterward, the participants were invited to embrace each other and hold hands as a form of farewell. An atmosphere of blue emotion enveloped this last activity. This section was prepared by the curator as the resolution⁶ stage of the Festival, as an impression expected to remain in the memories and feelings of participants. Finally, the activity closed with a message to the participants to the Festival: 'To come again to the Pasa Harau Festival next year, bringing more friends, as family members, bringing a deep longing.'

Table 1: Arrangement of the Pasa Harau Festival Events

Source: Pramayoza & Novaldi, 2016

Time	Duration	Event Material	Genre	Location	Function
Day 1 Tuesday, September 13, 2016	08.00	Opening Ceremony: <i>Si Jobang</i> (Backsound) <i>Arak Iriang</i> (Tari <i>Pasambahan</i>) <i>Alek Batagak Rumah</i>	Traditional Rituals	<i>Jalan Kampuang</i> and <i>Dangau</i> (Site-Specific 1 and 2)	Exposition
	09.00	Welcome Banquet	Local Culinary		
	09.00	HARPA: <i>Indang Tagak</i> <i>Randai Tabang Balega</i> <i>Si Kambang Manih</i> <i>Tari Piriang di Ateh</i> <i>Kaco</i> (Emri)	Contemporary Performing Arts	<i>Galanggang</i> (Site-Specific 3)	Rising Action
	18.00	<i>Alek Alang-Alang</i>	Traditional Kites		
	18.00	<i>Makan Bajamba</i>	Local Culinary	<i>Rumah Gadang</i> (Site- Specific 4)	
	20.00	<i>Saluang Instrumental</i>			
	20.00	<i>Haraukustik</i> : Orkes Taman Bunga C-Kustik Ranah Rasta La Paloma	Popular Music Performance	Venue (Rigging Stage)	Climax
	23.00	<i>Api Unggun</i>	Entertainment	Camping Ground	
	05.00	Spontan Music			
	Day 2 Wednesday, September 14, 2016	05.00	<i>Jelajah Harau</i> : <i>Silek Lacah</i> <i>Pacu Jawi</i>	Attractive Show	<i>Jalan Kampuang</i> (Site-Specific 1)
08.00		<i>Sarapan Tengah</i> <i>Sawah</i>	Local Culinary		Falling Action
08.00		Workshop <i>Pacu Anjiang</i> <i>Panjek Karambia</i>	Entertainment Attractive Show	<i>Galanggang</i> (Site-Specific 3)	
15.00		Closing Ceremony: Common Prayer	Traditional Rituals	<i>Galanggang</i> and <i>Jalan Kampuang</i> (Site-Specific 3 and 1)	Resolution
16.00		Farewell party			

Curation: Organizing Space in the Village for Performances

Since first planning the event materials for the Festival, the curators have realized that Nagari Harau, although located in a beautiful valley, does not have the luxury of facilities to hold a festival. However, there is also an awareness of the function of the curation and the

⁶ Dramaturgically, resolution is the stage in the plot where a dramatic beat is resolved, to underline the final destiny of the characters to the audience.

Festival in general. Its role is to open up the possibility of performance spaces in Nagari Harau, which can function in the long term for the development of tourism facilities in the future, where holding events is one of the needs. There are several considerations in curating this performance space: first was the character of the open space available in Nagari Harau, consisting of agricultural land and settlements. Second was the suitability between the public space and the festival's event materials; and third, involved the opportunities for developing open spaces in Nagari Harau.

The curation of this open space also considered the main message or theme of the festival, which is to give participants to the Festival an experience of living in a village atmosphere in the Minangkabau society. Therefore, the starting point for this space curation is the relationship between open space and experience, where the material for the festival is the bridge. As Al-Madani (2022) says, each public open space (POS) is different, has a different typology, can provide different multi-sensory experiences, and can help people to reflect on their identity.



Fig. 15: Overlooking the rice fields and farming, which are used as the Pasa Harau Festival Venue
Source: Sabalangit, 2017

Based on all these considerations, in curating the open space for the needs of the Pasa Harau Festival stage, the curator was trying to find concepts that originate from the local wisdom about the vernacular settlements. Finally, it was decided to use spatial curation with the concept of village spatial planning typical of the Minangkabau people, which is governed by customs. A Minangkabau adat ordinance stipulates that the requirements for the establishment of a nagari (village) must have seven elements, namely: '*bajorong bakampuang, balabuah batapian, basawah baladang, balasuang barangkiang, bapandan bakuburan, babalai bamusajik, bapasa bagalanggan.*' (has hamlets and settlements, public roads and restrooms, rice fields and fields, mortars for pounding rice, and places to store rice, cemeteries, traditional halls, mosques, markets, and arenas).

For the Pasa Harau Festival, these seven elements were interpreted as indicating space in the Nagari, which is then translated into developing a performance space. Thus, in the end, the main venue was chosen at a location that met several requirements for the Nagari space, as stated in the customary adagio. The site is in an area of cultivation and rice fields, which fulfills the criteria of '*basawah baladang*' (rice fields and farming). A road divides the site, while not far away, there is a river and a bridge that fulfills the criteria of '*balabuah batapian*' (has a public road and a lavatory). The roofs of the residents' houses of the settlement are visible from that location, which meets the criteria of '*bajorong bakampuang*' (has a village and a settlement) (Fig. 15).

The curator imagined that if a performance is held at this place, anywhere the camera lens is pointed, photographers and participants who want to take pictures will get an almost complete landscape of the Harau Valley (Fig. 16). In particular, two words that marked the festival space in the customary adagio were noted: '*pasa*' in '*bapasa*' and '*galanggan*' in '*bagalanggan*'. The '*pasa*' (market) is a productive space with a unique role in the history of

Minangkabau culture. Here, various innovative art forms originally developed, including *Randai* in the 1920s and *Sandiwara* in the 1960s. At the same time, the '*galanggang*' (arena) is a space for competition, as well as a space for arguing in Minangkabau society.



Fig. 16: The atmosphere of the *Pasa* and the *Galanggang* in the Pasa Harau Festival
Source: Lawranta, 2016

The use of open space in the middle of rice fields and farms flanked by two rocky hills of the Harau Valley is also important from the perspective of aesthetic curation or the experience of beauty because it can restore the traditional atmosphere of various types of Minangkabau community art. Culturally, there are many performing arts in Minangkabau, which were initially held in the rice fields and farming areas between breaks as entertainment to relieve fatigue. The curator of the Pasa Harau Festival envisions that the performance of various types of contemporary art departing from traditional Minangkabau arts at this location will provide the participants with a different spatial experience. Apart from being in the middle of rice fields and cultivation, it is also because of the echo and resonance of the rock walls surrounding the location (Fig. 17).



Fig. 17: Hill with rock cliffs flanking the main venue of the Pasa Harau Festival
Source: Lawranta, 2016

Departing from this understanding, the scene shown at the Pasa Harau Festival is generally a combination of '*pasa*' and '*galanggang*.' The embodiment of the '*pasa*' was created through large umbrellas with a diameter of 2.5 meters, which took inspiration from traditional markets in Minangkabau society. Under the giant umbrellas, wooden boxes used to carry fruits and vegetables usually used as seats in traditional markets. The embodiment of '*galanggang*' was created by arranging a pile of straw in the shape of a circle, which took inspiration from the traditional performances in the middle of the rice fields, also taking the philosophy of *Medan Nan Bapaneh*, a form of conventional Minangkabau performance space that is now almost extinct (Fig. 18). The reconstruction of the *Medan Nan Bapaneh* is also a reminder that

the festival must always be held at the end of the harvest season when the straws are available and thus does not disrupt the local farming cycle.



Fig. 18: An Eagle's Eye Perspective on Performances at the Main Venue of the Pasa Harau Festival
Source: Sabalangit, 2016

The main venue for the Pasa Harau Festival was then transformed into the most valuable site for the people of Nagari Harau. It is an important marker of the development movement through the festival not only symbolically, but also because it later gives a new value as a tourist spot, even after the Festival ended. This site also seems to reveal a lot of meaning by itself. In the ritual of *Manaiakan Kudo-Kudo*, for example, the location chosen is also advantageous because, in the middle, there is a rickety *dangau* (hut) where the roof has collapsed. Thus, this location accidentally became a suitable space to hold the ceremony because the rituals could also replace the damaged roof of the building. Moreover, the *dangau* in the middle of the paddy fields indicates that agriculture is still running as the foundation of hope for Nagari Harau.



Fig. 19: Rice fields to hold *Silek Lanyah* and *Pacu Jawi* show in the Pasa Harau Festival
Source: Lawranta, 2017

The second space that was worked on as the venue for the performance was the rice field area, which for some participants, was felt as the most enjoyable place of all the activities at the Pasa Harau Festival. The reason is that many of the participants have been there for a long time or have never even visited or been directly in the rice fields. However, some traditional games in the Minangkabau society are indeed held in rice fields and are closely related to the agricultural cycle. In the Festival, at least two activities use rice fields as venues, namely *Silek Lanyah* and *Pacu Jawi* (Fig. 19). These two activities with the nuances of 'playing' were reconstructed in the paddy fields and produced photographic effects, which are of great interest to the photographers, as well as to gather experience about the meaning of agricultural land in traditional life. Rice fields in the Minangkabau society are not only a source of energy but also a source of wisdom. *Silek Lanyah*, which is part of the local martial arts learning, for example, understands that traditional martial arts are closely related to the rice fields because

they are one of the unique training places in their training. Meanwhile, *Pacu Jawi* explained the close relationship between raising livestock and the smooth agricultural production cycle.



Fig. 20: GGreenfieldas a place to hold performances and workshops in the Pasa Harau Festival
Source: Lawranta, 2017

The third space, which was responded to in the arrangement of the performance space in the Festival, is the green field used daily by the children and youth in Nagari Harau to hold various games and sports. Therefore, there is a relatively high sense of belonging to this space compared to the other areas in the village. On the green field, the *Medan Nan Papaneh* was also reconstructed as a place for deliberations and holding various recreational and sporting activities. Therefore, multiple performances are stored on this gridiron, especially among the children. In the same place, several workshops were held for children and youth to transfer knowledge and experience from the artists invited to Nagari Harau (Fig. 20). One of them is a workshop given by three choreographers, namely Kiki Rahmatika (Lampung), Visaka Saeui (Thailand), and Siska Aprisia (Minangkabau), who produced the *Tari Persembahan Hibrida* (Yuliza et al., 2022).



Fig. 21: *Jalan Kampuang* as a performance space in the Pasa Harau Festival
Source: Lawranta, 2017

The fourth space also being explored is the *Jalan Kampuang* (village street), which is used to hold various activities in the form of a procession or carnival. The people of Nagari Harau use this section to wear their traditional clothes, which they wear less now, as fewer traditional events can be held. During the Pasa Harau Festival, there were at least two reconstructed processions: *Arak Iriang* and *Arak Bako*. In each of these events, the people of Nagari Harau, from children to adults, can participate, wearing their respective clothes according to their role and the position in adat (Fig. 21). The participants are also welcome to join the procession if willing to add the required clothing attributes.

The last and the most important place among the spaces worked on in Nagari Harau in the Festival is the courtyard and the room inside the *Rumah Gadang*, the Minangkabau people's traditional house with its distinctive architecture. The curator encouraged using the *Rumah*

Gadang as a space to reconstruct traditional ceremonies as material for the Festival, namely *Arak Bako*, a procession to take the groom to the bride's house. This event continued with *Makan Bajamba*, namely, eating together in the *Rumah Gadang*. The participants with great enthusiasm attended these two activities because the menu presented was a typical Nagari Harau menu, one of which was fried coffee leaf shoots. Apart from that, the courtyard of the *Rumah Gadang* is also used as a laboratory to hold several workshops for the children of Nagari Harau, which were made at the same time to prepare them to become performers at the Pasa Harau Festival (Fig. 22).



Fig. 22: *Rumah Gadang* yard as a performance and workshop space at the Pasa Harau Festival
Source: Lawranta, 2017

The courtyard of the *Rumah Gadang* has special meaning in the traditional life of the Minangkabau people. This open space has a particular position because this is where the meetings are usually held. In addition, the *Rumah Gadang* yard is also a place to train children in traditional martial arts. However, the *Rumah Gadang* yard is becoming increasingly rare due to damage and the narrowing of the land owned. Not infrequently, the *Rumah Gadang* is weathered and collapses because it is no longer inhabited or taken care of according to the customs. Traditionally, the *Rumah Gadang* has educational functions as a celebration space and a symbolic capital (Jingling, 2021). One way that has been widely tried as a way of conservation is transforming the *Rumah Gadang* as a homestay, which is now being tested by several tourist areas in West Sumatra (Gusriza, 2022). The same happened to many other traditional houses, such as the Toba Batak (Manurung, Sastrosasmito & Pramitasari, 2022).

The curation of this last space is even more critical considering that in Nagari Harau, this is the only remaining *Rumah Gadang* that can still be occupied. The use of the *Rumah Gadang*'s room and the courtyard in the Pasa Harau Festival is meant to encourage the family that owns the *Gadang House* to hold discussions immediately to address their cultural assets. By choosing the courtyard and space inside the *Rumah Gadang* as the performance space, the curator of the Festival also wants to encourage the renovation of another *Rumah Gadang* in Nagari Harau. It means that the curation of Festival for the *Rumah Gadang* is also intended to remind the people of Nagari Harau that the *Rumah Gadang* is an essential building in the village of the traditional Minangkabau community and is an important asset of cultural tourism. On the other hand, this is part of the curation work to complete the spatial experience the Pasa Harau Festival offers to its participants (Table 2).

The results are encouraging because the *Rumah Gadang*, used as a performance space for the Pasa Harau Festival, is increasingly well maintained. The *Rumah Gadang* is now functioning as a homestay, where tourists can stay. This transformation then has a domino effect because it motivates the family that owns the house to continue to improve the *Rumah Gadang* that belongs to the family. The renovations were done with money from functioning the *Rumah Gadang* as a homestay. The use of *Rumah Gadang* as a performance space for the Pasa Harau Festival gave rise to many ideas. Apart from opening new jobs and providing additional income for families, it is also a source of funds for the maintenance and repair of various damages to *Rumah Gadang*. Not only that, but the courtyard of the *Rumah Gadang* in Nagari Harau can

also be a place for children to play and learn when the festival is over. While at the Pasa Harau Festival, the room or courtyard of the *Rumah Gadang* can function as a place to hold various workshops and games.

Table 2: Event Materials in the Pasa Harau Festival Based on Spatial Experience
Source: Fresti Yuliza, Dede Pramayoza, 2022

Event Material	Space	Type	Forms of Experience
Opening Ceremony	<i>Jalan Kampuang</i>	Cultural Experience	Being in the carnival in the Minangkabau community in Nagari Harau, the warmth of brotherhood and festivity
<i>Alek Batagak Rumah (Manaikan Kudo-Kudo)</i>	<i>Dangau</i>	Cultural Experience	Participate in sacred rituals in the Minangkabau community in Nagari Harau to build social cohesion, strengthen relations between residents and encourage a spirit of cooperation
HARPA (Harau Performing Arts)	<i>Galanggang</i>	Aesthetic Experience	Witnessing the construction of traditional aesthetics in Minangkabau society in Nagari Harau, which is close to nature
<i>Haraukustik</i> (Popular Music Performance)	Rigging Stage	Aesthetic Experience	Enjoying the appropriation of popular aesthetics in Minangkabau society in Nagari Harau, which prioritizes participation
<i>Jelajah Harau (Silek Lacadah and Pacu Jawi)</i>	<i>Jalan Kampuang</i>	Adventure Experience	Living the pilgrimage of Nagari Harau as a hometown that is a source of life and wisdom
	<i>Sawah</i>	Cultural Experience	
<i>Alek Arak Iriang</i>	<i>Rumah Gadang</i>	Cultural Experience	Participating in Traditional Rituals in the Minangkabau community in Nagari Harau, which is filled with the family spirit
Workshop (<i>Randai Tabang and Tari Piriang di Ateh Kaco</i>)	<i>Galanggang</i>	Learning Experience	Studying the intensification of traditional aesthetics in Minangkabau society in Nagari Harau, which is close to nature
Closing ceremony and Farewell	<i>Galanggang</i>	Cultural Experience	Feeling compassion at the farewell of family members in the Minangkabau community in Nagari Harau
	<i>Jalan Kampuang</i>	Cultural Experience	

Conclusion

Our analysis in this article underscores two main parameters in managing the Pasa Harau Festival: dramaturgy and curation. These two parameters are a way to link the management of festival event materials with the arrangement of performance space, which in the short term guarantees the creation of new experiences for participants, and in the long term, helps plan the development of village spaces, in this case, Nagari Harau.

- The dramaturgy of the event material at the Pasa Harau Festival proves that the richness of local culture is the most effective offer in the Festival's material, which is multifocal. Not only is it material that can create an 'attraction' for participants and becomes part of the new experiences offered, but the richness of local culture is also proven to have sediment of environmental awareness, which, when displayed, can also be a way to do conservation and at the same time innovate.
- The curation of the title room at the Pasa Harau Festival shows that the concept of vernacular space already exists and is stored in local wisdom, which in the Minangkabau context takes the form of an adage about the conditions for the establishment of a Nagari. The management of festival spaces, such as in the Pasa Harau Festival, which connects festival materials with the availability of space in the Nagari, is thus a method that can be used to explore local cultural knowledge of spatial planning.
- Based on the practice of designing event materials at the Pasa Harau Festival used a dramaturgy approach continued with the curation process for the performance space, it can be concluded that festivals that have a civic style or are based on community

development can utilize vernacular settlements and open spaces within the village as an artistic field for the implementation of the festival. At the same time, this underlines that implementing an event for cultural tourism can build a sensitivity to the sustainability of Nature and the sustainability of the vernacular settlements in creating important festival events. Indirectly, this has also become a way to map and organize areas within a village where tourism is one of the development sectors.

- This arrangement ensures that the growth and development of various vehicles, facilities, and buildings needed for tourism do not damage the layout and balance between agricultural areas, farming areas, and vernacular settlements, the principal capital in tourism development. Furthermore, through dramaturgy in preparing festival event materials followed by spatial curation, as was done in the Pasa Harau Festival, it is hoped that a mapping model can be taken. Spatial planning in the village can thus be organized to deal with the needs of organizing the festival. It means that applying these two stages of analytic practice can become a method in various community-building festivals or festivals based on community development in the future.

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