

Event Management of Kurenah Buah Festival in Payakumbuh as a Domestic Tourism Alternative during the Pandemic: A Study of Community Festival

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Abstract: The world of tourism in West Sumatra, including in Payakumbuh City, experienced a significant degradation during the Covid-19 pandemic. Various tourism events are not held in line with the recommendation for social distancing. This study aims to analyze the Kurenah Ibu Festival activities as an alternative to domestic tourism during the Covid 19 pandemic in West Sumatra. This research was conducted with a qualitative approach adapted to the context of tourism and event research, with content analysis methods that consider several factors from the festival management. The results showed that the management of the Kurenah Ibu Festival as an alternative domestic tourism destination during the Covid 19 pandemic was made possible by several factors, namely: first, choosing a strategic location that is easily accessible by visitors from various directions; second, materials are varied choices that can attract visitors of all ages; three, the application of the CHSE protocol which guarantees health, safety, and security; and four, combining online and offline formats that allow the public from far away to access activities while reducing the number of visitors at the festival. The concept of the Community Festival offered by Kurenah Buah Festival, can be a model for the implementation of Tourism Events in the context of the post-pandemic resilience process.

Keywords: Kurenah Buah, Community Festival, Domestic Tourism, Pandemic, Event Management.

History Article: Submitted 28 January 2022 | Revised 14 March 2022 | Accepted 28 May 2022

How to Cite: Yuliza, F. ., & Pramayoza, D. (2022). Event Management of Kurenah Buah Festival in Payakumbuh as a Domestic Tourism Alternative during the Pandemic: A Study of Community Festival. *International Journal of Applied Sciences in Tourism and Events*, 6(1), 1–12. DOI: <http://dx.doi.org/10.31940/ijaste.v6i1.1-12>

Introduction

Like many other sectors, the tourism sector has been one of the sectors that have been directly affected by the COVID-19 pandemic since 2000. The pressure on the tourism industry is most evident in the large decline in foreign tourist arrivals with massive cancellations and a decline in bookings. (Sugihamretha, 2020). It is estimated that nearly 12 million people who work in the tourism sector are affected by the COVID-19 pandemic in various forms, including reduced working hours and also the termination of employment or loss of employment. The number of workers who lost their jobs during the pandemic is estimated at 400,000 people.

The Ministry of Tourism and Creative Economy (Kemenparekraf) as a government agency that handles tourism problems in Indonesia made several breakthroughs to save the world of tourism in Indonesia. There are several efforts made by the Ministry of Tourism and Creative Economy, namely to provide social protection to the perpetrators of the world of tourism in Indonesia; which is followed by recovery efforts by implementing the CHSE (Cleanliness, Healthy, Safety, Environmental sustainability) protocol in various tourist attractions; and the third is normalization, namely by preparing various tourist destinations in Indonesia so that they can immediately implement the CHSE protocol (Aprilia et al., 2021).

The implementation of the CHSE protocol is expected to generate confidence in the world tourism market in Indonesia as a safe tourist destination and has measures to prevent the spread of the Covid 19 pandemic. At the very least, the protocol can be a way to keep opening

opportunities for the limited range of tourism activities. One form of activity that is expected to survive is MICE (Meeting, Incentive, Convention, Exhibition) activities.

In this regard, since the end of 2000, the Ministry of Tourism and Creative Economy has also carried out various initiatives to encourage tourism and creative economy actors to try to implement a kind of virtual event by utilizing information and communication technology. (Naufal et al., 2021). However, just like every experiment, not all of the experiments were successful (Sasmita, 2020). Several parties then also tried to carry out the festival as usual by adding the CHSE Protocol or health protocol during the pandemic in the implementation of their activities.

One form of practice from this second option is the Kurenah Buah Festival which is held at the Pasar Buah, Payakumbuh City by a community group called Bintang Kurenah Buah. Although not intentionally intended as a form of activity for tourism purposes, the festival can bring in quite a lot of visitors. Like a domino effect from the implementation, the festival was also able to revive the wheels of the economy of the surrounding community, which had previously been sluggish due to the Covid-19 pandemic.

This paper is a form of recording of the Kurenah Buah Festival, which is intended to examine the typical management applied in its implementation. A separate form of event management originates from the idea of a citizen festival, which has an impact on tourism. The impact of tourism caused is also unique, namely domestic tourism, which is an important alternative during the Covid-19 pandemic, to revive the tourism world.

The definition of domestic tourism refers to the notion of domestic tourists, namely a citizen of a country who travels within the borders of his own country without crossing his country's borders so that there are no foreign elements, both nationality and money spent and the travel documents they have. (Amerta & Budhiasa, 2014). Generally, tourists are distinguished based on their origin, being foreign tourists and domestic tourists. Foreign tourists are people who visit a country outside their place of residence, due to several reasons without the intention of earning income at the place visited and the duration of the visit is not more than 12 (twelve) months.

Furthermore, tourists are usually distinguished from travelers (excursionists). Although both visiting a place to visit a vacation, recreation, and sport, business, visiting friends and family, or attending meetings, conferences, health, study, and religious reasons, travelers (excursionists) are visitors who live less than twenty-four hours at the place visited. In this case, travelers (excursionists) include cruise passengers, namely every visitor who arrives at a place by ship or train, where they do not stay at accommodation available in that country.

Based on that category, domestic tourists are closer to the second category, namely travelers. They come to an area or location only for a relatively short time, the longest is a matter of hours. Nevertheless, it is believed that domestic tourists will be able to support national economic resilience during the Covid-19 pandemic (Utami & Kafabih, 2021). West Sumatra is no exception, especially during the pandemic, domestic tourists are a very reliable market. Data shows that during the pandemic, the number of domestic tourists in West Sumatra was relatively stable (See **Table 1**) when compared to the drastic decline in the number of foreign tourist arrivals.

Table 1. Comparison of the Number of Domestic Tourist Visits
(Source: BPS of West Sumatra, 2021)

Region	Number of Domestic Tourist Visits		
	2018	2019	2020
West Sumatra Province	8.073.070	8.169.147	8.041.868
Bukittinggi City	547.976	933.609	1.471.542
50 Kota Regency	251.053	639.840	654.334
Payakumbuh City	96.892	298.479	46.930

Tourism Festival

Festivals or 'fiesta' are known and performed by mankind in various parts of the world throughout the ages. Festival comes from the Latin word 'festum', which means pleasure or joy together, so it can be interpreted as a celebration. While in the social sciences, a festival is generally defined as a regularly recurring social event in which the event is organized in a coordinated manner. Many festivals involve almost all members of the community, who feel bound to them based on ties of ethnicity, language, religion, history, and/or way of life. (Murgiyanto, 2017).

Today, some festivals are specifically built for tourism purposes. The festival has even become an important foreign exchange earner for various countries in the world (Tull et al., 2015). Likewise in Indonesia, the Ministry of Tourism and Creative Economy has even created its platform for these various tourism festivals, which are named the "100 Wonderful Events of Indonesia" (See **Table 2**). These various events can increase regional income, as well as local people's income, and instead serve as a major tourist attraction, because they can preserve culture as well as become an arena for new creations. By the concept of a festival tourist attraction, it can attract tourists to visit (Kayansa & Adikampana, 2017). Similar festivals even have a role in regional development through cultural tourism products (Kusumawati, 2021).

Table 2. Number of Tourism Festivals Per Province in 100 Wonderful Events of Indonesia
(Source: Ministry of Tourism Performance Report 2019)

Regional I		Regional II		Regional III	
Province	Freq	Province	Freq	Province	Freq
Aceh	3	Jakarta	7	West Nusa Tenggara	4
North Sumatera	3	Banten	3	East Nusa Tenggara	3
Riau	3	West Java	6	Bali	8
Riau Islands	6	Central Java	6	Central Sulawesi	2
West Sumatera	3	Yogyakarta	3	West Sulawesi	2
South Sumatera	2	East Java	7	Gorontalo	2
Bangka Belitung Islands	3	West Kalimantan	2	South Sulawesi	4
Jambi	2	Central Kalimantan	2	Southeast Sulawesi	3
Bengkulu	2	East Kalimantan	2	North Sulawesi	3
Lampung	2	South Kalimantan	2	Maluku	2
		North Kalimantan	2	North Maluku	2
				West Papua	2
				Papua	2
TOTAL	29		42		39

The word 'management' comes from the Italian 'maneggiare' which means to control, which comes from the Latin 'manus' which means hand. The French then adapted this word from English to become 'ménagement,' which means the art of implementing and managing. Festival management consists of (1) Planning; (2) Organizing; (3) Directing; and (4) Control. Festival planning is an activity to determine the target of the festival, which will be achieved. Organizing the festival is the activity of compiling a work team and the division of tasks. Festival directing is an activity to mobilize and develop the abilities and expertise of all festival work teams. Meanwhile, festival control is the stage to guarantee and ensure the achievement of festival planning (Utami, 2018).

Festivals are certainly cultural events that require special handling, careful planning, and also a wide work area and involve many people. Many things need to be considered, including (1) the theme and name of the festival; (2) development strategy by identifying organizations and individuals who can contribute to the festival in a sustainable manner; (3) the purpose of the festival and (4) type of management, which includes (a) human resources; (b) budget and financial system; (c) festival targets and outputs (Frisby & Getz, 1989).

Unfortunately, most studies on festivals in West Sumatra still focus on festival management in a general framework. For example, the study conducted by Alfatah Haries and Fitri Wulandari on the Event Management of the Pasa Harau Art & Culture Festival in the District of Fifty Cities, which discussed the process of planning, organizing and implementing the festival, without mentioning specifically the characteristics of community festival management (Haries & Wulandari, 2021). Likewise, the study on the curation of the Pasa Harau Art & Culture festival by Dede Pramayoza, although it has already mentioned the specific governance aspects of the citizen festival, was not carried out in a pandemic situation, where the governance of the citizen festival actually underwent a significant change (Pramayoza, 2018). These two things are specifically targeted in this article, namely: (1) the typical governance of the citizen festival; and (2) the change in governance during the Covid-19 pandemic.

Methodology

This research was carried out using a qualitative method, which was supported by numerical analysis but focused more on the search for understanding, in the form of feelings, motives, and meanings attached to a festival experience. Meaning and experience in festivals are one of the suggested research topics in the development of tourism event research (Getz & Page, 2016). Based on this concept, the data collection of this research was conducted in Payakumbuh, West Sumatra, during the preparation, implementation and evaluation of the Kurenah Ibuah Festival during October 2021, and the first week of November 2021. The main research subjects were the Festival organizers, namely the Festival Director, Afrizal Harun, and Festival Program Director, Andi Mardelin, plus other committee members.

Data analysis was carried out using the content analysis method, which focused on the impact of a festival, such as how festival-goers described their experience. Content analysis can use specialized techniques such as hermeneutics to structure and interpret what has been said. The main data collection technique is involved observation, namely through direct observation where the researcher participates in 'enjoying' the festival under study. The researcher then records the impressions of the observations, and combines these results with data obtained through interviews, based on the principle of 'triangulation' (Getz, 2007). Things that are observed through direct observation are the procedures for organizing the festival, the behavior of visitors, and the overall situation of the festival with observation techniques centered on the festival event itself. (Simatupang, 2013).

Results and Discussions

Results

The Basic Concept of Kurenah Ibuah Festival

Kurenah Ibuah Festival is a community and citizen-based cultural festival held by Bintang Kurenah Learning House. The Bintang Kurenah Learning House itself is a community engaged in community empowerment where the main activities include arts and culture. The Kurenah Ibuah Festival is held by the Bintang Kurenah Learning House as an event to introduce the cultural potential that exists around their work area in the Ibuah sub-district, Payakumbuh City, West Sumatra, as well as an alternative to joint activities and events for the local community during the Covid 19 pandemic.

The Kurenah Ibuah Festival, departed from a concern, because Ibuah, which has been known for its negative potential, actually has various artistic and cultural potentials that have not been properly exposed. Not only that, but the Ibuah area also has the potential in the form of several historical sites that can be developed into tourism sites that have an economic impact on the surrounding community, for example, the site of the statue and the bridge of Ratapan Ibu. In addition, the tourism ecosystem around the Ibuah area is very supportive because there are various potentials for developing small and medium-sized businesses. Among them are various culinary products that can be packaged and ready to be marketed, such as various crackers, *kawa daun*, goat's milk, and various other home dishes.

This potential is what the Kurenah Bintang Learning House wants to raise through the Kurenah Ibuah Festival. Furthermore, the Kurenah Ibuah Festival raises the concept of a community-based festival, which is aimed at generating the potential of the local community and at the same time encouraging creativity among the residents. The choice of this concept is based on the main goal of the festival, which is to open shared learning spaces for residents. The aspiration to foster this involvement also shows that the Kurenah Ibuah Festival has a strong indication as a community festival or a folk festival (Moe, 1977), which today in Indonesia is known as 'festival warga' (Prasetia & Pramayoza, 2020).

This concept indirectly shows the festival's aspirations to help encourage the growth of tourism and the creative economy or develop a kind of Community-Based Tourism (CBT) model (Soemardiono et al., 2021). The impression is getting stronger because the committee considers well that the festival will be held in 2021, where the situation is not yet conducive due to the pandemic. As an answer, the festival is carried out in a hybrid way, namely combining forms of events that are held offline with several events that are held online. This is also done to ensure that the number of visits to the festival does not exceed capacity, which of course can also increase the risk of transmitting COVID and other diseases.

The festival was then held for two days, on Saturday and Sunday, October 30 and 31, 2021, taking place in a field that became a place to practice and learn for the children of the Bintang Ibuah Learning House. The Kurenah Ibuah Festival combines several activity materials targeting visitors of different ages, namely children, teenagers, the elderly. However, there are also activity materials aimed at all ages. The choice of place and time for this event also emphasizes the character of the Kurenah Ibuah Festival as a community festival (see **Table 3**).

Table 3. List of Character Indicators for the Kurenah Ibuah Festival
(Source: Processed from KIF Committee Report, 2021)

Aspect	Festival Character Choice	The Character of Kurenah Ibuah Festival
Main Spirit	Reflection of values and tastes, rituals, parties, fantasies.	Urban neighborhood community party, encouraging cooperation
Basic needs	Physical, interpersonal, social, and psychological needs.	Cohesion or friendship to strengthen relations between citizens
Uniqueness	The distinctive program, site, scale, beyond the normal experience.	Introduction of a new site, as a community activity center
Authenticity	Attributes of local culture, Community participation, plural organizers	Prioritizing the level of community participation
Tradition	Rooted in community, tradition, practice, innovation, engineering.	Revitalizing or empowering the surrounding community
Flexibility	Minimal infrastructure, adapted to the market, as an umbrella for various activities.	Creating an umbrella for various citizens' creativity, utilizing existing infrastructure
Hospitality	The willingness of the community to receive guests and residents	Some houses are even willing to give their yard
Tangibility	Experience the venue through festival content and host community	Useful for getting the atmosphere of social bonding
Theme	The manifestation of elements of tradition, authenticity, and party spirit.	Creating innovation based on tradition and modern art
Symbolism	The elements of production are cultural, political, or economic.	Urban culture and local economy, participation of traders and studios
Affordability	Affordable recreational, socio-cultural experience for guests.	Very affordable, recreational as well as a community experience
Amenities	Access, leisure, spontaneous and social opportunities	Held on weekends, the location is easy to reach by vehicle

Discussions

Event Management of Kurenah Buah Festival

As a festival that is being held for the first time, Kurenah Buah Festival does not set a target that is too high. The main objective of the activity is to organize a well-organized festival. The definition of well-organized is planned, organized, applied, and has records to be evaluated. This realistic target is also a strategy from the beginning to maintain the sustainability of the festival, by first building a sense of ownership and involvement. These two things are very important capital for every festival.

Targets that are too high are seen as a source of tension, which can lead to many problems within the committee. On the other hand, a high target will also make it difficult to improve the quality of the festival in the future. By setting a minimum target, the organizers of the Kurenah Buah Festival carry out conflict management as well as resource management.

During the planning period, the Kurenah Buah Festival held several meetings on the idea of organizing, the format of the activity, and the conceptual reasons. Only the management of Bintang Kurenah attended this initial meeting. However, later, the meeting was expanded, involving several people who were deemed able to contribute their thoughts and skills related to organizing the festival, including in the field of event and media promotion management.

The strategy used to broaden the scope of the committee is to take advantage of the network of West Sumatran Community Festival near the city of Payakumbuh, namely several people from the Pasa Harau Art & Culture Festival, Legusa Festival, as well as from the Youth Art Camp. This expanded committee then began to make more detailed planning for the festival, by starting to prepare material for activities, which is commonly referred to as community festival curation (Pramayoza, 2018).

The curation method used is by mapping the potential that is owned by Bintang Kurenah, plus mapping the potential for material donations from the West Sumatra Community Festival Network, as well as possible donations from studios and communities around Payakumbuh City. The choice of how to determine the material for this event was taken to fulfill two targets, namely: the ideals of becoming an umbrella for activities that accommodate various creativity of citizens; and reducing festival production costs to match the funding capacity, due to its non-profit format, as well as the community's financial condition during the pandemic.

The categorization of the festival's kurenah activities can be seen as consisting of 4 categories which are divided into 10 event programs. The first category is performances; the second category is exhibitions; the third category is games, and the fourth category is talk. The four categories were then reduced to material form: (1) a procession of carnival followed by *makan bajamba* (eating together); (2) discussion entitled *Ota Lapau* (chat in the shop); (3) sports competitions in this case badminton; (4) the screening of the film is entitled *Layar Tancap* (plug-in screen); (5) citizens sports named *Senam Warga*; (6) dance and theater workshops; (7) fun games; (8) shows and attractions; (9) photography and mural exhibitions; and (10) a bazaar for culinary and handicrafts.

The procession opened the Kurenah Buah Festival and became a way to raise the spirit of *gotong royong*. The procession is also intended to show the various economic potentials they have, through the presence of women and young people who drive small businesses. The procession is followed by eating *bajamba*, which is a traditional way of eating together, where several people eat from a large container together. This way of *makan bajamba* continues to be maintained throughout the implementation of the activity.

The event continued with a cultural discussion which was named or labeled *Ota Lapau*. The theme raised is "Buah, then, now, and in the future." This discussion brought together several persons as the speaker, namely Buah cultural activists whose potential has long been suppressed because they do not have space for expression; head of community empowerment institution; Buah younger generation; and also a collective memory writer in Payakumbuh. As a moderator, a person who is quite popular in Payakumbuh is presented, namely the radio manager and one of the activists of organizational activities in Payakumbuh.

Badminton competition is one of the main activities at Bintang Kurenah. This event was held by inviting studios and other children's communities, including Bintang Harau from 50 Kota

district, and Bintang Saiyo from Padang city. Meanwhile, *Layar Tancap* screenings local films, including the film *Ini Layanganku* from the Sungai Landia community, the local animated film *Bujang Paman*, as well as the film *Bagurau* and the film *Sutan Rantau*. The dance and theater workshop featured instructor Saaduddin from Padang Panjang who was known as a pantomimer and developed a type of performance known as *Wayang Sayur* (vegetable puppetry).

What caught the attention of the festival visitors was the fun games, which developed several forms of games based on what was available in the Pasar Buah environment. The material is *runtiah lado*, which is an activity to clean red chilies traditionally, there is also *giliang lado*, which is the traditional process of mashing red chilies, and *kukua karambia*, the traditional way of grating coconut. Fun games in Kurenah Buah Festival are popular because they allow visitors to feel a cheerful and togetherness that has long been lost due to the Covid-19 pandemic.

Performing arts and *silek* (traditional martial art) attractions display various potentials that exist in the Kurenah Buah Festival network. *Silek* is also the main activity at Bintang Kurenah. In addition, the *gandang tambua* (traditional percussion) is also performed, which is one of the pride of the people around Lake Maninjau. Also featured was poetry reading and music from the Orkes Taman Bunga, one of the local bands very popular among the people in Payakumbuh. Meanwhile, in the exhibition, various photographs, murals, and the most interesting are the local culinary and craft bazaars.

When the curation is complete, the location for the festival is then chosen. The target for the Bintang Kurenah Learning Studio is an option. This location is considered appropriate for two reasons. First, it can simultaneously introduce Bintang Kurenah and provide a new educational tourism site in Payakumbuh. Second, this place is relatively easy to access for visitors from various directions in Payakumbuh City, because three different roads can lead to the location, namely from Tanjung Pauh, Simpang Telkom, and Pasar Buah. This means that choosing the location for the event is at the same time a way of managing festival audiences, which is of course important (Puspita et al., 2021).

After determining the day and location, the committee began to develop procedures for organizing the festival. One that is highly considered is to campaign for the implementation of the CHSE protocol which guarantees the health, safety, and security of visitors. Since the beginning, the committee has targeted the implementation of the CHSE protocol as a form of education to residents. The committee is also considering combining online and offline formats in the activity, so that spectators from far away can join in watching, considering that the capacity of the festival is also limited.

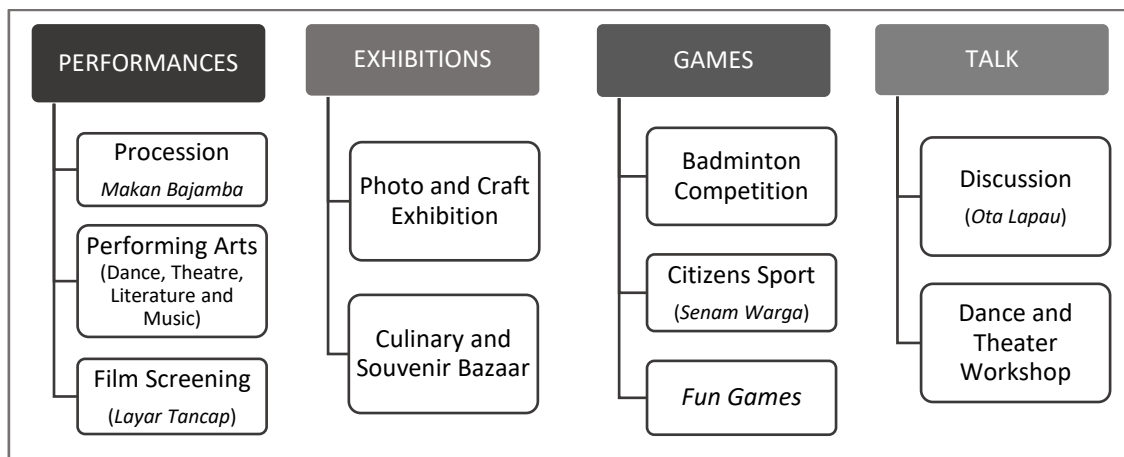


Figure 1. Curatorial Framework for Kurenah Buah Festival

Next, the committee began to work on the no less important aspect of the festival, namely the promotion media. Social media is chosen as the channel, in this case, Instagram and Facebook. The characteristics of promotion using social media are considered, namely: (1)

promotion of activities can be done at any time; (2) the range of promotions can be very broad, even almost unlimited; (3) information dissemination can take place quickly, and (4) relatively lower promotional costs. Promotion of Kurenah Ibuah Festival activities on Instagram, starting from the event's official account opening on October 18, 2021, about two weeks from the running of the festival.

As a community festival, Kurenah Ibuah Festival then decided not to implement a ticket system for visitors. Instead, the Committee determines the number of visitors and the circulation of money in the festival as profits of the festival. This decision made the Kurenah Ibuah Festival get support from various parties. Ibuah Village Office, Payakumbuh Youth, and Sports Office support this festival because of its social impact. The Office of Trade and Creative Economy and the Mayor's Expert Staff in the field of empowerment also support because the festival involves small community businesses. Not only that, but the Culture Office of West Sumatra Province also provides support, because it considers this festival to raise the potential of local culture.

Kurenah Ibuah Festival Visitors

The tourism industry players agree that one way to help the tourism sector is a policy that does not restrict mass movement while still implementing health protocols to encourage domestic tourists. The implementation of MICE (meetings, incentives, conventions, and exhibitions) is expected to increase the number of visits by domestic and foreign tourists to Indonesia. Long before, the Ministry of Culture and Tourism had established 13 leading MICE destinations in Indonesia, of which two cities in West Sumatra, Padang, and Bukittinggi, were included. Unfortunately, the tourism sector in West Sumatra is the economic base sector with the weakest performance (Khairunnisa et al., 2021).

The decline of foreign tourists in West Sumatra occurred significantly in 2020, after the previous year, it was still fairly decent. The impact caused by the pandemic on the tourism world in West Sumatra is quite serious, including the reduction of employees by various tourism businesses (Masbiran, 2020). The tourism sector can be expected to be the leading support for the economic growth of the West Sumatra region after the pandemic, as is the direction of the world tourism vision, which is believed to be able to perform resilience through a combination of community strengthening, community empowerment and the creation of new tourism experiences (Lew et al., 2020).

Table 4. Kurenah Ibuah Festival Engagement and Visitor Data
(Source: KIF Committee Report, 2021)

Program	Number of Engagements	
	Performer	Visitor
Carnaval (Arak-Arakan)	34	368
Discussion (<i>Ota Lapau</i>)	12	85
Badminton Competition	26	232
Film Screening (<i>Layar Tancap</i>)	8	456
Citizens Sport (<i>Senam Warga</i>)	6	89
Dance and Theater Workshop	4	56
Fun Games	8	267
Performances (Attractions)	83	849
Exhibition (Photos and Mural)	14	416
Bazaar (Culinary and Crafts)	24	243
TOTAL	219	3429

This opportunity was captured by the Kurenah Ibuah Festival. Although it is not specifically intended for tourism purposes, judging from the number of visitors who come to the festival, the Kurenah Ibuah Festival is quite successful in bringing quite a several visits. During the two days of implementation, the Kurenah Ibuah Festival brought about 3,429 visitors, not only

from the city of Payakumbuh itself, but also from several surrounding areas, including the 50 Kota Regency, Agam Regency, Bukittinggi City, and Padangpanjang City. Not only that, some visitors come directly from Pekanbaru City, Riau Province. Not only visitors, but the Kurenah Ibuah Festival also activated more than 200 arts and cultural workers (see **Table 4**).

Table 5. Demographic Profile of Kurenah Ibuah Festival Visitors
(Source: Processed from KIF Committee Report, 2021)

Demographics		Calculation	
Aspect	Classification	Frequency	Percentage
Age	≤ 5	134	4 %
	6-14	549	16 %
	15-24	1058	31 %
	25-44	1175	34 %
	45-64	426	12 %
	≥ 65	87	3 %
Gender	Man	1556	45 %
	Woman	1873	55 %
Employment	Public Servants	486	14 %
	Entrepreneur and Private	869	25 %
	Students	1583	46 %
	Other Jobs	491	15 %
Origin	Payakumbuh City	2819	82 %
	Other Regencies/Cities	517	15 %
	Other Provinces	86	2,5 %
	Overseas	7	0,5 %

The impact of the number of visitors is the circulation of money, which is an average of 2 million rupiahs per trader for two days of the 2021 Kurenah Ibuah Festival, or a total of 4 million per trader. 26 shops were operating during the festival, which is 17 traders from the Ibuah area itself, and the remaining 9 traders from outside of Ibuah village. That number is still added by traders who do not specifically set up shops at the location of the festival, which on average come from various regions in Payakumbuh City. Their merchandise is usually traditional fast food and drinks, including *ayam geprek*, *sate Padang*, *lontong*, meatballs, *cendol*, and sugar cane juice. Apart from that, there are also home-cooked meals, namely rice, coffee, and tea. Thus, there is a cash circulation of more than 150 million rupiahs during the two days of the Kurenah Ibuah Festival.

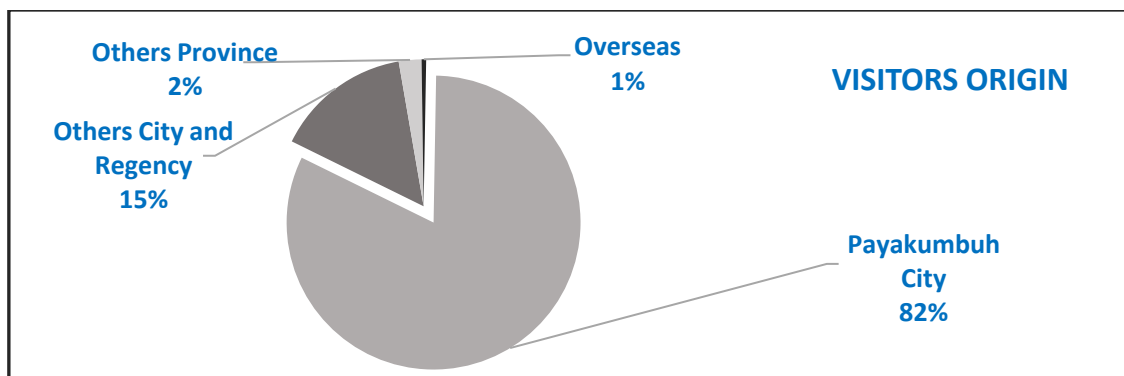


Figure 2. The Visitors Origin of the Kurenah Ibuah Festival

Meanwhile, demographic data of festival visitors (see **Table 5**) shows that most visitors are from Payakumbuh city itself and other regencies and cities in West Sumatra. From outside the province, visitors came from Pekanbaru, a neighboring province, which is relatively close to Payakumbuh. Visitors to the Kurenah Ibuah Festival are generally young children and early adults, aged between 15-44 years. In terms of occupation, these visitors are generally students, businessmen, and public sector workers, which means educated people. In addition to proving the thesis that festivals that promise physical encounters are sorely missed by many post-Covid 19 (Pramayoza, 2020), this number of visitors also proves that the potential for domestic tourists to Payakumbuh and West Sumatra, in general, is quite promising for the development of community festivals, impacting tourism. Moreover, considering that in general, the need for the people of West Sumatra to travel, especially in urban areas is quite high (Astuti, 2018).

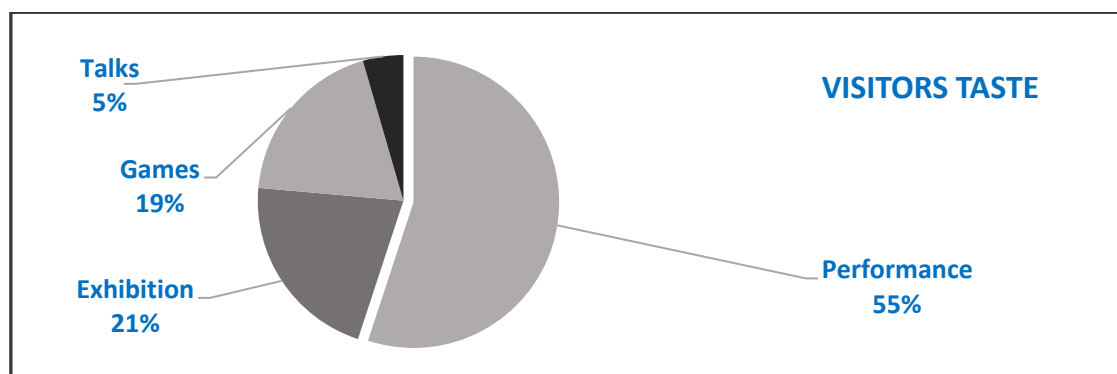


Figure 3. The Visitors Taste for the Kurenah Ibuah Festival Program

Based on the data of visitors for each program in the festival, it appears that the most popular program of the event is still the form of performances, which in the Kurenah Ibuah Festival is realized through processions, performances of various musical groups, dances, and also poetry performances, as well as film screenings. The main reason that can be read from the tendency of visitors' appetite for the material of this festival is the meaning of the festival for them. For most visitors, attendance at festivals is primarily for recreational purposes, so forms of activity that lead to cognition and direct psychomotor involvement tend to be less desirable. This reason is likely to be further strengthened by the pandemic conditions, where residents still avoid further physical involvement in the festival. Even though his presence at the festival was a form of physical involvement as well, they took it as the option with the least risk.

Analyzed from the activity category, the Kurenah Ibuah Festival is an event aimed at various age groups, ranging from children, teenagers, adults, and even the elderly. This is one of the ways the organizers do attract more viewers. Based on this activity category, it can also be seen that the impact of the activities ranges from those that are fun and cheerful, entertainment, to those that are quite serious, namely conversations. In terms of visitors' appetite for festival materials, it seems that the festival organizers need to reconsider activities that have an educational nuance, because it seems that the educated people who make up the most visitors to this festival, actually come to enjoy entertainment, which means to stop for a moment from intellectual activity.

Conclusions

The curation method uses shows that the Kurenah Ibuah Festival is a kind of community-based cultural festival or community festival, which encourages collectivity and at the same time becomes a form of empowerment. Not only being a space for the expression of the various creativity that exists in the community, but Kurenah Ibuah Festival is also indirectly a form of promotion of the cultural and economic potential of the city. From a tourism perspective, bazaars and exhibitions are indirectly a form of promotion of local creative economy products, including culinary products and handicrafts. The festival is also able to promote creative com-

munities, youth groups, as well as art and cultural studios in the Ibuah area and even in Payakumbuh City widely.

The curation method is also effective in gathering support from various parties, because of the intersection of interests. This means, indirectly, the festival has brought together cultural and tourism stakeholders in Payakumbuh, which means building a cultural and tourism ecosystem. In that way, the festival has succeeded in building a symbolic capital as a community festival. This capital manifests itself in two directions, namely: first, internally through a collaborative scheme with various community components in Ibuah's local community; and secondly externally in the form of partnerships with various parties, including the West Sumatra Community Festival Network, and government agencies, both at the city and provincial levels.

There are several important factors for the success of the Kurenah Ibuah Festival. First, the selection of various activity materials that can attract the interest of visitors of various ages; second, a strategic location that is easily accessible to visitors from various directions; third; CHSE protocol campaign that provides health and safety guarantees for visitors; and fourth, combining online and offline formats that allow the public from far away to access activities while reducing the risk of a surge in visitors at the festival.

Through a sense of community ownership and mutually trusting relationships with various parties that have been successfully built, Kurenah Ibuah Festival has proven to be able to build a healthy festival organizing ecosystem, which at the same time can prevent them from being dependent on funding, both government and private. In terms of developing a vision for the future, these assets are important to ensure the sustainability of the Kurenah Ibuah Festival itself, as long as the committee can maintain these various assets. More than that, the Kurenah Ibuah Festival has proven to be able to become an alternative to travel for local tourists, which means a lot in this Covid-19 Pandemic period, both for the local community and for visitors.

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