

The Public Space Management Strategy at the Bali Arts Centre during the Annual Bali Arts Festival

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Abstract: The Bali Arts Festival, locally known as *Pesta Kesenian Bali (PKB)*, is an annual colossal festival of performing arts intended to preserve and explore cultural arts, as can be observed from the variety of programs performed, the number of artists involved and the number of viewers. This study analyzes how the public space at the Bali Arts Centre is managed not only to perform a professional and high-quality festival but also to make artists, entrepreneurs and viewers feel comfortable in enjoying it. The data were obtained through interviews, library research, and observation of the 2023 PKB and analyzed using the theory of public space proposed by Gottdiener and Lefebvre. The study concludes that the government has realized that improving the public space and the Arts Centre supporting facilities proves that public space management is as important as the arts curatorial process to present the quality of the PKB and public viewing experiences.

Keywords: arts center; public space; management strategy; the Bali Arts Festival

1. Introduction

The Bali Arts Festival, locally known as *Pesta Kesenian Bali (PKB)*, taking place since 1979 at the Bali Arts Centre in Denpasar, has successfully become a colossal arts festival not just featuring the resources of Balinese arts and culture, but also successfully deflecting the criticism that Balinese art has experienced a decline resulting from the excessive commercialization of the tourism sector (Septiliasari et al, 2016; Wulandari, Purnami and Mahagangga, 2021; Astari and Sudiartini., 2024; Prianta and Sulistyawati, 2024). The festival takes place annually during the school holiday period, from mid June to mid July. It is

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always enthusiastically patronized by many visitors filling the parking area and spilling onto the adjacent streets, and it is difficult for the performance stages to accommodate all the viewers.

On the one hand, the fact that the *PKB* has become an important arts festival proves that it has been a successful event, although, on the other hand, it presents a new challenge as to how the public space for this annual cultural arts event should be managed to make artists, craft entrepreneurs, and viewers feel comfortable (Hood, 2017; Tapfuma, Musavengane and Magwaza, 2024). As the Bali Art Centre in Denpasar can no longer accommodate the space for the continuing growing arts festival, the provincial government of Bali has started to build a new Bali Arts Centre in Klungkung (a regency located in East Bali), approximately 30 kilometers from Denpasar. It is designed to be the location where future *PKB* will be held. In contrast to studies on *PKB* that focus on arts and cultural performances, this article examines how the government as the organizer of *PKB* manages public space during the event, with special attention to the implementation of the 2023 *PKB*, when this research was undertaken.

The Bali Arts Centre, also referred to as '*Taman Budaya Bali*' and located in the city of Denpasar, belongs to the Bali provincial government and cannot be separated from the location where *PKB* has been held since 1979. The Bali Arts Center was built in 1973 as the strategy of the Bali government to delve into, preserve, develop and showcase Balinese arts culture in a magnificent location. The provincial government also built an Arts Centre in every regency to support the Bali Arts Centre in Denpasar. However, the activities of the Arts Centre built in the regency have been recently discontinued.

The Bali Arts Centre in Denpasar was the initiative of Prof. Dr. Ida Bagus Mantra, as the Director of the Directorate General of Cultural Affairs of the Department of Education and Culture at the time of building the Bali Arts Center project. The building of the Bali Arts Centre was inspired by the *Taman Ismail Marzuki* (abbreviated to *TIM*), built in 1968 in Jakarta. At that time *TIM* was the model for establishing local arts and culture centers in other big cities (Rinjani, 2020).

The Bali Arts Centre was conceived as an area for the preservation of arts and culture; however, in time, it has developed into an area to exhibit micro and small industry community products. The original idea was to provide a space for artists and creative industry entrepreneurs to become economically productive. This requires adequate supporting facilities and infrastructure such as art galleries, open and closed exhibition halls, workshop rooms, food and beverage stalls and places where visitors can eat and drink. To obtain maximum results all this requires good management (Pengemanan, Pengemanan and Londa, 2022).

A city, such as Denpasar, requires public areas to fulfill the primary needs of its residents. According to Lefebvre, a public area is a social product, or a complex social construction – based on social meaning production and value – that affects spatial practice and perception (Lefebvre, 1991). In the modern era people require areas where they can socially interact with one another. The Bali Arts Centre has become one of the chosen public areas where people can gain access to different arts and cultural performances and displays, both performed in open and closed areas. In addition, as stated by Gottdiener et al., (2015), a public area is a place dynamic in nature where people engage in their activities that may change from time to time in accordance with the times. The Bali Arts Centre has also become a place where artists gather and meet to introduce and exhibit or perform arts and culture. What is stated by Gottdiener et al., (2015) and previously argued by Lefebvre (1991), a public area is formed by different economic, political, and cultural aspects and interests and although it is utilized by various groups such as the local community and artists for various activities, the public area referred to in this current study is the Bali Arts Festival-related public area.

The Bali Arts Centre has been the area where the activities of the *PKB* have been performed for the past 45 years, giving the impression that it is only crowded during such an event. Actually, the Bali Arts Centre has also become a public area for other activities such as arts and cultural performances (dance, literary performances, art exhibitions and various competitions). Local people make use of it as a place where they can undertake a variety of activities. According to Ketut Rai Minarniwati Dewi, S.E., M.Si., Head of Sub-division of the Administrative Division of the Regional Technical Service Unit of the Bali Arts Centre, Department of Cultural Affairs of the Bali Province, people do make use of it throughout the year. The Balinese Language Festival, for example, has been held every February since 2019. Seminars, awarding of gifts in the field of music, dance promotion exams are held in the halls, competitions, workshops and small and medium industry exhibitions are weekly events. During Mangku Pastika's tenure as the Governor of Bali, *Bali Mandara Nawangatya* arts festival was held every weekend throughout the year outside of PKB. Apart from traditional arts, this festival promoted innovative and contemporary arts.

Since Wayan Koster became the Governor of Bali (2018-2023), the Bali Jani Arts Festival (Bali Contemporary Arts Festival) has been instituted, providing an opportunity for creative artists to delve into, preserve and develop the values of modern Balinese arts and culture. The fact that various activities are carried out at the Bali Arts Centre shows its important role as a public area. In terms of holding an arts festival, there is no other similar public space in Denpasar or Bali as that of the Bali Art Centre. There are a couple of small open door and

indoor stages recently established in Denpasar and surrounding areas, such as *Dharma Alaya* (Denpasar) and *Bentara Budaya* Bali (Gianyar) owned by Kompas Gramedia Media Group. The *Garuda Wisnu Kencana* open stage in Jimbaran, South Kuta, is bigger than Bali Art Centre and commercially operated as a tourist attraction. Due to the growing need for public spaces in Denpasar, the government has started to use the sport field in Renon Denpasar and the former football field *Alun-alun* Denpasar for various public activities other than sports, thus adding public spaces for community requirements.

One of the important functions of a public space is that it can be used as a place for holding festivals such as the PKB, held every year in Bali. According to Hobart (2022), Bali is likened to a “theme park”. Many people visit it to be entertained. The PKB also constitutes an amusement center representing a miniature of Bali providing information to people on arts and cultural entertainments from various districts/cities in Bali.

This festival is one of the biggest in Bali intended to promote, preserve and develop Balinese arts and culture through a variety of traditional Balinese dances, paintings, performances and handicrafts. Among the popular classical performances are dance and drama (*sendratari*), traditional music *gamelan gong kebyar* competition, *legong*, *barong*, *kecak* dances and shadow play. In the 1980s people had to pay an entrance ticket to watch *sendratari* and *drama gong* performances during the PKB. Recently, access to PKB has become free of charge. People do not have to purchase a ticket, and everybody can enjoy a variety of programs without being discriminated. Old people, young children, professional artists, academicians, researchers and the local community can all enjoy the events and the performances for one entire month. Thus, strengthening the function of the Bali Art Centre as a public space.

Bern and Gaus (1983) argue that a public space should have access, actors and interests. Having access means that it must be physically and socially reachable by everybody. As far as the PKB is concerned, actors involve local people’s participation such as artists, dancers, musicians, and craftsmen coming together from various villages in Bali. They collaborate to exhibit their cultural arts heritage. Local Regulation No. 4 of 2006, states that the Bali Arts Festival (PKB) should be formatted in such a way to include processions, performances, parades and competitions, workshops and exhibitions. Dance, music and fine arts competitions are also held in this venue. In this context, the criteria are that PKB should provide opportunities for young artists to compete and show their talents. A variety of seminars and workshops in the Balinese arts and culture facilitating exchange of knowledge among artists and art lovers are also held, thus contributing to the documentation and preservation of Balinese arts tradition (Susandhika, 2022). As other festivals, the economic interest of

the *PKB* also requires the committee to prepare stands for Micro, Small and Medium Enterprises (*'Usaha Mikro, Kecil dan Menengah* or *UMKM*)' to sell food, beverages, traditional Balinese clothes such as *kamben* and *kebaya* and Balinese souvenirs (Wulandari and Parameswara, 2020).

Based on the above background, there are four reasons why the management strategy of the Bali Arts Center (*Taman Budaya Bali*) public space during the 2023 *PKB* needs to be further analyzed. First, Bali in general and the city of Denpasar in particular, do not have adequate representative public spaces for the arts and cultural activities. Second, *PKB* is a very important momentum when the public space utilization affects social, cultural, economic and political aspects, and how tourists view Bali (Lefebvre, 1991). Third, every time *PKB* is held, the Bali Arts Centre is visited by many people. This can certainly lead to problems if not well managed. Fourth, the discourse of relocating the Bali Arts Centre to Klungkung where *PKB* will be held in the future. The critical condition of the Bali Arts Centre as the public space must be anticipated.

This article intends to explain the management strategy of the Bali Arts Centre as the public space where the 2023 *PKB* was held and the relation of the management with its supporting facilities, although several studies have already been conducted to explore the issues of the public space of the *PKB*.

2. Review of Literature

Several researchers have explored the Bali Arts Centre and *PKB*-related issues. Kayansa (2018) investigated the domestic tourists' perception of how the *PKB* was held to attract tourists. An interesting point was that domestic tourists were requested to give an evaluation of the toilets, parking areas and the program. The three aspects explored in the study concerning the management strategy of the public space in the Bali Arts Centre are related to supporting facilities.

The study conducted by Wulandari and Parameswara (2020) discussed what inspired every exhibition by participants in the *PKB*. According to them, the local culture-based Micro Small and Medium Enterprise participants needed promotional media for promoting their products and this could be prepared by the *PKB* through coordination with the Department of Trade of the Province of Bali.

Susandhika (2022), in his article entitled "Provinsi Bali Membangun Nilai Budaya dalam Kesenian Bali" ("Bali Province Builds Cultural Values in Balinese Art") stated that the *PKB* provides various benefits such as preserving arts and culture, awakening people's creativity, increasing economic income and restoring the image of Bali tourism. He did not discuss the issue of public space. Likewise, the study conducted by Dana et al (2023) discussed the development of Balinese culture in the Bali Arts Centre. The Bali government plays a role

as facilitator of the existing and developing arts in the Balinese community. It also encourages the Bali Arts Centre to contribute not only to social interaction, environmental management, preservation and development of culture, but also to empower the local economy.

Several studies have been conducted to explore how cultural, and arts festivals were held and how the Bali Art Centre was managed. In the management of the Bali Arts Centre, the actors are an important aspect. Those studies highlight the actors of various activities (Benn and Gaus, 1983). The actors involved in the *PKB* held in the Bali Arts Centre are the visitors, the artists, and the management. These actors are related to one another. The *PKB* involves the participation of the artists, dancers, musicians, and craftsmen coming from various villages in Bali. The *PKB* is not only visited by Balinese but also domestic and foreign tourists. The management referred to the Department of Cultural Affairs of the Bali Province that collaborated with the Department of Marine and Fisheries Affairs and the Department of Trade and Industrial Affairs of Bali.

Rinjani (2020) investigated the management of the public space of Taman Ismail Marzuki (TIM) in Indonesia's capital city of Jakarta. In her view, TIM has to be adapted to modernization and changes in Jakarta city planning. The challenges it faces are different from those of the Bali Arts Centre. The Bali Arts Centre endeavors to balance tradition and the development of modern arts. TIM involves artists and art communities from different backgrounds, whereas the Bali Arts Centre strongly involves the Balinese traditional art community. Although both play important roles in supporting creative economy and cultural tourism in their respective regions, the former becomes an integral part of the Jakarta creative economy whereas the latter supports the popular Balinese cultural tourism.

The study conducted by Putri (2021) exploring the Yogyakarta Arts Centre shows that Yogyakarta is renowned as the center of Javanese culture and that the Yogyakarta Arts Centre strongly focuses on the preservation and development of Javanese traditional arts in general and the arts rooted in the Yogyakarta palace in particular. The Bali Arts Centre focuses on the preservation and promotion of Bali's rich and diverse cultural arts. Although both the Yogyakarta Arts Centre and the Bali Arts Centre function as centers for arts and culture activities in their respective regions, they are different in terms of their local cultural contexts. Viewed in terms of their facilities, they are equipped with performance stages, exhibition halls and workshop rooms. However, unlike the Yogyakarta Arts Centre that emphasizes the areas supporting the Javanese traditional art performances such as the puppet and gamelan orchestra shows, the Bali Arts Centre emphasizes the open spaces reflecting the characteristics of Balinese architecture and performing arts.

The study conducted by Maeng, Jang and Li (2016) revealed that what motivates viewers to attend a festival is uniquely different from the motivations of viewers to attend an event that is not a festival. They also found that in a festival, cultural exploration is an important notion as viewers feel happy to be part of a cultural experience. Five elements were found to motivate the visitors of a festival; they are socialization, excitement, relaxation and escape from daily activities, learning and shopping.

Septiliasari, Hasanah and Pratikno (2016) opine that an arts center refers to an area where art and culture performances are passively and dynamically performed. The passively performed arts include painting exhibitions, handicraft product exhibitions etc. The dynamically performed arts include more complex art performances such as drama, opera and other moving shows; they are more easily enjoyed as entertainment by everybody including those who do not understand arts as they can be audio and visually enjoyed. Therefore, an arts center should be designed to be a place for more dynamically performed shows as well as a place of entertainment for visitors.

Lefebvre (1991) argues that what forms a public space is the need for a place where people can meet and communicate. Basically, a public space is a place where people can undertake individual and collective activities. It refers to a place where everybody has the right to attend without feeling isolated by social and economic conditions. Initially, one of the characteristics of a public space is that it is open to the public. As an illustration, everybody can enter it without having to pay an entrance fee and of being discriminated against whatever their backgrounds might be.

3. Research Method

This current study is a descriptive analysis using observation and interview methodology during the 2023 PKB held at the Bali Arts Centre from 18th June to 16th July 2023, during which time a team of three researchers visited it nine times. Each visit took 3-4 hours. The researchers observed the public spaces used by the performing artists: the *Ardha Candra* open stage, *Ksirarnawa* Hall, *Bale Wantilan*, *Kalangan Ayodya* and *Kalangan Angsoka*. The aspects observed were their accessibility, size, capacity, stages, seats, cleanliness, and comfort. The supporting facilities such as parking areas, information signs, food and beverage stalls, toilets and the artists' changing rooms. The team also interviewed the Head of Sub-division of the Administrative Division of the Technical Service Unit of the Bali Arts Centre as the management of its public spaces and the Regional Arts and Culture Analyst of the Bali Province. Several visitors and artists were also interviewed as the actors responsible for the success of the 2023 PKB.

This current study applies the qualitative analysis technique proposed by Miles, Huberman and Saldaña (2020) as follows: (1) the public spaces of the Bali Arts Centre-related data were identified. They were used for various activities by various communities; (2) the data were classified based on where the art festival activities were held; (3) the public space-related data were reduced and the data not related to the *PKB* program were removed; (4) the data were presented in accordance with the theory used. Subsequently the data were analyzed using the public space theory proposed by Mark Gottdiener, et. al and Henry Lefebvre. Finally, every stage of the analysis process was verified.

4. Results and Discussion

The 2023 *PKB* was the 45th; it was special and the greatest event to take place after the covid pandemic was over. The 2021 *PKB* was held in a hybrid manner and the one held in 2022 was not visited by many visitors. The one held in 2023 was the greatest festival after the pandemic Covid-19. It lasted one month, starting on 18th June 2023 at the Bali Art Centre. The theme adopted was “*Segara Kerti Prabbaneka Sandhi: Samudra Cipta Peradaban*” (Photo 1), meaning the faith and determination of the Balinese people in maintaining the sanctity of the sea and beaches as the center of the universe and the origin of civilization (Dana, 2023). Every year the theme of the *PKB* is different based on its continuity, text, and contextuality, meaning that the artistic way of the Balinese people continues to evolve with the times.

The main components of the *PKB* are the opening procession (*peed aya*), parades (*utsawa*), workshops (*kriyaloka*), arts training and prize-awards to art activists (*adi sewaka nugraha*). The 2023 *PKB* focused on Balinese art performances. However, the committee also prepared stages for other regional arts such as *Muara Bocah*, a dance from the Bekasi Regency, the dance drama and classical arts of Yogyakarta and the traditional arts of East Nusa Tenggara. Stages were also prepared for the world cultural celebrations such as the *Bonten* Traditional Music of Japan, *Mirai Taiko Dojo* of Japan, the *Kathak* Classical Dance of India (Dinas Kebudayaan Provinsi Bali, 2023).

According to I Gede Arum Gunawan, S.Ag., M.Ag., the Daily Deputy Chairman of the *PKB*, also the Regional Arts and Culture Analyst of the Department of Cultural Affairs, the selection and curatorial process had to undergo several stages. In the first stage the *PKB* Curatorial Team was appointed by Decree of the Governor of Bali. The selection was made based on the work track record of the team members, their curatorial experience and their ability to master various types of Balinese traditional arts. In the second stage, the Department of Cultural Affairs welcomed proposals from art studios, art groups, or art foundations intending to perform at the *PKB*.

In the third stage, the Curatorial Team curated all the proposals received through a plenary meeting. The assessment indicators included the administrative requirements (the list showing their registration, the certificates awarded to them by arts institutions and having a clear management), having a clear and productive work track record, presenting unique traditional artwork relevant to the theme (through concept and synopsis of performance), and their achievements to-date. In the fourth stage, the art groups from traditional villages were selected. Although they had not applied to stage their art shows to the Department of Cultural Affairs, they could have been directly appointed by the Curator Team if they were deemed to be unique, specific and had a legendary work track record. In the fifth stage, final decisions were made through curation minutes before issuing letters of appointment. The Curator Team consisted of independent individuals; it did not consist of any government employees. It usually consists of artists, practitioners, academicians and spiritualists. This process was intended to make sure that only high-quality works representing the diversity of the Balinese arts and culture and their relevance to the theme would be selected.



Photo 1. The Bali Arts Festival Poster (Source: Dinas Kebudayaan Provinsi Bali, 2023)

Based on the information by Rai Minarniwati, the 2023 *PKB* totaled 1.6 million visitors. This was manually calculated using the checker, meaning that there was an increase in attendance if compared to the number of visitors of the 2022 hybrid *PKB* (online and offline) due to the pandemic that had not yet ended at that time. In 2020 the *PKB* was held online. Of the 1.6 million visitors in 2023, 1,476 were foreign tourists, the average was 57 that attended every day. At least 18,974 artists participated in the 2023 *PKB*. The survey conducted by Warmadewa University collaborating with the Government of the Bali Province informed that 93% of the visitors were satisfied with the 2023 *PKB* while 98% of the artists involved expressed their satisfaction. The transactions involving the Small and Medium Enterprise products “produk UMKM” totaled Rp. 8 billion and the transactions involving the culinary industry products totaled Rp. 2 billion. Based on the above data, it can be concluded that the *PKB* contributed substantially to the Balinese people’s economy (Muliantari, 2023).

In the 2023 *PKB*, the Department of Cultural Affairs of the Bali Province collaborated with the Department of Marine and Fisheries Affairs and the Department of Trade and Industrial Affairs in managing the public spaces of the Bali Arts Centre. Balinese Traditional Cuisine, as one element to enliven the 45th *PKB*, required the role played by the Department of Marine and Fisheries Affairs. There were 34 stands serving typical food and beverages from nine Bali regencies. The Department of Marine and Fisheries Affairs of the Bali Province was appointed by Decree of the Governor of Bali to form and organize the Membership of the Organizing Committee of the 2023 *PKB*. The Department of Trade and Industrial Affairs of the Bali Province was appointed to organize the Exhibition Stands of Kandarupa.

Based on information obtained from observation and interviews, it was found that, as far as the public space management strategy of the 2023 *PKB* was concerned, the government of the Bali Province had appointed the local Department of Cultural Affairs to carry out the *PKB*-related activities. The public spaces of the Bali Arts Centre observed in this current study were *Ardha Candra*, *Ksirarnawa*, *Wantilan*, *Kalangan Angsoka*, and *Kalangan Ayodya*. The *Mahudara Mandara Giri Bhuwana* building was used as a permanent exhibition for accomplished artists’ collection of works. *Kalangan Ratna Kanda* was used as an orchid exhibition hall. The public space supporting facilities observed were accessibility, parking areas, seats or desks, public toilets, garbage bins and information signs.

4.1 The Main Public Spaces

The main public spaces at the Bali Arts Center refer to the areas particularly designed for and used by the public without restrictions. These areas serve as places for interaction and recreation. The stage holding a cultural festival should have sufficient seating capacity and should be located in such a way that the performers can be viewed fully from every position of the seats. Currently, the *PKB* has some stages with different capacities located in one building; some are indoor, and others are outdoor.

The Daily Deputy Chairman of the *PKB* I Gede Arum Gunawan reported that during the 2023 *PKB* some performances took place in buildings belonging to the Indonesia Arts Institute of Denpasar, bordering north of the Bali Art Centre. The reason was that the number of afternoon and night performances exceeded the number of stages available. If the Ardha Candra open stage was used the small stages on its front wings (left and right) could not be used as they are close to the main stage. The buildings borrowed and belonging to the Indonesia Arts Institute of Denpasar were the Open Stage of *Nrtya Mandala*, the *Natya Mandala Building* and the *Citta Kelangen Building*. They were borrowed to break up the crowd at the Bali Arts Centre so that visitors would not only gather in one space. The other reason was that the small stage was used for the orchid exhibition, hence more performance stages were needed. This is one strategy applied by the government to manage availability of public spaces in the Bali Art Centre and that owned by Indonesia Arts Institute of Denpasar in accordance with their function in supporting the Bali Art Festival.

4.1.1 Ardha Candra

The Ardha Candra Stage is the largest. It is 7,200 square meters wide and can accommodate 7,000 viewers (Photo 2a and 2b). When the 2023 *PKB* was held, it was used as the stage for large performances such as *sendratari dance drama*, traditional music *gamelan*, *gong kebyar* parades, *bleganjur* competitions, and *bapang barong* competitions.

One of the advantages of the open stage is that it can accommodate a large number of viewers. One of its disadvantages is that when it rains the viewers are caught in the rain. The seats made available for the viewers are arranged sloping downwards so that the viewers sitting at the back can still watch the performers comfortably.



Photo 2a and 2b (above and below). The Ardha Chandra Open Stage (Photo sources: Triadnyani and Darma Putra)

4.1.2 *Wantilan* (the Balinese Traditional Hall)

Bale Wantilan, frequently referred to as *Wantilan*, is a building functioning as the hall where routine performances are held at the Bali Arts Centre. During the 2023 PKB one of the *wantilans* was made as a closed one with a capacity of 300 people (Photo 3). This public space was used for presenting various traditional arts from various regencies in Bali. The seats are made to be parallel and sloping so that the viewers cannot be caught in the rain. It is equipped with a dressing room and a toilet. However, the walls of the *wantilan* were dull and peeling and needed to be repainted.



Photo 3. *Wantilan* or hall (Photo: Darma Putra)

4.1.3 *Ksirarnawa*

The *Ksirarnawa* Building is another closed building usually used for a variety of performing arts events (Photo 4). It is 5,550 square meters wide with a capacity of 525 seats. Ari Surya, a *Janger* dance performer, said that at the 2023 PKB the *Janger* dance was performed at *Ksirarnawa* Building. At that time, it was not judged to be a good place for performing traditional arts. The stage extended to the side, giving the impression that the edges were empty when a performance was held. It would be preferable for traditional arts to be performed at the *Ayodya* stage.



Photo 4. The Janger Performance at Ksirarnawa Building (Photo: Triadnyani)

According to Michelle (2012), the building used as a place for arts festivals should be equipped with a technical rider system (lighting, sound, and stage system), ticketing system, seat search system, a system providing information on how comfortable viewers are, an artistic side, a display lobby and good cleanliness. In 2023, the stages at the Bali Arts Centre already had artistic sides decorated with Balinese carvings. They were designed to be like a typical Balinese building, giving the impression of comfort. The technical rider system used was adequate and fully supported by the government of the Bali Province.

In addition to paying attention to the aspects of equipment and comfort, the management strategy of the public space in general and the management strategy of the cultural festival stage in particular should also heed the security aspect. Apart from that, these places would also require wide entrance and exit access to avoid jostling among viewers, that could be fatal in case of an emergency. The exit access should be made in such a way that it will not hinder the evacuation of viewers should at any time anything occurs to disrupts security or a natural disaster occur requiring mass evacuation (Perdana *et al.*, 2023)

4.1.4 *Kalangan Ayodya*

Kalangan Ayodya is an open stage. It is 300 square meters wide with a 300 seats capacity (Photo 5). Every time the *PKB* is held, it is used for performing traditional dances and performances. This stage is curved in shape so that viewers can see the performance from every angle.



Photo 5. *Kalangan Ayodya* (Photo: tatkala.co, 2023)

4.2 *The Public Space Supporting Facilities*

4.2.1 *Accessibility*

Entrance access plays an important role in connecting the public space with the areas around it as it ensures that everybody can use the space easily and safely. It is important to note that although the entrance access is not a main public space, how it is designed and where it is located should refer to the public space principles such as inclusiveness, security, and ease of use. Good access will enhance the quality of the public space as a whole and encourage more people to use it.

The study conducted by Li, Dang and Song (2022) emphasizes that accessibility should refer to the physical and psychological access to the public space. Psychological access is more important in creating a dynamic environment. Accessibility does not only enable visitors or people to enter the public space easily, but it is also intended to create a friendly and comfortable atmosphere motivating visitors or people to come to the public space. Based on what was observed during the 2023 PKB, it was seen that visitors found it difficult to access the public spaces available at the Bali Arts Centre. The reason was that there were so many visitors, especially in the afternoon and at night that they were forced to jostle to enter the venue.

As far as the aspect of accessibility is concerned, the public space should be easily accessed by everybody, including people with disabilities (Pratomo, Soedwihajono and Miladan, 2019). In 2023, The Bali Arts Center was equipped with wheelchair access, meaning that those with disabilities may enter the area. The Bali Arts Centre is very close to the main road, hence making it easily

accessible (Photo 6). However, in 2023, there was no public transportation for people to reach the venue and the visitors had to rely on private vehicles such as motorcycles or cars. This situation resulted in serious traffic jams. Nonetheless, people enthusiastically welcomed the *PKB*. Taman Ismail Marzuki has relatively easier access than the Bali Arts Centre. Jakarta has public transportation leading to the location; however, the accessibility to the Bali Arts Centre is more limited especially for visitors from outside Denpasar (Rinjani, 2020).



Photo 6. The Entrance to the Bali Arts Centre when *PKB* was held in 2023 (Photo: Tjahjandari)

4.2.2 The Parking Area

The parking area of a cultural festival should be wide enough to accommodate the visitors' vehicles. If the parking area is inadequate, many visitors will decide not to visit the festival as they would be unable to find safe parking places. The other important aspects related to the parking area are security and the parking fee (Parmar, Das and Dave, 2020). In 2023, the parking area at the Bali Arts Centre could be said to be safe enough as it was guarded by several parking attendants. One of its weaknesses was that it was not wide enough; however, those living close to the Bali Arts Centre opened their yards to visitors to park their vehicles. I Wayan Jendra was one of the people living around the Bali Arts Centre that allowed their yards to be used as visitors' parking. In 2023 those who parked their vehicles in his yard were charged Rp. 5,000 per vehicle. At that

time his yard could accommodate some 50 motorcycles. Putu Maesa, one of the parking managers, stated that the owners of the other houses also charged Rp 5,000 per motorcycle to park in their yards. They could earn Rp. 500,000 on a busy day; however, if less busy, they could still earn Rp. 300,000 per day.

In 2023 the parking fee ranged from Rp. 5,000 to Rp. 10,000, double or triple of the normal cost. As it had in past years, the situation equally benefited those living close to the Bali Arts Centre who opened their yards for visitors' parking, the visitors and the management. They were benefited as they could earn additional income from the visitors who parked their vehicles in their yards while the increase in visitors' number benefited the management. However, the parking area prepared by the management was still inadequate in 2023 for such a large arts festival. I Gusti Made Budiayasa, a visitor from Sesetan, stated that the parking area at the Bali Arts Centre was seriously inadequate. It is this that has inspired the relocation of the Bali Arts Centre to the Klungkung Regency where the *PKB* can be held. Gede Arum Gunawan stated that it was a very good plan.

The development of the new Bali Arts Centre is intended to optimize the effort to strengthen and advance Balinese culture. It is also intended to prepare activity space and better and comfortable facilities and infrastructure not only for performers but also for viewers. With a wide parking area traffic jams will be avoided as all visitors' vehicles would be accommodated. Apart from that, the *PKB* is also a festival to document, protect, and file various Balinese cultural resources and this can be achieved by building various attractive, thematic, informative and educative museums. This is an important cultural investment requiring support from all parties.

4.2.3 Information Signs

It is necessary for the committee to prepare information signs, for example, the public space site plan, so that the *PKB* can be held successfully. There are several important points related to the site plan. First, visibility; the site plan should be located in an easily visible area. As an illustration, it should be located at the main entrance or at the main road intersection of the area where *PKB* is to be held.

Based on what was observed during the 2023 *PKB*, the site plan of the Bali Arts Centre had been prepared and installed (Photo 7). Unfortunately, it was not easily visible. Second, the site plan should be large enough to be visible from a reasonable distance. In 2023, it turned out that it was still difficult for visitors to see it. Third, lighting. The location plan should have sufficient lighting, especially when events last into the evening. In 2023, the location plan could not be clearly read by visitors at night.



Caption

- | | |
|---|--|
| 1. The South Door | 20. The Shrine |
| 2. The Shrine 'Penunggun Karang' | 21. The Water Tower |
| 3. The Shrine 'Penunggun Karang' | 22. The Cassten Battery |
| 4. The Canteen | 23. The Painting Studio |
| 5. The Parking Area | 24. The Electrical Relay Station |
| 6. The Bridge | 25. The Children's Area |
| 7. The <i>Kumbakarna Karebut</i> Statue | 26. The Library Building |
| 8. The Balinese Traditional Hall 'Wantilan' | 27. The <i>Pepaosan</i> Hall |
| 9. House of the Artists | 28. The <i>Dalem Pangulu</i> Temple |
| 10. House of the Management | 29. The <i>Selonding</i> Hall |
| 11. The Statue Studio | 30. The <i>Ayodya</i> Arena |
| 12. The Demonstration Hall/'Bale Panjang' | 31. The <i>Gajah Mina</i> Bridge |
| 13. The Craft Building | 32. The Gate |
| 14. <i>Kala Raksa</i> | 33. The Parking Area for Artists and Committee |
| 15. The Exhibition Hall | 34. The <i>Ardha Candra</i> Open Stage |
| 16. <i>Bale Kambang</i> | 35. The <i>Angsoka</i> Arena |
| 17. <i>Bale Gili</i> | 36. The <i>Rana Kanda</i> Arena |
| 18. The <i>Udiyana Ratnalaya</i> Garden | 37. The Canteen |
| 19. The Statues of <i>Giri Putri</i> ,
<i>Bagawan Gangga</i> , <i>Dewi Gangga Soma</i> | 38. The <i>Ksirarnawa</i> Building |
| | 39. The <i>Madya Mandala</i> Arena |
| | 40. The Front Stage of <i>Gedung Kriya</i> |

Photo 7. The Bali Arts Centre Location Map (Source: Dinas Kebudayaan Provinsi Bali, 2023)

Fourth, the location plan should be clearly designed. In 2023, it did not use any color and easily understood symbols; the font used should be clear and large enough. Fifth, current information. The location plan should be renewed whenever there is a change in location, event or facility. Sixth, strategy placement. During the 2023 *PKB* the local plan was not placed in several strategic places of the area. It was only placed in the front area. Seventh, digital version. In 2023, the management used a digital version that could be accessed through visitors' cellphones. Eighth, the language used. In 2023, the location plan was not made in two languages, namely, Indonesian and English. It should have been bilingual to enable both local and foreign visitors to easily understand it. Last, orientation. In 2023, the location plan was already prepared based on the real direction (the north on the map corresponded to the actual north direction).

4.2.4 *The Food Stalls*

When a *PKB* is held, the public space must be equipped with an appropriate infrastructure such as food stalls complete with seats. Based on the information obtained from the Bali Arts Centre management, in 2023 the food and beverage stalls were coordinated by the Department of Marine and Fisheries Affairs that had the authority to decide and organize the number of food and beverage stalls. At that time there were some 34 food and beverage stalls throughout the Bali Arts Centre (Photo 8). They varied and sold food and beverages at affordable prices. Although there was a variety of different foods, however, most sold typical balinese food such as roast pig, *ayam betutu*, *tipat blayag*, pork satay, *kakul* satay, *tipat cantok*, *daluman*, *bulung*, and a variety of Balinese cakes. Non-typical Balinese food was also available. Unfortunately, the number of seats available was still limited; as a result, many visitors could not consume what they bought there or they only bought snacks. As a consequence many visitors lost interest in buying food, making for an irregular economic circulation. Fortunately, there were many verandas where visitors could consume their food..

The number of seats available in a stall is very crucial at a festival. In 2023, food hygiene was another cause of visitors' complaints. Food was displayed in the open and covered in flies. The food stalls located next to the night market were also the subject of complaints because of the dust. The Department of Marine and Fisheries of the Bali Province and the Department of Health Affairs took measures to prevent visitors from becoming sick due to unclean foods The management prioritized cleanliness as well as the aesthetic display of the food.

During the one month long 2023 *PKB*, transactions involving Small, Micro, and Medium Enterprises totaled Rp. 10 billion. The transactions involving Small and Medium Industrial Products and the Small, Micro and Medium Enterprises

totaled more than Rp. 8 billion, and the transactions involving culinary activities such as the sale of *blayag*, roast pig, and the other culinary products totaled Rp. 2 billion. The transactions involving bamboo crafts totaled Rp. 20 million, and the transactions involving the sale of clothes totaled Rp. 380 million (Saputra, 2023) (Photo 8).



Photo 8. The Food Stalls at PKB (Photo: Turita)

4.2.5 The Garbage Bins

Garbage bins should be provided at all strategic points to minimize careless disposal and to avoid piling up of garbage disturbing the view. A dirty and smelly festival venue may keep visitors' away. It may also be the cause of visitors' dissatisfaction. During the 2023 PKB, the writer observed that several garbage bins had been prepared in various points, thus avoiding garbage pile-up. However, it was further observed that some visitors disposed of their rubbish carelessly. This indicates that it is important to appeal to the public not to dispose of garbage carelessly, for example, by having a notification saying, 'No Littering'. In 2023, there was no such notification. Employing cleaners who worked regularly in the PKB area was the solution to overcome waste problems. However, the Bali Government had requested that those who were given the opportunity to sell food and beverages should not use plastic straws, plastic bags, and styrofoam when serving their food.

4.2.6 The Gardens

The environment of the Bali Arts Centre is beautiful, as reported by Gede Wirawan, one of the visitors from Blahbatuh. At the 2023 PKB, there were many trees, plants and grass growing around the place, keeping the place cool during

day time. This was an advantage as the visitors were not prevented from visiting the festival during the day thanks to the coolness of the place. The gardens and the small river dividing the Bali Art Centre also contributed to the natural atmosphere. A garden does not only refer to an open space where plants and trees grow, but it also refers to the activities taking place in it that contribute to the function of the trees. However, the disadvantage of a location with many trees is the fallen leaf litter. The green and shady environment can also make the visitors of the PKB feel comfortable, especially when coming from any hot and stuffy urban areas. They hope that visiting the PKB can make them feel better.

4.2.7 The Toilets

Ideally, a public space should be equipped with a sufficient number of clean toilets. In 2023, the Bali Arts Centre had 20 toilets throughout the buildings. Compared to the number of visitors, it needed many more toilets. In 2023, the cleaners cleaned the toilets every 15-30 minutes. Unfortunately, the visitors of such a large event had no awareness of the need to keep the toilets clean. According to Witari, several toilets were badly damaged; their doors could not be closed and had to be wedged from the inside. In addition, according to *Tribune Bali*, there were several visitors who did not flush the toilets after defecating; some also threw tissue and sanitary napkins into the bowl, causing the toilets to become clogged.

4.2.8 The Dressing Rooms

The performers' dressing rooms are sometimes forgotten in the public space facility management, even though they play an important role in the continuity of an arts festival such as the PKB (Photo 9). In 2023, every building/hall at the Bali Arts Centre was equipped with dressing rooms for performers. Witari, an *arja* dancer, who performed at *Kalangan Ayodya*, said that a sufficient number of dressing rooms were prepared in the north part for the *arja* performers (the dancers, the *gamelan* players, and crew totaling more or less 40 performers). The dressing rooms were equipped with air-conditioners, big mirrors, and electronic equipment. The floors were covered with carpet. According to Arie Surya, a *Janger* performer, the dressing room of the *Ksirarnawa* building was in sufficiently good condition. It was wide and equipped with air conditioning. In order to perform professionally, he and the other performers needed a good dressing room that could support their performance and their evaluation of the PKB committee's performance. Performers are also an important element of PKB and should not be neglected.

The performers did not only come from Bali but they also came from the other parts of Indonesia and other countries.



Photo 9. The Dressing Room of the Ksirarnawa Building (Photo: Triadnyani)

4.3 Space Management and Arts Curation

Year after year the government has had to manage the public space of the Bali Arts Center when the *PKB*, an event always warmly welcomed by the community, is held. It turns out that the Bali Arts Center, considered very large when it was built, can no longer accommodate the constantly growing *PKB* programs. The arts events are selected by artists, cultural practitioners, and academicians, whereas the government, as the management, is responsible for public space planning. The use of stages owned by Indonesian Arts Institute next to Bali Art Centre has been strategic, not only to make the Bali Arts Festival well managed but also to maximize the use of government owned facilities that share the responsibility in preserving and advancing Balinese Arts and Culture.

This study shows that there is a clear awareness that public space management is as important as the art curation in making the *PKB* program a success. Since the Bali Arts Centre was built in 1973 and up to 2023, as a

public space, it has accommodated various *PKB* activities. When the *PKB* was held in 2023, the Department of Cultural Affairs of the Bali Province, the Department of Marine and Fisheries Affairs and the Department of Trade and Industrial Affairs worked together to manage the public space of the Bali Arts Centre. They discussed how the *PKB* should be performed in an integrative manner through several meetings. The management of the public space and its supporting facilities was coordinated by the Regional Technical Service Unit of the Department of Cultural Affairs of the Bali Province.

From the results of the analysis of the main public space, several advantages and disadvantages could be identified as follows: first, stage types and space capacities varied. The Bali Arts Center has both open and closed stages with different seating capacities, allowing various performance types to be performed, depending on the performance type and the number of visitors possibly attending. The closed stage, such as the traditional Balinese Hall 'Wantilan', could protect the viewers from the rain, whereas the open stage, such as the Ardha Chandra Open Stage, gives a unique outdoor experience, notwithstanding its vulnerability to the elements. Third, as far as the acoustic and technical adjustments are concerned, the lighting and the sound effects would be better organized in the Ksirarnawa Building than in the Ardha Candra Open Stage. It is more difficult to organize layout in the closed stage than in the open stage. That was a cause of complaint by many performers.

Fourth, access and evacuation. Particular attention needs to be paid to the access and emergency evacuation plans. Fifth, conflicting schedules. Scheduling could be a problem as to what performance takes place in what stage, as there were different stages and different performances. Last, the cultural value. The unique design of every space in every stage reflected the Balinese architecture and cultural values. Being able to identify the advantages and disadvantages of the public space at the Bali Arts Centre, the public space could be optimally used and the quality of services for its visitors could be improved.

5. Conclusions

Several conclusions could be drawn based on the results of the analysis of the supporting facilities of the public space at the Bali Arts Centre. First, accessibility. The access to the Bali Arts Centre has failed to fulfill universal standards, especially at the weekend. No entrance fee was one of the reasons for the increased number of visitors. On the other hand, such a situation made it easier for visitors from every walk of life to come and enjoy the performances without any restriction. The Bali Arts Centre also supports inclusiveness for people with disabilities. The parking area was not representative as there was no sufficiently wide space for visitors to park their vehicles. Local people and

foreign tourists came to visit the Bali Arts Centre. As the area of the Bali Arts Centre, where such a colossal art and cultural festival was held, was inadequate, the plan of relocating the public space of the Bali Arts Centre to Klungkung Regency has been warmly welcomed. Second, toilets. Keeping the toilets clean was a tough challenge. The reasons were (1) the limited number of toilets for many visitors and (2) the visitors neglect to abide by the regulations. Third, the garbage bins. These should be efficiently managed so that bad smells could be avoided. Fourth, it was expensive but necessary to look after the garden regularly. In addition, it was vulnerable to any damage during such a large event. Last, the performers' dressing rooms were too narrow to accommodate them all during such a large event. This could lead to conflicting schedules especially when several performances took place concurrently. If the dressing room was too small or full, the performers' privacy would be neglected. Furthermore, the necessity to have an adequate security system to avoid any loss of property.

Understanding of the importance of the management of the main public space supporting facilities could improve comfort and enrich the visitors' experience. It could also support the program continuity and increase the attractiveness of the Bali Arts Centre. The understanding of such disadvantages and advantages could help the management to improve the quality of the supporting facilities of the public space at the Bali Arts Centre as a whole. The study concludes that the government has realized that improving the public space and the Arts Centre supporting facilities proves that public space management is as important as the arts curatorial process to preserve the quality of the PKB and public viewing experience.

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