

BUILDING A CREATIVE ECONOMY THROUGH PERSONAL NARRATIVE TOURISM THEATRE

✉Ni Made Ruastiti*

*Dance Program, Faculty of Performing Arts, Indonesian Institute of the Arts (ISI Bali),
Denpasar, Indonesia

✉Email : maderuastiti@isi-dps.ac.id.

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Abstract

Tourism Theatre in Bali demonstrates a paradigm shift in the creation of performing arts, from entertainment to a creative economy development strategy deeply rooted in local culture. One emerging innovative model is personal narrative tourism theatre, as seen in Lampah Laku Jro Sadi, performed at the artist's family pavilion in Gianyar. This work combines the artist's life journey with local traditions, domestic spaces, and community engagement, resulting in an authentic, intimate, and meaningful cultural tourism experience. This research examines how artist biographies, cultural symbolism, and the transformation of private space into public space can create a sustainable creative economy ecosystem. A qualitative approach is used through ethnography and site-specific performance, with data collection consisting of in-depth interviews, performance observations, and socio-economic context analysis. Research findings demonstrate that personal narratives can strengthen cultural identity while opening new opportunities for creative economic development. Families and local communities are involved as managers, artisans, artistic designers, and cultural guides; domestic spaces are reimagined as venues for cultural experiences; and ritual elements are presented in a commercial format while maintaining their sacred value. The novelty of this research lies in the concept of life-based tourism performance, which utilizes artists' life stories as cultural capital to create a new market for creative tourism, which not only stimulates the local economy but also maintains a balance between commodification and cultural preservation.

Keywords: *Creative Economy; Tourism Theatre; Personal Narrative; Socio-Cultural; Cultural Tourism*

BACKGROUND

Tourism performing arts in Bali have developed within a complex cultural dynamic, where art, tradition, and the tourism constantly negotiate their positions within shifting social and economic spaces (Pradana & Parwati, 2017; Pradana, 2018; Pradana & Arcana, 2020; Pradana et al., 2024; Pradana, 2025). Since the early 1970s, Bali has become a classic example of how local culture is reproduced for tourism purposes. Picard (1996) and Ruastiti (2010, 2025) note that Balinese performing arts have undergone an intensive process of “cultural staging,” in which performances such as *Barong*, *Legong*, and *Kecak* are adapted to the logic of the tourism market. This situation aligns with MacCannell’s (1976) notion of staged authenticity, wherein culture is polished to appear “authentic” to outsiders while simultaneously moving further away from its original context.

Within the framework of cultural performativity, Victor Turner provides a highly relevant analytical lens. Turner argues that ritual and performance possess

transformative power that emerges only within liminal conditions. He writes, “Liminality is a realm of pure possibility, where novel configurations of ideas and relations may arise” (Turner, 1982, p. 44). However, when liminal rites or symbols are moved into commercial arenas, they lose this transformative potential. Turner warns that commodified ritual risks the “obliteration of meaning,” leaving behind only its outer form. In Bali’s tourism context, many performances experience precisely this condition: symbols and rites that were once sacred have shifted into aesthetic decorations devoid of their original social and spiritual force.

Alan Merriam offers another crucial perspective on the relationship between function and meaning in performance. In *The Anthropology of Music*, he asserts that “function precedes form” (Merriam, 1964, p. 33), implying that artistic forms inevitably change when their social functions change. When the ritual and communal functions of dances such as *Rejang* or *Sanghyang* are replaced by entertainment purposes for tourists, their meanings and even their forms can no longer be preserved. This phenomenon is evident in the daily commercial staging of the *Barong & Kris Dance* in Batubulan, performed multiple times a day regardless of its original function as a protective ritual.

Amid these dynamics, an alternative model has emerged in the form of personal-narrative-based tourism theatre, which foregrounds the biography of the artist, the domestic space, and community participation as the core of performance (Ruastiti, 2023). A compelling example is *Lampah Laku Jro Sadi*, presented in the family pavilion of the artist in Gianyar. This performance not only narrates *Jro Sadi’s* life journey but also creates an intimate experience through the use of domestic space, personal objects, and direct interaction between the artist, family members, and audience. This approach resonates with Adrienne Kaeppler’s concept of identity choreography. Kaeppler states, “Dance is a way of defining who people are, and how they relate to each other within a social structure” (Kaeppler, 2007, p. 13). In this context, *Jro Sadi’s* life story becomes not only dramatic material but also a means of affirming cultural identity, social relations, and family memory that shape the tourism experience (Ruastiti, 2025).

The transformation of domestic space into a public performance arena can also be examined through Pierre Bourdieu’s theory of cultural capital. Bourdieu explains that “cultural capital exists in three forms : embodied, objectified, and institutionalized” (Bourdieu, 1986, p. 47). In *Lampah Laku Jro Sadi*, these three forms coexist: embodied capital in *Jro Sadi’s* artistic skill, objectified capital in artifacts and the family home as repositories of memory, and institutionalized capital through community and tourist recognition. Bourdieu further notes that cultural capital can be transformed into economic capital when organized within an appropriate social structure. In this sense, life narratives, domestic space, and family networks may function as creative economy assets when curated within a culturally sensitive tourism performance (Ruastiti, 2020; Ruastiti, 2021).

This personal-experience-based approach resonates with Pine & Gilmore’s (1999) concept of the experience economy, which argues that “the most valuable experiences are those that are personal, memorable, and emotionally engaging.” Within this framework, personal-narrative theatre offers a competitive advantage

over mainstream tourism performances : it offers intimacy, emotional engagement, and a deep sense of cultural proximity. Tourists do not merely become spectators but “cultural guests” invited to immerse themselves in the artist’s social world and family memory (Ruastiti, 2017; Ruastiti, 2020).

At the same time, this model serves as a form of resistance to cultural commodification. Instead of pulling art away from the community into commercial tourism stages, the personal-narrative model brings tourists closer to the community. They are invited to experience domestic space, observe artistic processes, and understand traditional values through lived experience. This contrasts sharply with mainstream tourist performances, which often present standardized aesthetics detached from cultural roots.

Nevertheless, this model also raises several critical questions: To what extent can a life story be performed without commodifying personal experience? How can the sacred boundaries of domestic space be maintained? How can ritual and symbolic integrity be preserved within a tourism context? These are the essential questions underpinning this study. Guided by ethnographic and performance-analytic approaches, this research aims to examine how personal narratives are constructed within tourism theatre; how domestic space is negotiated as performance space; how cultural capital is managed and converted into economic capital; and how families and communities build a sustainable creative economy ecosystem. These inquiries contribute meaningfully to the study of tourism performing arts, creative economy development rooted in local culture, and culturally grounded modes of heritage preservation.

RESEARCH METHODS

The study of the personal-narrative tourism theatre *Lampah Laku Jro Sadi* was conducted using a qualitative and ethnographic approach, as the object of inquiry encompasses not only the performance itself, but also the artist’s life, domestic space, and the social networks that shape his creative processes. A qualitative approach was chosen to capture subjective and symbolic meanings, as well as lived experiences that cannot be reduced to numerical data. As Creswell emphasizes, qualitative research enables an in-depth exploration of “the meanings individuals ascribe to their social reality.”

During the research process, the researcher alternated periods of residence in Jro Sadi’s household environment to observe daily activities, creative processes, and interactions among the artist, his family, and the surrounding community. The study relied on participant observation, attending rehearsals and the full staging of *Lampah Laku Jro Sadi* from preparation to final performance. Observation followed the spatial flow of the performance, beginning from the *bale dangin*, moving through the courtyard, into the *bale gede*, and finally to the kitchen, mirroring the sensory journey experienced by visitors. This method reflects Richard Schechner’s principle that performance must be “read through the body, the space, and direct experience,” not merely through text or dialogue.

In-depth interviews were conducted with *Jro Sadi* as the central figure of the

personal narrative, as well as with family members who served as narrators, spatial designers, and performers. Additional interviews involved villagers who participated as musicians, property makers, or cultural guides. Semi-structured interviews allowed the researcher to explore memories, emotional experiences, and local values embedded within the performance. In one interview, *Jro Sadi* explained why the childhood scenes were staged in the *bale tengah*: “This is where I first learned woodcarving with my father. This room holds memories.” His statement illustrates how domestic space contains layered memories that are subsequently translated into dramaturgy.

To understand the role of space in the performance, the study employed *site-specific performance studies* as developed by Pearson and Shanks. *Jro Sadi's* family pavilion was analyzed not merely as a physical setting, but as a “social body” filled with memory, symbolism, and artistic heritage. In this sense, space becomes a living dramaturgical actor. This perspective resonates with Pierre Nora’s concept of *lieux de mémoire*, where domestic spaces function as repositories of collective memory that record the life journeys of families and communities.

The symbolic structure of the performance was examined through theories of performativity and the anthropology of art. Victor Turner served as a primary reference for understanding liminal moments within the performance. Turner states that “liminality is a realm of pure possibility, where novel cultural configurations may arise.” The scene in which *Jro Sadi* recounts his youthful crisis, torn between tradition and modern life, constitutes such a liminal moment, later shaped into an aesthetic experience for the audience. This scene is reinforced by the use of masks and *gender wayang* accompaniment, enhancing its spiritual resonance.

Meanwhile, Alan Merriam’s theory on music and the social functions of art was employed to interpret the transformation of narrative form when personal biography is performed for tourists. Merriam’s assertion that “function precedes form” helps explain how changes in narrative function, from private family memory to public cultural storytelling, produce shifts in dramaturgy. This is evident in how the family consciously restructures the chronology of *Jro Sadi's* life to create a compelling dramatic arc. Thus, biography is not simply recorded linearly, but choreographed into performative experience (Ruastiti, 2010; Ruastiti, 2018; Ruastiti, 2021).

Pierre Bourdieu’s concept of cultural capital further illuminates the socio-economic structure of the performance. Bourdieu emphasizes that “cultural capital exists in embodied, objectified, and institutionalized forms,” all of which appear in *Lampah Laku Jro Sadi*. Embodied cultural capital is evident in *Jro Sadi's* lifelong skills in carving, singing, and puppetry; objectified capital is reflected in the wayang, masks, and spatial layout of the pavilion; institutionalized capital emerges through recognition by the village community and visiting audiences. These forms of capital are converted into economic capital through cultural tourism packages, demonstrating how personal narratives form the basis of a sustainable creative economy.

Analyses of identity and choreography draw on Adrienne Kaeppler’s assertion that “dance is a way of defining who people are and how they relate to each other within a social structure.” In *Lampah Laku Jro Sadi*, movement, space, and

narrative work together to reconstruct the identity of the family as heirs to Balinese ritual and carving traditions. Choreography therefore becomes not merely an arrangement of movement, but an articulation of communal identity staged within the domestic sphere (Ruastiti, 2010; 2018).

Data analysis followed the interactive model of Miles, Huberman, and Saldaña, which includes data reduction, data display, and conclusion drawing. Codes were organized into thematic clusters such as spatial memory, artifact symbolism, biography-as-dramaturgy, community participation, and creative economy transformation.

Concrete examples played a crucial role in bridging theory and field reality. The “Gajah Mina” mask used in the birth scene, for instance, was interpreted as a symbol of protection and familial *pamor*. The involvement of village children as young musicians highlighted the performance as a space of artistic regeneration. The role of Jro Sadi’s wife as narrator demonstrated that personal narrative is never purely individual—it is communal memory shaped by family and social environment. Through a fluid integration of field experiences and theoretical perspectives, this study illustrates that personal-narrative tourism theatre is not merely a performance, but a cultural practice that binds biography, space, community, and creative economy into a living and dynamic aesthetic form.

RESULTS AND DISCUSSIONS

The Artist’s Personal Narrative as a Reinforcement of Local Cultural Identity in Performance

This study reveals that Jro Sadi’s personal narrative in *Lampah Laku Jro Sadi* serves as a crucial foundation for strengthening local cultural identity through performance. The life narrative presented within the family’s domestic space not only reflects individual experience but also functions as a medium for articulating the collective identity of the Gianyar community. In this sense, the artist’s biography becomes a bridge connecting individual experience, cultural structures, and communal memory.

From Adrienne Kaeppler’s idea, cultural identity is formed through artistic practices that operate as “a way of defining who people are.” The findings demonstrate that each segment of *Jro Sadi’s* narrative reconstructs local cultural identity through symbols embedded in each stage of his life. When he reenacts his childhood years learning woodcarving with his father in the *bale tengah*, the scene does more than portray personal memory, it revitalizes the values of Balinese artistic families as heirs of intergenerational craftsmanship. Likewise, when he stages scenes of learning *wayang* and *gamelan*, his identity as a ritual artist is reinforced through domestic spatial symbolism, the sound of *gender wayang*, and the presence of family heirlooms. Kaeppler notes that dance and performance not only express identity but also *produce* identity through structures of movement, space, and ritual. These findings align strongly with *Jro Sadi’s* creative process.

Victor Turner’s theory of liminality is also instrumental in understanding the strength of the personal narrative. Turner writes that “liminality is a realm of pure

possibility” in which cultural transformation occurs. In this performance, several narrative moments display liminality that links personal experience with collective cultural identity. For instance, Jro Sadi’s confession of a spiritual crisis in his youth creates a reflective space where the artist’s essential experiences intersect with broader questions about sustaining Balinese tradition amid modernity. This liminal zone generates new interpretive possibilities for the audience and symbolically reinforces *Jro Sadi’s* legitimacy as a cultural bearer who continually transforms, rather than a static figure trapped in the past.

Meanwhile, Alan Merriam’s theory of the functions of art highlights how a personal narrative initially rooted in private memory shifts into public, educational, and ritualistic functions. Merriam argues that changes in function reshape artistic form, “function precedes form.” This is evident in how Jro Sadi’s life story is re-choreographed into a dramatic structure that is accessible and meaningful for tourists. What was once intimate family memory becomes a medium for cultural expression, tourist education, and heritage preservation. Yet, the transformation does not strip away cultural integrity, as the family and community remain the primary agents controlling the narrative and its presentation.

From Pierre Bourdieu’s idea, *Jro Sadi’s* personal narrative constitutes *embodied cultural capital* formed over a lifetime of carving, puppetry, and ritual artistry. When staged, this cultural capital transforms not only into symbolic capital, through recognition from the community and audiences, but also into social capital through strengthened networks and cultural legitimacy (Pradana et al., 2025a; Pradana et al., 2025b; Pradana & Jayendra, 2024; Pradana & Jayendra, 2025). Ultimately, this capital is converted into creative economic capital through performance ticket sales, the marketing of artworks, and cultural education packages. The conversion of cultural capital into economic capital is partly due to social approval (Pradana, 2021). Thus, the findings affirm that an artist’s personal narrative is not merely a life story but a cultural apparatus capable of activating local identity through performative means. It reinforces the legitimacy of tradition, revitalizes domestic space as a cultural site, and generates a more intimate, rooted, and dynamic model of cultural preservation. The authority of tradition, can revive domestic space as a cultural center, and produce a more familiar, rooted, and continuously developing preservation model (Pradana, 2023; Pradana et al., 2016; Pradana & Ruastiti, 2022; Pradana, 2012; Pradana, 2022). Personal-narrative theatre therefore emerges as an effective strategy for nurturing and strengthening local cultural identity within the shifting landscape of contemporary Balinese tourism.

Transformation of Private Space into a Public Tourism Space

The findings reveal that the transformation of *Jro Sadi’s* private family space into a public tourism arena is one of the most significant dimensions of *Lampah Laku Jro Sadi*. The family pavilion (*pendopo*), front courtyard, *bale dangin*, *bale gede*, and kitchen, spaces that previously served as everyday domestic areas, have become integral components of the performance’s dramaturgy. This transformation is not artificial; rather, it is deeply rooted in the memory, rituals, and social practices of the family across generations. The domestic space functions as a source of meaning, not

merely as a backdrop, which results in a tourism experience grounded (Pradana, 2024; Pradana et al., 2025).

Within the framework of site-specific performance theory as articulated by Pearson and Shanks, space is not simply a container of action, but a dramaturgical actor that shapes meaning, value, and experience. The findings demonstrate that the *bale dangin* serves both as the welcoming area for visitors and as a symbolic representation of family status within Balinese architectural structure. Here, visitors are introduced to the initial narrative of *Jro Sadi's* life journey. Symbolically, the *bale dangin* becomes a gateway into the family's memory. Its open architectural form allows visitors to feel an emotional proximity to the Balinese home environment, where art, family life, and ritual coexist as a unified whole.

Meanwhile, the *bale tengah* and *bale gede* function as the central stages for narrating *Jro Sadi's* phases of learning, creative development, and spiritual transformation. These spaces contain *memory layers*, as described by Pierre Nora's concept of *lieux de mémoire*, places that store traces of collective memory. In the context of *Lampah Laku Jro Sadi*, the *bale gede* is a witness to the artist's life, his early carving lessons, his meditative practices, and key milestones in his creative journey. When these spaces become the setting for performance scenes, visitors do not merely observe the narrative; they enter and experience the space where the memory resides. Thus, the transformation of private space into public performance space occurs through the merging of memory, narrative, and performativity.

The house courtyard and kitchen also play significant dramaturgical roles. The courtyard serves as a transitional space, linking childhood scenes to adulthood, and symbolizing the social openness of Balinese society as reflected in traditions such as *ngejot*, *nunas ica*, and communal labor (*gotong royong*). Scenes depicting traditional games, carving practice, or simple rituals reaffirm the relationship between household environment and local culture. The kitchen, typically considered a feminine domestic space, becomes a key narrative site when *Jro Sadi's* wife assumes the role of narrator. The kitchen is conceptualized as a site of family knowledge production, where stories, advice, and values are transmitted. Thus, feminine domestic space is elevated into a performative arena, expanding the meaning of the home as a source of cultural narrative.

From Bourdieu's perception, the domestic space of *Jro Sadi's* household reflects embodied and objectified cultural capital. Artifacts such as masks, *wayang*, family photographs, and carving tools serve not merely as stage properties but as forms of cultural capital inherently possessed by the family. When visitors enter the space, they interact directly with cultural objects that reflect the habitus of a Gianyar artist-family. This process transforms domestic space into a site of exchange where cultural, social, and economic capital intersect.

Turner's theory of liminality is also evident in this spatial transformation. A private space that is normally closed is opened to the public in a controlled manner. This creates a liminal zone in which the boundaries between the home (private domain) and tourism (public domain) become fluid. Visitors do not merely act as spectators; they become "cultural guests" entering a sacred family environment. Turner describes such spaces as potential sites of meaning-making, where new social relationships may emerge. Below is the artist's residence used as the performance

venue.



Figure 1. Private Home as Performance Venue
(Source: Sadi, 2024)

Overall, this study shows that the transformation of private domestic space into public tourism space is not merely an artistic strategy but a cultural practice that reinforces identity, enables intercultural encounters, and generates a sustainable creative economy ecosystem. The family home does not lose its sacred value; instead, it is empowered as a living cultural site deeply intertwined with the artist's personal narrative.

Community Involvement as a Creative Economy Ecosystem

The findings of this study show that community involvement in *Lampah Laku Jro Sadi* extends far beyond technical support; it forms the core of a creative economy ecosystem rooted in local cultural practices. The community, comprising the nuclear family, relatives, neighbors, youth groups (*sekaa teruna*), and village artisans, participates in nearly every stage of the production process, from preparing the performance space and crafting props to providing musical accompaniment and managing tourism packages. This collaborative involvement illustrates a model of community-based creative economy, where culture is not merely consumed but becomes a form of social and cultural capital collectively produced. Collaborative engagement can demonstrate that community-based creative activities make something not just an object of consumption, but a social and cultural capital that is created and owned together (Pradana, 2022; Pradana, 2023).

Within Pierre Bourdieu's theoretical framework, the community surrounding Jro Sadi constitutes a network of social capital that reinforces the sustainability of cultural practices. Bourdieu emphasizes that "social capital is the aggregate of actual or potential resources linked to possession of a durable network." The findings demonstrate that Jro Sadi's social networks, kinship ties, customary obligations, and

inter-artist friendships, provide both material and symbolic support in the form of labor, cultural legitimacy, and social trust. Village children, for instance, participate as young *gender wayang* players accompanying several scenes. Their involvement is not merely artistic contribution but part of a long-term process of local artistic regeneration. Thus, the performance's ecosystem emerges through the interaction between Jro Sadi's cultural capital and the community's social capital.

Alan Merriam's theory of the social functions of art further clarifies that art cannot exist separately from the social structures that shape it. Merriam asserts that the functions of art in traditional societies include education, emotional expression, social integration, and cultural continuity. The findings reveal that community participation fulfills not only economic objectives but also these essential social functions. Local women routinely prepare traditional meals for visitors, creating an atmosphere of hospitality inseparable from Gianyar's cultural values. Village children who perform music learn discipline, responsibility, and creativity, making the performance an informal pedagogical space. In this way, the performance becomes a medium for cultural transmission and character formation for younger generations.

From Victor Turner's perspective, community involvement generates a sense of *communitas*, a temporary egalitarian space where social roles become fluid and solidarity deepens. Turner notes that "communitas emerges where social structures are momentarily suspended." Field observations show that during rehearsals and performances, social boundaries soften: a father who is ordinarily a farmer may take on the role of lighting operator; a youth who usually assists in temple rituals becomes a property handler; a woman who normally works in the kitchen becomes a supporting narrator. These situations demonstrate that the performance creates a liminal space that fosters collective creativity and solidarity.

The concept of the creative economy is clearly reflected in community involvement as well. Artistic production, event management, craft-making, and local culinary services generate new economic value unattainable through mass-tourism models. The cultural products generated go beyond ticket sales to include carving workshops, miniature mask sales, music lessons for visitors, and guided tours of the artist's home studio. Collectively, these activities form a culturally grounded value chain within the creative economy. This model demonstrates that the community is not a passive recipient of economic development but an active cultural value producer.

Overall, this study affirms that community participation in *Lampah Laku Jro Sadi* creates a sustainable creative economy ecosystem. The community not only strengthens the cultural legitimacy of the performance but also ensures a fairer distribution of economic benefits, provides opportunities for intergenerational learning, and supports the continuity of traditional arts in the modern tourism era. Community involvement is therefore not merely a production strategy; it is the foundation of cultural sustainability itself.

Discussion

The discussion of this study centers on three key findings : first, how the artist's personal narrative becomes a source of cultural legitimacy and a reinforcement of local

identity; second, how the family's private space is transformed into a public tourism arena without losing its sacred value and collective memory; and third, how community involvement establishes a sustainable creative economy ecosystem. These three dimensions are deeply interconnected and together create a distinctive model of personal-narrative tourism theatre that is culturally grounded and adaptive to the contemporary development of Balinese tourism.

Jro Sadi's personal narrative plays a role far beyond that of a simple life story; it serves as a cultural representational strategy that positions the artist as an active agent in the transmission of tradition. This aligns with Adrienne Kaeppler's (2007) argument that performing arts serve as "a way of defining who people are and how they relate to each other within a social structure." In *Lampah Laku Jro Sadi*, the narratives of childhood, apprenticeship, spiritual experience, and artistic journey collectively affirm his identity as a traditional artist whose life seamlessly interweaves art, family, ritual, and everyday existence.

The uniqueness of this personal narrative lies in its construction of cultural identity through lived experience. Identity is not built through abstract symbols but through concrete events : learning woodcarving in the *bale tengah*, carving his first mask with his father, performing wayang in village rituals, or undergoing spiritual discipline in a meditation room. These scenes represent not only the artist's self-narration but also the cultural values of Gianyar, perseverance, reverence for ancestors, human-nature relationships, and everyday spirituality.

Within Victor Turner's (1982) framework, the personal narrative contains liminal moments that allow for meaning transformation. The scene in which *Jro Sadi* recounts his youthful crisis as an emerging artist reveals liminality that "shakes" the audience, prompting reflection on the relationship between tradition, modernity, and identity. This liminal space becomes a medium through which cultural identity is not merely preserved but creatively renewed.

Meanwhile, Merriam's theory of the functions of art explains how personal narratives originally rooted in private memory shift into public, educational, and representational functions. When these narratives are performed, their form adapts to their new function, reflecting Merriam's principle that "function precedes form." Thus, the staging does not simply imitate life events but transforms them into tools for cultural education and *cultural storytelling* for both locals and tourists.

From Bourdieu's perceptions, *Jro Sadi's* personal narrative constitutes embodied cultural capital cultivated throughout his life. When performed, this capital gains social legitimacy as symbolic capital, strengthening the cultural identity of his family and community. Therefore, the personal narrative becomes a key element in asserting cultural identity while simultaneously forming the aesthetic foundation of the performance itself.



Figure 2. The Artist's Daily *Wayang* Practice Presented as Tourism Theatre
(Source: Sadi, 2024)

The second major finding reveals that *Jro Sadi's* domestic space functions as a central element shaping the aesthetics and meaning of the performance. The *pendopo*, *bale dangin*, *bale tengah*, *bale gede*, courtyard, and kitchen are not merely scenic backgrounds; they are *sites of memory* that preserve the lived experiences and cultural history of the family (Nora, 1989; Ruastiti, 2018). The transformation of these domestic spaces does not simply create intimate experiences for the audience, but also strengthens a sense of authenticity that conventional theatre stages cannot replicate.

Within site-specific performance studies, space is not passive; it “speaks,” shaping the atmosphere, rhythm, and dramaturgical logic (Pearson & Shanks, 2001). *Lampah Laku Jro Sadi* embodies this understanding: the *bale dangin* welcomes visitors while symbolizing the family's legitimacy and status; the *bale tengah* revives memories of *Jro Sadi* learning to carve; the *bale gede* becomes both a spiritual space and a transitional chamber between life chapters; and the kitchen emerges as a feminine narrative space that highlights the wife's role within Balinese cultural structure. In this way, the private home becomes a performative medium that materializes local identity, memory, and cultural values.

This spatial transformation can also be understood through Turner's concept of liminality. The family home becomes a liminal zone that blurs the boundaries between the private and the public. Tourists are not positioned as distant observers but as “cultural guests,” invited to enter and experience the emotional and social dynamics of the domestic sphere. The opening of private space creates *communitas*, a temporary egalitarian relationship that connects the artist, family, community members, and tourists through shared emotional engagement.

From Bourdieu's idea, the domestic space functions as *objectified cultural capital*. Artefacts, spatial arrangements, heirlooms, and artworks housed within the home are cultural objects that carry profound symbolic value. When visitors interact with these spaces and objects, they engage not merely in observation but in a lived cultural experience. This transformation shows that the home is not merely a repository of knowledge; it becomes part of the creative economy's value chain.

The third dimension concerns community involvement, which forms the backbone of the creative economy ecosystem. The findings demonstrate that family

members, neighbors, young artists, artisans, and village women participate in every stage of production, from crafting props and producing music to preparing spaces, welcoming guests, selling crafts, and providing local cuisine. From Bourdieu's opinions, this generates social capital that strengthens both cultural and economic sustainability.

The creative economy framework, as articulated by John Howkins and supported by various UNDP cultural policy reports, positions creativity, culture, and community-based economic activities as mutually reinforcing pillars. In this view, the creative economy is not merely the production of goods but a process of generating value from the interplay of imagination, tradition, and social collaboration. The findings clearly show that *Lampah Laku Jro Sadi* exemplifies how these pillars integrate harmoniously within a living performance ecosystem.

First, the performing arts generate experiential value. Tourists do not merely watch; they experience Jro Sadi's life journey by physically moving through domestic spaces saturated with memory. This aesthetic experience has economic value because it is unique, intimate, and impossible to replicate elsewhere.

Second, carved artefacts, masks, puppets, and wood sculptures, produce material value. These works are not simple crafts but *objectified cultural capital*, blending aesthetics, narrative meaning, and hereditary craftsmanship. Tourists may purchase these artworks as extensions of their cultural experience.

Third, local cuisine prepared by village women provides hospitality value, enriching the performance atmosphere while showcasing domestic roles as integral to cultural economy. The simple yet meaningful dishes express familial warmth and create economic opportunities for women in the village.

Fourth, cultural education activities, such as carving workshops, mini-wayang demonstrations, and dialogues on artistic processes, generate intellectual value. These activities deepen tourists' cultural understanding and cultivate reflective, appreciative cultural learning.

Fifth, the domestic space itself generates atmospheric value, which becomes one of the performance's greatest appeals. The architecture of the *pendopo*, the scent of wood shavings, the sound of gamelan emerging from family quarters, and the presence of sacred family objects create a multisensory atmosphere unattainable in commercial venues.

Sixth, community involvement produces social and collective value. Youth musicians, women preparing food, artisans creating props, and family members serving as cultural guides form a participatory ecosystem that strengthens solidarity, pride, and creative capacity. This social value underpins economic sustainability by ensuring that income circulates within the community, rather than concentrating in the hands of a single individual.

Thus, the ecosystem created through *Lampah Laku Jro Sadi* not only generates direct income but positions the community as an active producer of cultural value. This model demonstrates that a personal narrative combined with domestic space can create a multidimensional value chain, economic, aesthetic, and social, supporting long-term cultural sustainability amid Bali's evolving tourism dynamics (Ruastiti, 2018; 2020).

From Merriam's viewpoint, community roles reflect the integrative social

functions of art: education, socialization, and cultural transmission. Village children learn discipline through music; women find expressive space in culinary and narrative roles; and young men contribute to artistic production. The performance becomes a social arena that binds creativity, solidarity, and local values.

Turner further explains how community involvement creates *communitas*, spontaneous solidarity emerging during creative processes. Throughout rehearsals and performances, social status becomes temporarily fluid: farmers become lighting technicians, housewives become narrators, and village youths become musicians. Formal structures dissolve within the performance's liminal space, enabling the emergence of creative solidarity that strengthens social cohesion.

These three findings are not separate sets of observations; they reinforce one another. Personal narrative provides cultural legitimacy; domestic space provides the performative context; and community participation provides creative energy and social grounding. Together, these elements form a culturally sensitive model of personal-narrative tourism theatre, one that avoids excessive commodification and supports a sustainable creative economy. This model stands as an alternative to mass tourism performances often criticized for losing context and authenticity. *Lampah Laku Jro Sadi* demonstrates an aesthetic that is rooted, intimate, and participatory, an example of cultural innovation aligned with Balinese values.

This study provides significant contributions to theoretical development within performing arts studies, cultural anthropology, and creative tourism. The findings reinforce the relevance of classical theories, Turner, Merriam, Kaeppler, and Bourdieu, while simultaneously opening pathways for new conceptual developments in contemporary Balinese cultural contexts.

Extension of Turner's theory of liminality. The study shows that liminality does not occur solely in traditional rituals or formal stages. It also emerges in domestic spaces transformed into cultural encounter zones. *Jro Sadi's* home becomes a "hybrid liminal space" where boundaries between private and public, sacred and profane, tradition and tourism become fluid. This expands theoretical understandings of liminality within creative economy contexts.

Expansion of Kaeppler's concept of identity choreography. While choreography has traditionally been understood through dance and ritual performance, this study shows that biography itself can be choreographed as identity. Personal narratives become a form of social choreography that articulates individual, familial, and communal identity. Broadened interpretation of Merriam's functional theory of art. The findings reveal that art's educational, social, and spiritual functions remain intact, even within tourism, when performances are grounded in lived experience. Tourism does not inherently diminish function; rather, function reshapes form. Complex application of Bourdieu's cultural capital theory. In the context of the creative economy, the transformation of embodied, objectified, and institutionalized cultural capital occurs simultaneously. Domestic space, artistic skill, biography, and customary legitimacy converge as economic and symbolic sources of value. A replicable model for cultural villages and creative communities. Personal-narrative tourism theatre can be adopted by other Balinese villages or Indonesian cultural communities, as it does not require large infrastructure but draws on domestic space, memory, and local skills. A new tourism segment based on intimate, experience-

driven encounters. As mass tourism stagnates, this model offers high-value alternatives through personal narratives, cultural homes, and experiential creative tourism. Support for organic cultural regeneration. Children, youth, and women gain meaningful roles, learning music, narrating stories, preparing food, supporting natural pathways for cultural transmission. Strengthening community self-reliance. The model distributes economic benefits across families, artisans, and youth groups, aligning with shared value principles and reinforcing local creative capacity. Inspiration for cultural homestay programs. Domestic spaces can be curated as cultural performance venues, family museums, or home galleries, offering new opportunities for community-based tourism development. Overall, these practical implications suggest that cultural preservation and creative economic development can coexist through innovations rooted in local values, domestic memory, and community participation.

This study opens opportunities for further exploration in performing arts studies, cultural tourism, and creative economy research. As the focus here is limited to one case study within a specific community, follow-up research is needed to broaden theoretical and practical understanding. Comparative studies across regions. Future research may compare this model with similar practices in Yogyakarta's cultural homes, Toraja's ritual performances, or Lombok's traditional theatres, revealing variations in domestic-space performance strategies and identity production.

Longitudinal research on community-based creative economy sustainability. A long-term study could examine economic distribution, community capacity, and financial sustainability as the model evolves with increased tourism exposure. Integration of digital technologies. Digital documentation, online promotion, or creative technologies such as augmented reality (AR) could expand experience-based tourism while raising questions about maintaining cultural authenticity.

Gender-focused research. The role of women, as narrators, culinary artists, memory-keepers, and cultural mediators, deserves deeper analysis using feminist anthropology or gender studies frameworks. Policy-oriented research. Further studies could develop personal-narrative tourism theatre as a cultural policy framework for villages and local governments, including training programs, curatorial support, business management, and sacred-space protection. Overall, future research should broaden theoretical perspectives, deepen socio-cultural analysis, and strengthen practical foundations to ensure that personal-narrative-based tourism theatre becomes a robust reference for community-based cultural tourism across Indonesia.

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