



Organizing Bandung Isola Performing Arts Festival (BIPAF) As A Market of Innovative Performing Arts in Indonesia

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Abstract

The purpose of this article is to discuss a festival model which promotes innovative performing arts in Indonesia. This qualitative approach used a project-based research method. The procedure of this research began with diagnosing the problems, making plan to conduct the festival in Bandung, conducting the festival, and evaluation. Data were collected by participation observation, interview, study of documentation, focused group discussion, and personal reflection. The findings of this research showed that Bandung Isola Performing Arts Festival (BIPAF) is a festival model as a form of market for innovative performing arts. The activities of BIPAF began with selecting/curating the performing artworks, holding art incubation, making promotion, show casing and pitching, as well as discussion and evaluation. BIPAF organizer designed a meeting within choreographers/producers and festival directors, curators and promoters of performing arts in Villa Isola outdoor stage in Universitas Pendidikan Indonesia. This meeting was followed up by performing some pieces from BIPAF in the stage of SIPA and IMF Surakarta, and Korean Festival in South Korea. This festival contains a strategy value to develop creative industry sub sector of performing arts in Indonesia.

Keywords: BIPAF; Creative Industry; Model Festival; Performing Arts Market; Villa Isola

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INTRODUCTION

In every country, there are many festivals with various forms and purposes. Getz (2010) states that a festival is a cultural event that has a function, meaning, and impact on society. Murgianto (2016) defines the festival as a celebration in certain religious or non-religious, an annual celebration to honour someone or offer it to someone, a cultural event, a market, and cheerfulness, joy, happiness, and excitement. This understanding is more social and cultural which, if repeated, can build

ritual practices or rituals. Referring to the opinion of Murgianto (2016), he identified ten activities that build festivals as ritual behaviour or rites, they are rites of valorization, rites of purification, rites of passage, rites of reversal, rites of conspicuous display, rites of conspicuous consumption, rituals dramas, rites of exchange, rites of competition, rites of devalorization. This ritual behaviour is characterized by the characteristics of the show and its purpose.

Indonesia has many festivals, organized by the community of village, district, province, and the central government.

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Major festivals in Indonesia include the Indonesian Art Summit (ASI), Indonesian Dance Festival (IDF), Solo International Performing Arts (SIPA), Indonesia Mask Festival (IMF), Jogja International Performing Arts (JIPA), Salihara Festival, Indonesia Performing Arts Market (IPAM), and others. The festival repeats itself as an annual, biennial, and even triennial festival aimed at international appreciation and collaboration.

Based on the analysis of researchers, IPAM is a festival that has a direct relationship with the context of the creative economy (Masunah, 2017). In this creative economy era, Mari Elka Pangestu (2015) expects creative actors [including performing arts] to gain added value socially, culturally, and economically. The direction of IPAM activity is the promotion of the work and its creators so that it can be appreciated by the wider community, including foreign people. IPAM was held by the central government, the location of the event was in Solo, Bali, and in 2013 in Jakarta. At present, IPAM is no longer implemented, even though such a festival model is very important for the development of the creative industries in the performing arts sub-sector in Indonesia.

In contrast to South Korea, which held the Performing Arts Market in Seoul (PAMS) since 2005 and consistently held every year until now. The form of festival at the PAMS event was followed by many countries. Researchers analyzed the target of IPAM 2013 and PAMS 2015, it turns out that both of them have the same target activity namely the festival in the country and overseas tours (Masunah, 2017). If referring to the categorization proposed by Murgianto above, the IPAM and PAMS are classified as a rite of exchange because the festival has the aim of "selling" creative works of performing arts to prospective buyers, namely festival directors and presenter venues, curators, and promoters from various countries. This concept was adopted by the organizers of the Bandung Isola Performing Arts Festival (BIPAF) at Universitas Pendidikan Indonesia. BI-

PAF refers to the concept of the creative economy because the performing arts presented are not only seen as cultural activities but also have economic goals.

The city of Bandung has many festivals and creators of performing arts but does not yet have a festival model that allows artists or producers to promote their work to prospective buyers. Performing art creators from Bandung have not been able to play a role in the performance of the performing arts market in Indonesia or abroad (Masunah & Milyartini, 2016). Therefore, researchers conducted project-based research in the form of festivals that aim to realize rites of exchange or the art market that promotes innovative works of performing arts artists of Bandung, West Java, Indonesia. This research is important to be done to strengthen the performing arts as one of the creative industry sub-sector in Indonesia.

The purpose of this article is to discuss the organization of BIPAF as a model festival in Bandung that acts as an innovative performing arts market in Indonesia. BIPAF has been held since 2016, but in this article, the study is more focused on organizing BIPAF 2017 to 2019, because in that year BIPAF was held internationally by three parties namely: UPI lecturer team; Centre for Research and Development of the Creative Economy, Entrepreneurship, and Tourism Industry (EKKIP Centre) Centre for Research and Community Service (LPPM) UPI, and BIPAF Community. Hopefully this study will be useful for performing arts artists who will present their work in the upcoming BIPAF, for stakeholders who will select innovative performing arts from Indonesia, and for BIPAF organizers.

METHOD

This research was conducted in the city of Bandung. The location of the research setting as well as the stage for the show is Villa Isola Parrk, Universitas Pendidikan Indonesia on Setiabudi street 229 Bandung, West Java.

The participants of this research are creative performers in BIPAF, performing arts stakeholders/buyers, namely festival directors and festival curators who are invited by the BIPAF committee, BIPAF Community, and the researchers themselves. Creative actors are choreographers or performers of performance art performed at BIPAF, especially from 2017 to 2019. Performing arts observers or buyers include the Director of the Solo International Performing Arts (SIPA) and the Director of the Indonesia International Mask Festival (IIMF), one of the directors of the Indonesia Dance Festival (IDF), the Director of "Seni Sini Sana", and the Director of the International Jogja Performing Arts (JIPA).

This study uses a qualitative paradigm, with the project-based research method (Stoecker, 2005). The main characteristic of this research is applied research. The researchers apply the concepts and ideas of the festival as a performing arts market in the city of Bandung. The researchers began the activity by diagnosing the potential and problems of promoting performing arts for artists in the city of Bandung, in particular. Then the researchers designed a festival model that used the Villa Isola site specific stage as the stage background, then the researchers organized the festival, and finally conducted an evaluation.

Data collection techniques are carried out through literature study, participatory observation, interviews, documentation study, and reflections. A literature study was conducted to obtain a framework for thinking about the festival model. The results of previous research done were used as a reference in building a framework for thinking about the festival model. Observations were made at the time of the show and the experience of researchers as organizers, conducting studies of video and photo documentation. Various meetings were held in preparation for holding BIPAF together with the committee and organizer. Data analysis is carried out inductively, which is to build patterns, categories, and themes based on the data and facts found; then do the interpretation.

RESULTS AND DISCUSSION

BIPAF as a Performing Arts Market

BIPAF uses two place names, i.e. Bandung and Isola, while the festival content is performing arts. So, this festival is called Bandung Isola Performing Arts Festival (BIPAF). On the other hand, through two place names, BIPAF organizers want to build an image of the city and at the same time the location of the campus where the performance is held as an identity.

BIPAF organizing group called BIPAF Community. However, BIPAF Community also involves presenters and observers of the work at the festival. This is in line with the thinking of Levi (2003). Levi (2003) suggests a festival model whose ideas are related to celebration, identity, community. At the festival, there is celebration, but it contains efforts to build community and networking, interact with one another, exchange experiences, and learn from one another. In the Levi concept, identity as the individual identity of the artist who also offers his work, and networking. Levi exemplified several festivals in Los Angeles, the United States that have social and cultural functions. Getz (2010) categorizes festivals into three points of discussion, namely festivals that have a function, meaning, and impact socially and culturally tourist festivals and management festivals. Tourist festivals and management festivals are new discussions compared to festival studies that have a function, meaning, and impact on society. Furthermore, Getz (2010) examines the festival based on the themes, experiences, and meanings that appear in the festival. One of the themes that are closely related to BIPAF is community, culture, place identity, and attachment. In this category, Getz (2010) says that festivals are related to culture and place, giving each other's identity, and helping to cement people in their community. The concept of Levi (2003) is in line with Getz's (2010) views on the categories of community, culture, place identity, and attachment festival themes. To build a performing arts community in

addition to presenting works, places, there are also “art participants” (Ardipal, 2015). In the context of BIPAF, the art community is built by all art participants who are involved while supporting BIPAF, including creators, performers, committees, creative workers, spectators, and observers or buyers.

If associated with tourist festivals, cultural venues and events are tools to attract people to visit. This is in line with Avraham (2014) view of “hosting events as a tool for restoring destination image”. Avraham (2014) argues that one of the strategies to build an image of a tourist destination or the marketing of tourist attractions is to create an event. Seven events are analyzed that can be a place promotion tool, namely “(1) mega sports events; (2) sports events; (3) cultural events; (4) events that the brand contradicts to the stereotype; (5) events with opinion leaders and celebrities; (6) conferences and conventions; (7) events that convert negative characteristics into positive”. These activities are quite successfully used to build the image of a place from negative to a positive image. Also, Davis (2016) says that the environment can be an incentive to create festivals and make the identity of a place. When referring to the view of Avraham (2014) about organizing events, cultural events such as this festival are instruments for building destination images.

Examples of the most successful festivals in building image venues, building a performing arts community, and other performing arts and cultural events are the Edinburgh Fringe Festival, UK. The location of Edinburgh is the Old City with its magnificent heritage. The festival is visited by more than 500,000 people a month. The performance art that was staged at the festival was the most curated performance art from around the world. Most of the spectators who attended were festival organizers and presenter venues who would buy the performing arts. Performing arts performing at the festival can increase the purchase of performance art, and the city is a tourist destination for performing arts in

the UK. The show was held in several venues and paid (tickets) for a full month in August. The festival here has an economic impact on artists and society, and the government. Another festival that is no less great is the Adelaide Fringe Festival. Caust and Glow (2011) argue that the Adelaide annual festival has a more cultural function, although, in the context of the creative industry, an entrepreneurial spirit is developed that leads to the economy. BIPAF’s long-term goal as a cultural activity or cultural event can build a new image of a tourist destination in Bandung.

If BIPAF still adheres to the concept of the creative economy, then this festival is part of a flow forum for the creation of artworks to be distributed and received appreciation from the wider community. BIPAF can also be seen as part of a performing arts ecosystem (Masunah, 2019). For example, a creation that is produced cannot develop and continue without distribution to performances that are appreciated by the community. Therefore, BIPAF aims to facilitate the performing arts artists, creators, art presenters, and creative work teams to present their work, so that collaboration and connections or networks with their stakeholders occur, both at national and international levels.

BIPAF as an innovative performing arts market has three parties which are a unity or community, namely the festival organizer, artists, and their works, as well as stakeholders/buyers. Performing artworks are creating products that have novelty or innovation and are characteristic of the area where the work was made by the artist. The organizer of the festival is an agent whose role is to promote and distribute works of art (also called suppliers) in the showcase and pitching events and discussions in the country. Stakeholders/buyers are people who have a stage/performing arts festival that has an interest in selecting works according to the stage they have, both at home and abroad. These three parties are depicted in the form of a chart like the Figure 1.

Bandung Isola Performing Arts' Festival (BIPAF)

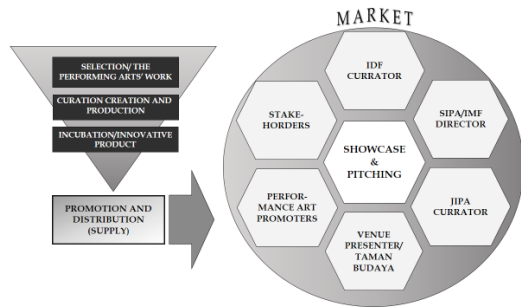


Figure 1. Festival Model as a Performing Arts Market (Masunah, 2019)

The Model Festival chart above illustrates a series of BIPAF activity processes involving BIPAF organizers, performing arts artists, and stakeholders/buyers or buyers. The BIPAF organizer as a facilitator resides in all boxes and circles and the direction of the arrow, from the three-circle container (creation/production, selection/curation, incubation/creative product) that shows BIPAF preparation, then short arrows pointing towards promotional activities and distribution (supply), then the green elliptical arrow which means proceed to a large circle called the market. Within this market circle, BIPAF organizers present the work of artists in showcase and pitching that present observers/stakeholders including the Director of SIPA/IMF, IDF curators, JIPA curators, presenter/cultural park venues, performance art promoters, and other stakeholders. The steps can be explained as follows.

Collecting performing arts as a result of the creation and production of performance artists from communities, groups, and universities in Indonesia and abroad.

Selecting and curating performance artworks by referring to the criteria, namely having the novelty and characteristics of the region/country where the work originated.

Selected works from the results of curation are included in the incubation process. In this process, the producer/choreographer will receive guidance from a mentor or expert, both aesthetically and

artistically, especially to adjust to the BIPAF stage at Taman Villa Isola UPI, the duration of the work is between 10 - 20 minutes, and a limited number of artists.

The work that has entered the incubation process has become an innovative performing arts product that is ready to be promoted by the organizer of BIPAF through posters and social media electronically. Then the organizer of BIPAF distributes this innovative product through a showcase or pitching.

Showcase and pitching are forms of marketing innovative performance art because in this activity, the organizer of BIPAF presents stakeholders/buyers, namely the Festival Director, Venue Presenters, Curators, and Performance Promoters. In this activity, the producer/choreographer communicates with stakeholders, which is expected to occur transactions for staging on their stage.

In this BIPAF, performance artists or choreographers present their work, both in the showcase and pitching, and actively communicate directly with their stakeholders in discussions facilitated by BIPAF organizers or based on their agreement. Stakeholders or buyers are involved in BIPAF to observe and evaluate the work performed in the showcase or pitching, then discuss it with the presenters or performing artists. It is hoped that among them there will be a follow-up discussion and communication to stage on broader stages.

In particular, the general audience was invited through promotion on Garuda Television & 0Cannel, the web Rimma.co, fpsd.upi.edu, and social media, as well as special invitations in the form of letters. BIPAF observers specifically invited included: Director of the Indonesia Dance Festival (IDF), from Jakarta; Indonesian Performing Arts Promoters, from Jakarta, Director of Solo International Performing Arts (SIPA) who is also the Director of the International Mask Festival (IMF). We also invited representatives of government agencies such as the City of Bandung, West Java, and others, as well as the general audience and students. The general tar-

get audience of 500 people. However, the number of BIPAF viewers reached around 1,000 people, exceeding the target set. The presence of observers is very important in BIPAF because they are expected to respond by performing artists to develop their artistic quality and market networks. Observers were presented at the showcasing and pitching event and continued with the discussion. In the discussion program, there was interaction and dialogue between the organizers and observers, as well as evaluating the work and organization of BIPAF.

Characteristics of Performing Arts in BIPAF

In BIPAF 2017 to 2019, the venue will be held in a special site (site-specific) at the rear of Villa Isola Park where the Villa Isola heritage building will be the setting. Performing arts also focus on dance or dance theater. Unlike BIPAF 2016, which uses Villa Isola's specific site by exploring the pool and front page of Villa Isola, the outer and inner courtyard of the Amphitheater, and the ISBI Bandung Auditorium, so that the types of works vary, namely music, dance, and theater. In this paper, I will focus on BIPAF 2017 to 2019, because BIPAF in recent years has found a form of presentation that is showcase and pitching, with dance works and/or dance theater.

Showcase in BIPAF 2017 to 2019

The characteristics of performing arts that are staged in BIPAF 2017 to 2019 through the showcase can be grouped into three types of works namely creations based on traditional Indonesian traditions, a collaborative dance between Indonesia and abroad (South Korea), and dance and theater dances of foreign artists (Korea South) based on the country's traditions. What is meant by Indonesian tradition is limited by regional characteristics where the artist originated, while collaborative dance works are dance works produced by one or two overseas choreographers or more by choreographers and/or dancers/performers from Indonesia.

Indonesian traditional dance-based works at BIPAF 2017 and 2018 feature 8 works, namely 6 works by West Java artists and 2 by artists outside West Java. In 2017, the work performed was "Cepot Hamot Hamong Hamemangkat" abbreviated CH3 by Citra Nurateni from Bandung, "Nyai Wiranggana" by Asep Kusmana from Lika 04 Community, Subang. The 2018 BIPAF was "Gunem Wadanan Nopeng" by Yoyoh Siti Mariah and Juju Masunah from Bandung, "Lara" by Nurfitri Yani Padjriah (aka Pier) from ISBI Bandung. BIPAF 2019 featured "Sanghyang Awi" by Ayo Sunaryo and "Agrapana Ing Kujang" by Dhendi Firmansyah from Bandung, "Inyiak Balang" by Saian Badaruddin (2019) from The 21 Production Studio Padang, and "Room Rock" by Nanda Chahya from Surabaya.

The collaborative dance work between South Korean artists, Park Nahoon, and UPI Dance Education students and lecturers, in BIPAF 2017 is "Touching Unknown People". In 2018, "Touching Unknown People" was re-worked by Ayo Sunaryo and produced the work "New Touching Unknown People", and a new work on "Contemporary Korean Mask" by Son Yea Ran, South Korea, with five dancers from UPI Dance Education Department students. To work on this collaborative work begins with a workshop of 30 students on choreography techniques to prepare the work "Touching Unknown People", then selected 10 dancers namely 9 men and one woman for this collaborative work and worked using the Hammock tool as a dance property. Preparing the "Contemporary Korean Mask" begins with the training of the basics of South Korean traditional dance in extra-curricular activities at the UPI Dance Education Department, then five dancers are chosen. In 2019, BIPAF performed the "Scissor Tail Sergeant" by Nahoon Park with a dancer from a Dance Department student, Ismail Muladi. In preparing this work, Nahoon Park discussed the idea of works and dance techniques with dancers, then it was these dancers who interpreted the ideas in the form of solo dances

and performed at BIPAF 2019.

Dance works from abroad, especially South Korea in 2017, are Park Nahoon's Three Airs and in BIPAF 2019 featuring the work "Storm". Three Airs describes three strange living creatures filled with air. Which sometimes shows eccentric, stupid, and strange. This work was performed by three dancers namely Park Sang Joon, Moon Hyung Su, and Kim Sang Gak and supported by music operator, Ji Hoon Yum; Lighting designers are An Yun Mi; and Stage Assistant, An Young-Mi. This work was once staged at Solo International Performing Arts (SIPA) 2016. Irawati commented on the work of Three Airs at BIPAF 2017 with the stage whose icon is Vila Isola, "That's amazing," he said. This is different from the SIPA 2016 stage with the background setting of Fort Vans-terburg, Solo. However, Rama Thaharani said, "The Three Airs dancers looked exhausted from mastering the stage, it would be better if it was shown in the studio." The next overseas work at BIPAF 2019 is "The Slaughter" by Heiner Mueller, a German playwright, which was worked on in the form of performance art by Kiryong Son and Storm group. Storm is a South Korean performing arts group and Youngsan University, specializing in overseas performances by experimenting with global (global-local) work, global themes but local content in South Korea. This work is divided into three parts, namely, the first part is presented in the form of drama depicting humanity's loss of humanity caused by war, part II describes the message of world peace with installation art, and the third part displays percussion music with drums that are performed while dancing attractively.

Pitching in BIPAF 2017-2019

Pitching is a form of offering work to its stakeholders through exposure. The works presented on pitching are dance works that are ready and work that is still in process, considering the stage and the number of dancers. Dance works on pitching at BIPAF 2017 are "Belekok Su" by

Irwan Fitriayan from Bina Tari Anak (Bitaria) Art Show & Education, West Bandung; "Sinom" by Wildan Kurnia from Shocking Rajah Performing Arts, West Bandung; "Kidung Perkasa" by Devi Supriatna from ISBI Bandung. These three works have been staged in BIPAF 2016. In terms of work, these three works are highly adapted to the site-specific stage. "Belekok Suit" was displayed in the pool in front of Villa Isola, while "Sinom" was displayed in the front yard of Villa Isola next to the pool. "Song of Mightiness" was displayed outside the parking area of the UPI Amphitheater building. Besides, "Hanoman Duta" by Tatang Taryana and Iwan Gunawan from UPI Bandung using Villa Isola Park with quite several dancers and musicians were staged at the 63rd Anniversary. BIPAF 2018 presented works that were still in the process of "Ronggeng Pakidulan" by Arbi Nuralamsyah, and "Lalayang Salaka Domas" by Dody Kholid and Asep Supriatna, while intact works were displayed "Srimpi Menak Lare" by Sri Rochana Widiastutieningrum from Surakarta, and "Pandji Caroeban" by Raka Renaldy. In 2019, the curators chose three works to be presented in pitching but was present and presented only one of his works namely Rd. Siti Ratu Dinda from Bandung titled "Supata", while others showed her unpreparedness.

The works presented in this pitching are expected to receive input and evaluation, both aesthetically and artistically. However, the presenter/choreographer is not able to understand how the presentation and its importance to offer work to its stakeholders. After pitching, the discussion continues between the presenter and the stakeholders. This is where the choreographers are required to attend, both whose work is staged in the showcase session and on the pitching.

Discussion and Evaluation

The discussion program that is held after pitching is a good opportunity for producers/choreographers to communicate with stakeholders or buyers. At this event, stakeholder interests will also be

known for the work presented. Discussions in BIPAF 2017, Director of SIPA and IMF, responded to the collaborative work: "It is a pleasure to collaborate, with Hammock being known by young people. Hammock can perform at SIPA, only the proposal is that Bandung dancers are reduced but Korean dancers are included, so there is a competitive element, and that becomes stronger friendship, and can be offered to Indonesian and foreign festivals. The theme is good, introduction to friendship. It would be wonderful if there were Korean dancers." Furthermore, Irawati also commented on the work of CH3, "Amazingly, a female choreographer works on a male dancer, there is a funny movement but there is a serious mission behind it. If you want to be surrounded, you have to reduce the players." CH3 portrays the figure of Cepot, one of the Panakawan figures in Wayang (Wayang Golek) who represents ordinary people. He has the nature of openness (hamot), able to filter out new elements (Hamong), and sterilize a value into a new value (hamemangkat). His role is as an entertainer and exciter of social criticism. This work is the result of art creation master examination at the Indonesian Cultural Arts Institute (ISBI) Bandung. This work is supported by 24 dancers and music players. Therefore, Irawati also asked the presenter to reduce the number of artists, and he also suggested that the dancers wear masks. The comments by CH3 were made by the Director of Seni Sini Sana, Rama Thaharani: "There are figures who voice the people and interesting ideas. The discussion program that is held after pitching is a good opportunity for producers/choreographers to communicate with stakeholders or buyers. At this event, stakeholder interests will also be known for the work presented. Discussions in BIPAF 2017, Director of SIPA and IMF, responded to the collaborative work: "It is a pleasure to collaborate, with Hammock being known by young people. Hammock can perform at SIPA, only the proposal is that Bandung dancers are reduced but Korean dancers are included, so there is

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The special comment from Rama was about the trend of works that the festival director liked was international collaboration. International collaboration is an activity of trying to cross each other's cultural boundaries, preservation of culture tends to defend our ideas. The big note about collaboration is about equality. Rama also said that "International collaboration, one of the most effective marketing, also allows for festival interest because it represents two countries." Touching Unknown People's work contains several ideas, but there is a good movement that is the power of the push-up movement is very interesting. Like Kusumastuti's comment, according to Rama, the problem of each Touching Unknown People dancer is the body. Rama said that "dancers are still not of one vision."

The response of stakeholders, especially the director of the festival, IDF, SIPA, and IMF said that the work performed at BIPAF could continue to another stage with audiences from different contexts. The Director of IDF who attended BIPAF 2017 was very interested in performing "Three Airs" but had to go through a curatorial process first. SIPA and IMF directors are interested in "Touching Unknown People", "Sinom Barataning Rasa", and "CH3". In 2018, JIPA's curator was impressed with the work of "Lara", but the duration of the time was too long, and the number of music players was considered by JIPA. The Director of SIPA is also interested in the work of "Lara" because the dancers have mature skills. For IMF, Irawati requested the work "Gunem Wadanan Nopeng" to be staged in Solo. Meanwhile, in 2019 the IDF curator commented on "Scissor Tail Sergeant" that "the dancer's body was good, the only exploration of his work was still too limited." The SIPA and IMF directors were impressed with the variety of works from three cities in Indonesia, and two foreign works.

BIPAF achievements as a Market of Performing Arts

BIPAF as a performing arts market has a target, namely the implementation of festivals in the country and tours in and outside the country (Masunah, 2017). BIPAF has been successfully held continuously in Bandung from 2016 to 2019. The works are dominated by Bandung choreographers and surrounding areas rather than works outside of Bandung. This is intended to further maximize the promotion of Bandung's choreographed works. However, BIPAF as an international festival in 2019, BIPAF's works have expanded to include works outside of Bandung and abroad. However, the promotion priority is still in the scope of Bandung and its surroundings.

One indicator of BIPAF achievements is that the works presented in the showcase and pitching can be invited by stakeholders/buyers to perform on their

stage. Stakeholders who have come to the BIPAF event are the Representative and Curator of the Indonesian Dance Festival (IDF), SIPA and IMF Director, the Director of Seni, Sini, Sana, JIPA Curator from Jogjakarta, and IMACO from Andong, South Korea. In a discussion held by BIPAF 2017, Rama Thaharani said that: usually, festival directors look for works following their artistic framework and themes, the relevance of work for the festival itself, with the context of the audience, so it is not simple form where the works are staged. The director of the festival will look directly at the show, to choose the appropriate work. So, any work has its market, however, the festival can publish the work specifically. Usually, works that have local stories and symbols are very local, rather difficult to be taken out of the context of the area that has a story. It would be nice if the organizer raised themes that were known to many people such as Ramayana for the work of Hanoman Duta.

Performing artworks that were staged at BIPAF 2017 and 2018 have succeeded in building networks with the Directors of SIPA and IMF. Collaborative dance work by Park Nahoon (South Korea) and Ayo Sunaryo (Indonesia) entitled "Touching Unknown People" and "CH3" tradition-based creations by Citra Nurateni that were staged at BIPAF 2017 have been invited and performed on the SIPA stage on 7-8 September 2018 in Surakarta. Cirebon Mask-based traditional dance work entitled "Gunem Wadanan Topen" by Yoyoh Siti Mariyah and Juju Masunah performed at BIPAF 2018 was invited to perform on the IMF stage on 26-27 October 2018 in Surakarta. The work "Lara" was staged at BIPAF 2018 invited by the Director of SIPA in 2019 with all the dancers and musicians. Two students from Department of Dance Education, Mario Patogian and Ismail Muladi, who supported collaborative work in 2018 were asked by Nahon Park to become a duet dancer at the Korean Festival, in Seoul. The works presented at BIPAF 2019 and observed by IDF curators and the Director of SIPA/IMF hopefully present the

works of BIPAF 2019 at the festival they will be held in 2020.

Another achievement is the formation of BIPAF Community in 2018 as the main organizer of BIPAF 2019. BIPAF community is an organization/community consisting of students, alumni, and UPI lecturers who organize BIPAF. BIPAF community was originally a temporary committee of BIPAF organizer. In terms of building community, Ardipal (2015) discusses the role of art participants. Art participants are people, who are involved in art activities, they are art figures, artists, musicians, including music listeners. Ardipal argued that these people support the arts. By quoting from the National Endowment for the Art (NEA), Ardipal (2015) described an art infrastructure building whose foundation consists of: art scene, art organization, art school, voluntary financial support, unity, and association network, and public policy. This art infrastructure is a group of people as a community somewhere. In the context of BIPAF, the art community is built by all art participants who are involved while supporting BIPAF, including creators, performers, committees, creative workers, spectators, and observers, or stakeholders, or buyers.

CONCLUSIONS

Bandung Isola Performing Arts Festival (BIPAF) is a festival model that uses the concept of the performing arts market or rites of exchange. This model is one of the strategies in developing the creative economy of the performing arts sub-sector. Three parties are supporting the festival, namely organizers as suppliers, performing artists who work on innovative works, and stakeholders or buyers. The steps of BIPAF activities start from the selection/curation of works, incubation, promotion and distribution, presentation (showcasing and pitching), discussion, and evaluation. The form of performance art that is presented in BIPAF is dance or innovative dance theatre that is staged on a special stage open at Villa Isola Park,

UPI. The characteristics of the performing arts in BIPAF are the works of Indonesian artists who have novelty but have regional characteristics, works of art produced by international collaborations, and works of foreign artists that have one of the characteristics of the country's performing arts.

Judging from the variety of works that were staged at BIPAF 2017 to 2019, BIPAF is included at the international level. Stakeholders/buyers present at BIPAF are the director of SIPA/IMF, IDF and JIPA curators from Jogjakarta, and the general secretary of IMACO from South Korea. The works and artists who successfully performed outside Bandung include SIPA and IMF in Surakarta, and the Korean Festival, South Korea. The holding of BIPAF 2019 as an international festival can be carried out because of the cooperation of various parties, especially BIPAF Community.

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