

Research Article

# Barakik-rakik to the Upstream, We Face the Storm: An Exploration of the Philosophical Values of the Barakik-rakik Tradition in the Maninjau Community

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## ABSTRACT

This study explores the Barakik-Rakik oral tradition that has developed in the Nagari Maninjau community, West Sumatra, as part of the Minangkabau cultural heritage, which is rich in moral, social, and spiritual values. This tradition serves not only as entertainment but also as an educational medium, a means of strengthening cultural identity, and a vehicle for transmitting noble values in community life. In practice, Barakik-Rakik often conveys social criticism, advice, and reflections on daily life through distinctive symbols and traditional artistic expressions. This study employs a qualitative approach with a descriptive-analytical method, through direct observation and interviews with local cultural practitioners. The research findings indicate that this tradition reflects the Minangkabau philosophy of life, such as "adat basandi syarak, syarak basandi Kitabullah," and embodies deeply rooted local wisdom. Therefore, the preservation of Barakik-Rakik is important, not only as part of Indonesia's cultural heritage but also as a valuable resource for character education and the formation of cultural identity rooted in the local community's way of life.

**Keywords:** Barakik-Rakik; Oral Tradition; Minangkabau; Cultural Values; Local Wisdom

## 1. INTRODUCTION

Indonesia is known as a nation with a rich cultural diversity, where local community traditions reflect historical heritage and collective identity. Cultural festivals from Sabang to Merauke not only serve as celebratory occasions, but also serve as a medium for strengthening social solidarity, preserving local wisdom, and fostering intergenerational education (Yusrifa, 2020). For example, the Tanjungsari Traditional Literature Festival has successfully transformed public perception of oral traditions, from being considered archaic, into a cultural asset championed through training, digital promotion, and collaboration with academics, thus becoming a source of shared pride. Tanjungsari CiamisLikewise, the "Intangible Cultural Heritage Festival" (ICHF) in West Sumatra became a space for cultural dialogue with international involvement in presenting cross-country performances, strengthening global and local preservation networks (TimeTravel Tempo). These festivals emphasize that traditional festivals have a strategic role in preserving culture, strengthening local economies, and regenerating community values (Azzahra, n.d.; Yusuf et al., 2025). However, this phenomenon hasn't always been smooth sailing. Many festivals face challenges such as modernization, digitalization, and declining interest in local traditions among younger generations. Studies on preservation through cultural festivals and contemporary challenges have highlighted the importance of adapting performance formats, utilizing digital media, and collaborating across stakeholders to maintain the sustainability of cultural heritage (My BlogQuestionAD). Studies such as the Cisadane Festival in Tangerang City, which combines elements of Chinese, Betawi, Sundanese, Javanese and Sumatran culture, show that festivals can be intercultural meeting points as well as potential cultural tourism (Primanata & Harjianto, 2021) the local context, West Sumatra has confirmed more than a dozen intangible cultural heritages as part of the Indonesian Intangible Cultural Heritage, and held the ICHF Festival to strengthen the regional cultural eco-system West Sumatra officiallyTime.

This phenomenon is also reflected in various cultural festivals held in the regions, including in West Sumatra. Amidst efforts to preserve and adapt local traditions to modernization, several tourist destinations in the province utilize festivals as a means of strengthening their identity and promoting tourism. One destination with significant potential and unique cultural richness is Lake Maninjau (Razali et al., 2024). This lake, the eleventh largest in Indonesia, is located in Agam Regency, West Sumatra Province. Lake Maninjau is a must-visit tourist destination in West Sumatra. It is the eleventh largest lake in Indonesia and is located in Agam Regency, West Sumatra Province. It is located approximately 140 kilometers north of Padang City, 36 kilometers from Bukittinggi, and 27 kilometers from Lubuk Basung, the capital of

Agam Regency. A massive volcanic eruption approximately 52,000 years ago formed a large caldera, which eventually became Lake Maninjau. Lake Maninjau offers numerous benefits to the surrounding community (Maharani et al., 2024). Besides being a tourist attraction, the lake has various functions that can be classified into three categories. From an ecological perspective, the lake is a habitat for organisms that help maintain groundwater balance and regulate the microclimate. Socially, the lake serves as a place for recreation, education, and meeting other local community needs. Economically, the lake is used for fish farming, irrigation, and as a source of hydroelectric power (Khairani & Wiradnyana, 2023).

Local communities rely heavily on Lake Maninjau for their livelihoods, primarily through fishing and floating net cage (KJA) cultivation. Beyond its natural resource value, the lake also serves as a medium for cultural preservation. One tradition that remains preserved, utilizing the lake as a backdrop, is the Barakik Rakik tradition. The Barakik Rakik tradition illustrates how local culture can survive amidst waves of change, despite currently facing significant challenges due to globalization, digitalization, and weakening communal ties. Therefore, preserving this festival is not merely an effort to preserve tradition, but also a strategic step in strengthening cultural identity and enriching character education based on local cultural wisdom. The Barakik Rakik Festival is a multidimensional cultural event that combines various traditional art forms, including the plate dance, tambua tansa music, and a parade of traditional costumes, all performed on rafts (rakik) floating on Lake Maninjau. These performances are not isolated artistic expressions, but are deeply rooted in Minangkabau communal cosmology and rituals. They serve as living representations of Minangkabau values such as deliberation, mutual cooperation, and the adat basandi syarak, syarak basandi Kitabullah a principle that connects local customs with Islamic teachings. However, like many other traditional practices, the Barakik Rakik Festival is not immune to contemporary challenges. The allure of modern, digital, and global culture has led to a decline in participation by younger generations. Economic constraints, a lack of institutional support, and inadequate cultural documentation also threaten the survival of this cherished tradition. These issues highlight the need for innovative, community-based preservation strategies that combine traditional values with modern tools such as digital archiving, tourism integration, and educational inclusion. Among these meaningful local cultural niches is the Barakik Rakik Festival at Lake Maninjau—a unique tradition embedded in the social and spiritual rhythms of the communities surrounding the lake's caldera. At first glance, the festival is a celebration of Takbiran night with beautifully decorated bamboo rafts, creating a dramatic scene on the water's surface. However, beneath the decorative ornamentation lies a layer of Minangkabau collective identity values, such as mutual cooperation, deliberation, and the adaptation of customs within the religious framework of "adat basandi syarak, syarak basandi Kitabullah." The Agam Regency Government's efforts to include Barakik Rakik in the Kharisma Event Nusantara demonstrate official recognition of the festival's strategic role in cultural preservation and local economic development—but so far academic studies on the festival have been minimal.

The urgency of researching the Barakik Rakik Festival is immense, especially as it faces a number of contemporary challenges: declining youth participation, lack of systematic documentation, and limited institutional support. If not addressed immediately, predictions suggest that the festival could experience a distortion of meaning, or even extinction over time. To prevent this, scientific mapping of the festival's history and development is crucial as a cultural resource, a performance medium, and an instrument for institutionalizing local identity. The theory of performing arts as dynamic cultural communication as expressed by (Rosy et al., 2024) emphasizes that festivals are not merely spectacles, but also a medium for transmitting moral values, traditional knowledge, and forms of collective behavior that bind communities. Preserving festivals means preserving the identity and knowledge of local communities as a whole.

Several previous studies have discussed the role of cultural festivals in preserving traditions and developing tourism. For example, research by (Khairullah et al., 2025; Yusrifa, 2020) on the Cisadane Festival in Tangerang City shows that the festival's success lies in its ability to combine various cultural elements such as Chinese, Betawi, Sundanese, Javanese, and Sumatran so that it can become a space for cross-cultural interaction and attract tourists. (Stubbe, 2020), in his study of the Tabuik Festival in Pariaman, found that packaging traditions as tourist attractions can increase visits, but still requires management to avoid eroding sacred values. Meanwhile, (Khairani & Wiradnyana, 2023; Kim et al., 2021; Sahin, 2018), who studied the Lake Toba Festival, emphasized the importance of local government support, digital promotion, and community involvement as key to the sustainability of cultural events. (Soe Zin et al., 2019) research on the Dieng Culture Festival revealed that collaboration between tourism actors, local communities, and the media can create a strong destination image. Finally, a study by (Zhuang et al., 2019) on the Baliem Valley Cultural Festival shows that festivals not only play a role in preserving local traditions but also serve as effective instruments of cultural diplomacy. These findings provide an illustration that the success of cultural festivals in various regions is highly dependent on the synergy between preserving traditional values, organizing innovations, and promotional strategies that are adaptive to current developments.

Thus, this research aims to fill this gap through a multi-pronged approach: tracing the history and changes of the Barakik Rakik Festival over time, exploring its accompanying cultural values, analyzing contemporary challenges, and formulating innovative and inclusive preservation strategies. This research is expected to not only enrich academic studies on intangible cultural heritage in Indonesia but also serve as a practical resource for local communities, local governments, artists, and the tourism sector. After all, preserving the Barakik Rakik Festival is part of the journey to maintain community identity and creativity in this global era. This research aims to outline the history and development of the Barakik Rakik

Festival, identify its values, and analyze the challenges and strategies for its preservation through the perspectives of performing arts and intangible cultural heritage protection (Zhuang et al., 2019). Given these concerns, this paper explores not only the aesthetic aspects of the Barakik Rakik Festival but also its function as a platform for community resilience, character building, and identity affirmation. By situating this tradition within a broader socio-cultural and educational framework, this research aims to contribute to the discourse on the protection of intangible cultural heritage in Indonesia and to underscore the urgency of revitalizing local traditions in the face of rapid modernization.

## 2. RESEARCH METHOD

This research uses a qualitative approach with descriptive methods, as they are considered the most relevant for examining social and cultural phenomena in depth (Sugiyono, 2019). This approach allows researchers to understand the meaning and values inherent in a cultural event through direct observation, interaction, and interpretation of the context being studied. Data collection was conducted through in-depth interviews, participant observation, documentary studies, and a literature review. In-depth interviews were conducted with a key informant, Mr. Rudi Yudistira, Head of the Nagari Sungai Batang Tourism Awareness Group (Pokdarwis). The interviews focused on the historical narrative, the dynamics of the festival's organization, and the preservation efforts undertaken by the local community. In addition, researchers conducted informal conversations with local artists, youth leaders, and community leaders who have long been involved in organizing and performing at the festival, ensuring that the information obtained reflects diverse perspectives. Participant observation was conducted throughout the festival to directly observe social interactions, forms of artistic expression, and levels of community participation. Researchers positioned themselves as participant-observers to experience the celebratory atmosphere and understand the cultural meanings inherent in each ritual and performance. Documentary studies complemented the data collection process through the exploration of photo and video archives, local news reports, and field notes related to the festival. A literature review was used to strengthen academic arguments related to cultural preservation, performing arts, and character education based on local wisdom. Informants were selected using purposive sampling, focusing on individuals with in-depth knowledge and direct involvement in the festival. Source triangulation was applied to ensure the credibility and validity of the data, ensuring that the information collected could be scientifically validated (Moleong, 2017). The data analysis process was conducted through thematic coding to identify recurring patterns and core themes emerging from interviews, observations, and documentation. These themes were then interpreted contextually through the perspectives of cultural theory and heritage studies, thus revealing significant dimensions of the Barakik Rakik Festival, both in terms of cultural values, social functions, and preservation challenges. The findings of this study were then critically compared with relevant academic literature, thus bridging the gap between empirical observations and broader conceptual insights.

## 3. RESULTS AND DISCUSSION

### 3.1 Results

#### 3.1.1 History and Development of the Barakik Rakik Festival

Rakik-rakik is an annual tradition held by local youth to celebrate the Eid al-Fitr holiday. This tradition has been practiced for decades by the people around Lake Maninjau. The event takes place on the eve of Eid al-Fitr, known as Takbiran Night, enlivening the atmosphere around the lake. Preparations for making rakik-rakik begin at the beginning of Ramadan, involving the collection of bamboo, which is then assembled by a collaborative effort. The Minangkabau people are renowned for their tradition of migration. One contributing factor is the matrilineal kinship system, in which the welfare of children is the shared responsibility of the extended maternal family, led by the mother's brother (mamak). This system creates a clear inheritance pattern, favoring daughters, often encouraging Minangkabau men to migrate in search of opportunities elsewhere. This migration tradition encourages individual development and learning, which, upon return, benefits the wider community. The Rakik-rakik Festival, dedicated to welcoming those returning home, offers a nostalgic Eid al-Fitr celebration in Maninjau. The rakik-rakik floats are adorned with various ornaments, such as the Rumah Gadang (traditional Minangkabau house), mosques, morning stars, boats, and other motifs, and are decorated with lights, creating a stunning night view. The combination of these luminous decorations with the tranquil Lake Maninjau creates a captivating and festive atmosphere. Each nagari (village) in Tanjung Raya District competes to organize this festival. Participating villages include Maninjau, Koto Kaciak, Koto Gadang, Bayua, Dalko, Paninjauan, Sungai Batang, Duo Koto, Tanjung Sani, and Koto Malintang. However, Dalko and Paninjauan do not participate due to their remote geographical location. Initially, bamboo rakik were simply decorated to entertain children and enliven celebrations. However, over time, rakik evolved into a collective cultural symbol, often taking the form of a Rumah Gadang or mosque dome, rich in symbolism, with some displays becoming quite elaborate and spectacular.

The festival features decorated boats pulled by pontoons (special boats used by fish farmers on the lake), accompanied by traditional music such as the tambua tansa, the recitation of shalawat (prayers), and traditional dances. The decorated boats gather together, showcasing their unique designs. Decorated with lights and torches, they create a stunning visual effect, further enhanced by the booming of bamboo cannons and the rhythm of the tambua tansa (traditional Minangkabau drums). More than just a festive welcome for migrants, the festival also serves as a medium for cultural transmission and a platform to strengthen youth solidarity around Lake Maninjau. This transformation illustrates how Barakik Rakik has shifted from a simple ritual to a complex form of folk performing arts (Sedyawati, 2006).

### 3.1.2 Description of the Implementation of the Barakik Rakik Festival in Maninjau Village

The Barakik Rakik Festival is a cultural tradition of the Maninjau Village community in Agam Regency, West Sumatra, held every day before and after Eid al-Fitr. This tradition evolved from the community's custom of welcoming Minangkabau migrants returning to their hometowns (go home together) during Eid al-Fitr. This phenomenon is inseparable from the matrilineal kinship system in Minangkabau culture, which encourages most men to migrate in search of experience, knowledge, and a better life. Rakik, literally meaning raft, is a floating vehicle made of bamboo poles tied together in a row. In the context of festivals, rakik serves not only as a means of transportation but also as a medium for artistic expression and cultural identity. Each rakik is decorated with typical Minangkabau ornaments such as the shapes of traditional houses, mosques, and so on. carano, a large clock, or a combination of various local cultural symbols. This decoration, combined with dozens of togok lamps arranged in tiers around the rakik body, creates a beautiful sight at night. Part of the rakik area is left open to accommodate the drummers. identify the trap, a traditional Minangkabau percussion instrument, which provides a distinctive rhythm during the festival.

The Barakik Rakik Festival involves all hamlets in Nagari Maninjau, including Hamlet Kukuban, Hamlet Gasang, Hamlet Pasar Maninjau, and Hamlet Kubu Baru. Each hamlet independently designs and builds a rakik based on its creativity, without a fixed theme from the committee. For example, Hamlet Kukuban displays a rakik with a mosque motif, Hamlet Gasang chooses the motif of the Grand Mosque of West Sumatra, Hamlet Pasar Maninjau combines the motif of a mosque and a traditional house, while Hamlet Kubu Baru combines traditional houses. carano, talam, and gonjong typical of Minangkabau. The festival's culminating procession takes place at Lake Maninjau in the evening, when boats from various hamlets are released onto the lake's surface. Each boat moves closer, showcasing the beauty of its decoration and the creativity of its construction to the crowd gathered on the lake's shore. The booming of bamboo cannons and the chanting of... identify the trap The resonant dances of the rakik create a festive and sacred atmosphere. The reflection of the lights on the water's surface adds to the magical and dramatic feel of the procession. Festival preparations begin long before Eid al-Fitr. Rakik (rake-making) is a collaborative process undertaken by young people in each hamlet, involving technical skills in tying bamboo, forming a frame, and decorating it with traditional ornaments. This activity is not merely technical but also a means of strengthening social solidarity, strengthening collective identity, and facilitating the transfer of knowledge between generations. Furthermore, the festival has economic and tourism dimensions, attracting both domestic and international tourists who want to experience the unique traditions on the shores of Lake Maninjau. Thus, the Barakik Rakik Festival is not only a medium of entertainment and a gathering place, but also functions as a mechanism for preserving intangible cultural heritage, strengthening social cohesion, and promoting the potential of culture-based tourism in West Sumatra.

### 3.1.3 Forms of Community Participation and the Role of Pokdarwis

**Table 1.** Field Findings of the Barakik Rakik Festival in Maninjau

Aspects Studied	Key Findings in the Field	Resources
Community Participation	Involvement of people of all ages, including migrants, in making rakik and implementing the festival	Direct observation, interviews with Pokdarwis
Social and Religious Values	The festival is held on the night of takbiran with a strong religious nuance, such as shalawat and mosque symbols on the rakik.	Documentation and interviews with traditional figures
Performing Arts Creativity	Plate dance performance, tambua tansa, and traditional costume parade displayed on a rakik	Festival observation
Function of Cultural Education	Involvement of children and adolescents in the process of planning and making rakik as a medium for transferring cultural values	Interviews with local youth and teachers
Conservation Challenges	Low interest among the younger generation, minimal policy support, limited funding and documentation	Interview with the Head of Pokdarwis
Expected Conservation Strategy	Integration into the school curriculum, establishment as an annual tourism agenda, and digitalization of the festival	Recommendations from community leaders and academics

Source: Primary data from observations, interviews, and field documentation (2025)

The research findings show that the Barakik Rakik Festival serves as an effective medium for strengthening local social, religious, and cultural values. The participation of generations, including migrants, demonstrates the spirit of mutual cooperation. In terms of performing arts, the festival showcases Minangkabau cultural expressions such as the plate dance, tambua tansa, and a traditional costume parade, all performed on floating rakiks on Lake Maninjau. Its educational value

is also high, as it involves children and adolescents in every process, thus serving as a means of cultural inheritance. However, challenges include low interest from the younger generation, limited documentation, and a lack of policy and funding support. Residents and community leaders have proposed integrating the festival into the school curriculum and establishing it as an official tourism event.

**Table 2.** Research Information and Data

No	Data Source Types	Name/Data Type	Identity/Description	Focus of Information Obtained
1	In-depth Interview	Rudi Yudhistira	Male, 38 years old, Head of the Sungai Batang Village Tourism Awareness Group, Tanjung Raya District	Narrative of the festival's history, implementation dynamics, and preservation strategies
2	Participatory Observation	Festival Barakik Rakik	Direct observation during the festival	Social interaction, forms of artistic expression, and community participation
3	Documentation Study	Archive of photos, videos, local news, and field notes	Visual and written documentation of previous and current festival events	The physical form of the rakik, ornaments, artistic appearance, and the role of local government
4	Literature Study	Books, journals, scientific articles and UNESCO documents	Scientific literature on cultural preservation, performing arts, and character education based on local wisdom	Strengthening academic arguments and conceptual framework of research

Based on an in-depth interview with Rudi Yudistira, Head of the Sungai Batang Nagari Tourism Group (Pokdarwis), it was revealed that the Barakik Rakik Festival has strong historical roots in the traditions of the Lake Maninjau community. This festival began as a tradition of community thanksgiving for harvests and natural blessings, especially fish and agricultural products. Over time, this festival has become not only a traditional ritual, but also a medium for promoting tourism and preserving local culture. Preservation strategies implemented include the regeneration of artists, digital documentation, and collaboration with the tourism office. Results of participatory observations during the festival showed high social interaction among residents. Activities included not only the making of rakik with distinctive ornaments, but also art performances such as traditional dance, talempong music, and randai. The participation of the younger generation was prominent, both as performers, emcees, and documenters of the activities. Through a documentary study of photo archives, videos, and local news, it was found that the physical form of the rakik has ornaments inspired by the environment of Lake Maninjau, such as motifs of fish, leaves, and waves. Local government support was evident through the provision of facilities, promotion, and funding. Documentation also demonstrates the consistent implementation of the festival from year to year, with innovations in performance formats and location design. Meanwhile, literature review confirms that folk festivals like Barakik Rakik constitute an intangible cultural heritage that requires ongoing preservation efforts. UNESCO literature emphasizes the importance of integrating cultural preservation with creative economic development, character education, and tourism promotion. This aligns with practices in various regions in Indonesia and abroad, where performing arts are utilized to strengthen local identity and attract tourists.

## 3.2 Discussion

### 3.2.1 The Meaning of Social, Religious, and Educational Values

The Barakik Rakik Festival can be analyzed using the approach Structural Functionalism Theory (Setyono & Widodo, 2019) who viewed tradition as a social mechanism for maintaining solidarity and order within society. The religious values embodied in the observance of Takbiran Night and the recitation of prayers represent the manifest function of tradition as an expression of gratitude to Allah SWT and a strengthening of the community's religious identity. From the perspective Social Capital Theory (Harahap & Hamka, 2023), intergenerational collaboration in making rakik and organizing festivals creates social networks that strengthen mutual trust and cooperation at the local level. The presence of migrants who support the financing of festivals indicates the existence of bonding social capital the strong one. In the context of education, thinking Ki Hadjar Dewantara (1940) and concept cultural-based education emphasizes that education rooted in local culture is more effective in shaping character. Barakik Rakik is a means of character education based on real experiences (experiential learning) which internalizes the values of responsibility, solidarity, and love of culture. This approach is also in line with the theory Character Education Based on Local Wisdom (Baggini, 2018; Setyono & Widodo, 2019) where the involvement of communities across ages creates contextual and sustainable learning. In addition, this activity can be linked to Community Participation Theory (Prosek & Gibson, 2021; Varpio & MacLeod, 2020) emphasized the importance of active citizen involvement in the planning, implementation, and evaluation of social activities. Barakik Rakik involves not only symbolic participation, but active participation that has a direct impact on strengthening cultural identity and social development.

### 3.2.2 Festivals as a Form of Preservation of Intangible Cultural Heritage

The Barakik Rakik Festival has direct relevance to Law Number 5 of 2017 concerning the Advancement of Culture, which establishes four main pillars of cultural advancement, namely protection, development, utilization, and construction Within

the framework of protection, this festival serves as a concrete instrument for preserving traditions rooted in history and the noble values of the local community. The religious symbols, the rakik-making process, and the takbiran night procession represent a form of preserving traditional knowledge and practices passed down across generations. The Barakik Rakik tradition, a regional cultural icon, not only exudes aesthetic value but is also imbued with social and religious significance. This activity is carried out collectively by the community, involving various elements from traditional leaders and youth to local business actors as a concrete manifestation of the preservation of local wisdom. Within the framework of Law No. 5 of 2017 concerning the Advancement of Culture, this festival can be categorized as a traditional cultural expression that contributes to the protection, development, utilization, and fostering of culture. The values of mutual cooperation, togetherness, and a sense of belonging to ancestral heritage are reflected in the enthusiasm of the community who work together to prepare ornaments, decorated boats, and a series of events.



**Figure 1.** Appearance of the barakik-rakik participants who are representatives from the Salangka Danau village.

**Figure 1** shows a series of rakik decorated with Islamic and local cultural ornaments, floating on water at night with stunning lighting. This scene is a tangible manifestation of the religious and social values embodying the Barakik Rakik tradition. Mosque ornaments, domes, and typical regional motifs illuminated by colorful lights depict the combination of religious propagation and cultural pride. The presence of the community participating in the preparation and implementation of this festival reflects the spirit of mutual cooperation, solidarity, and togetherness, as described in the previous paragraph (Hidayat et al., 2019). This festival is not only a visual celebration, but also a medium for strengthening cultural identity and character education for all levels of society.



**Figure 2.** One of the Best Participants in the Barakik-Rakik Event

The image depicts a decorated boat taking part in a cultural festival on the water. The boat is adorned with decorations resembling a mosque, complete with minarets, a golden dome, and illuminated ornaments that radiate various colors such as red, blue, purple, and white. The vibrant LED lights reflect off the water's surface, creating a majestic and mesmerizing effect at night. On the boat, several people are seen wearing traditional attire, signifying the community's active participation in the celebration. The decorations on the front of the boat also showcase elements of local wisdom, such as ornamental plants and distinctive regional ornaments. The atmosphere created is both sacred and festive, reflecting the spirit of mutual cooperation, creativity, and the community's pride in traditions passed down through generations.

### 3.2.3 Festivals and Culture-Based Tourism Development

The Barakik Rakik Festival is a multidisciplinary performing arts event that combines plate dance, tambua tansa music, traditional costume parades, and other artistic performances on a rakik stage. According to (Zulkifli et al., 2023), performing arts serve as a dynamic medium for cultural communication, connecting traditional values with the social sphere. This festival serves not only as a means of entertainment but also as a space for collective expression that represents the cultural identity of the Minangkabau, particularly the communities living along the coast of Lake Maninjau. In the frame cultural tourism This festival has strategic value as a tourist attraction that combines the aesthetic beauty of performing arts with historical narratives and local wisdom. Visitors are not merely passive spectators but engage in direct cultural experiences through interactions with artists and the local community. This aligns with the concept of culture-based tourism, which places cultural heritage at the core of tourist attractions (Aldi & Barizi, 2025; Ariani, 2015; Bahardur, 2018)

As a leading regional attraction, the Barakik Rakik Festival attracts both domestic and international tourists, boosting local economic activity. Sales of handicrafts, traditional culinary delights, and tourism support services increase during the festival, significantly contributing to community income. Furthermore, the resulting economic benefits strengthen the community's motivation to continue preserving the culture at the heart of the festival. This phenomenon demonstrates a mutually beneficial relationship between cultural preservation and local economic growth—the more sustainable the culture, the stronger the tourist attraction, and the higher the economic benefits obtained. Previous research supports this relationship. For example, a study by (Aldi & Barizi, 2025) on community-based tourism emphasizes that active community involvement in culture-based tourism not only maintains cultural sustainability but also creates a more equitable distribution of economic benefits. Similarly, (Nasution et al., 2023) research in Bali showed that local cultural festivals were able to increase tourist visits by up to 30% during their implementation period, while still maintaining the traditional values that define the community's identity. With the support of the Agam Regency Government, which was present at the opening, the Barakik Rakik Festival has a great potential to become an annual event on a national and international scale. This will not only strengthen Agam Regency's image as a culture-based tourism destination but also strengthen the role of the local community at the forefront of preserving Minangkabau cultural heritage.



**Figure 3.** Opening of the Barakik-rakik Festival by the Regent of Agam, who was served by the assistant for economics and development.

This image shows the opening atmosphere Festival Barakik-rakik It takes place on the shores of Lake Maninjau at night. The water's backdrop is decorated with replica ships and various floating, illuminated ornaments, creating light reflections that enhance the atmosphere. The official opening of the festival was carried out by Regent of Agam Regency which on this occasion was represented by Assistant for Economic and Development Affairs. He was seen standing on the stage, wearing green, yellow, and white batik and black peci, while addressing the audience. In front of the stage, guests sat at round tables covered with red tablecloths adorned with flower arrangements, complete with food and drinks (Marlina & Astina, 2020; Yovani, 2019). The presence of local government officials, community leaders, and artists at the event reflected collective support for preserving local cultural heritage and developing culture-based tourism potential in Agam Regency.

### 3.2.4 Sustainability Challenges and Strategies

Preservation Festival Barakik Rakik facing various internal and external challenges. Internally, participation by the younger generation is still very minimal due to their tendency towards instant and digital global culture, so that traditional values are starting to be neglected. Furthermore, limited funding is a significant obstacle, considering that a single rakik performance can cost up to millions of rupiah, while the lack of sponsorship or support from the Regional Budget (APBD) makes the festival dependent on community self-help. Externally, the lack of documentation and promotion hinders the inheritance of traditional knowledge, while the absence of regional government policies that strategically accommodate this

festival for example, through integration into the National Events Calendar—limits the development and exposure of the event, which is limited to the Agam Regency scale. To address this, preservation strategies need to be directed toward community-based sustainability efforts. First, establishing this festival in the annual cultural tourism calendar could open up broader opportunities for funding, sponsorship, and promotional support. Second, holding inter-village competitions has the potential to increase community participation, particularly among the younger generation. Third, integrating Barakik Rakik Festival materials into the school curriculum, particularly Arts and Culture subjects, can strengthen local cultural identity and literacy from an early age. Fourth, documentation and publication through digital media, such as video, social media, and online platforms, will expand the promotional reach and make the festival relevant to a technology-savvy generation. This approach aligns with the findings of (Nadra, 2018; Sativa et al., 2023; Sharma, 2009) who emphasized the importance of digitalizing cultural promotion as an adaptive preservation strategy, as well as a study by (Anwar et al., 2025), which underscored the role of cross-sector collaboration in optimizing the sustainability of culture-based events.

### 3.2.5 Implications for Character Education and Cultural Identity

The Barakik Rakik Festival plays a strategic role in shaping community character by strengthening cultural values passed down through generations. The festival serves not only as a form of entertainment or a traditional ritual, but also as an educational tool that instills values such as pride in ancestral heritage, tolerance for diversity, social solidarity, and a sense of belonging to the local cultural environment. Within the context of character education, the festival practices the values of mutual cooperation, social responsibility, and respect for local wisdom, which are internalized through active community participation.



**Figure 4.** Shows the uniqueness of the rack above

This image shows one of the unique features of the Barakik Rakik Festival, where a rakik is creatively decorated with local cultural ornaments and decorative lights that reflect light on the water's surface, creating a warm and alluring atmosphere. The rakik functions as a social interaction space, complete with tables, chairs, and decorations that highlight local cultural identity. Activities such as serving drinks, casual conversations, and small musical performances on the rakik are a special attraction for visitors, both local residents and tourists. This uniqueness not only emphasizes the community's creativity in utilizing water spaces as a cultural stage, but also reflects the synergy between preserving tradition and innovation in the context of local wisdom-based tourism. The festival's connection to local wisdom-based education is highly relevant, as the activities reflect the integration of tradition and contextual learning. Local wisdom-based education views culture as an authentic learning resource, enabling students to acquire not only cognitive knowledge but also affective and psychomotor skills through direct experience (Firdaus, 2019; Muslim & Ihsan, 2018). The Barakik Rakik Festival serves as a vehicle for actualizing these values through cultural practices imbued with symbolic and social meaning. Furthermore, the existence of this festival helps strengthen the cultural identity of the community amidst the currents of globalization that often encourage cultural homogenization (Anwar, 2020; Nelisa & Rasyid, 2021). When the community, especially the younger generation, is actively involved in the implementation of the festival, the process of internalizing cultural identity becomes more effective because it is carried out through participatory activities, not just the delivery of information. This activity can be incorporated into the local content curriculum at the elementary and secondary levels of education, so that students have an emotional and intellectual attachment to their culture (Putra et al., 2024). Thus, the Barakik Rakik Festival not only has social and economic dimensions but also educational ones, contributing to character building and strengthening cultural identity. Efforts to document, promote, and integrate it into educational programs will ensure its values are sustainably passed on to future generations.

## 4. CONCLUSION

The Barakik Rakik Festival is not just a celebration, but a tangible manifestation of cultural heritage that reflects the religious, social, and aesthetic values of the Minangkabau people. It's no wonder that many national figures have emerged from the "Salingka Danau Maninjau" area, such as Buya Hamka, Rasuna Said, and many others. Preserving this festival is a strategic effort to strengthen local cultural identity, encourage youth participation, and foster character education rooted in the nation's culture. Preservation is not solely the government's responsibility; it must begin with the local community. Support from figures like Mr. Rudi Yudistira demonstrates that community initiatives can be key to the sustainability of traditions. With strengthened policies, the development of educational programs, and the use of technology, the Barakik Rakik Festival can continue to thrive and inspire future generations. Given the vast potential that I have yet to explore due to the limited time and resources available for this assignment, I add my personal thoughts and opinions in this closing section: In my opinion, going forward, the Barakik Rakik event will be a regional asset in strengthening tourism appeal. The gathering of creative people with a valuable and educational culture in a place with beautiful natural scenery is a strong attraction in the current trend of religious tourism, which is gaining high interest. However, it needs to be better managed, perhaps by aligning it with the growing interest in visiting the Buya Hamka Museum. My second opinion is that Barakik Rakik has become synonymous with Maninjau and serves as a local identity in the form of an event. This is evident from my online research, where the term "Barakik Rakik" is only used for this event, so it would be a shame if its promotion is lacking, as it would have less of an opportunity to introduce it more widely. Finally, I am quite impressed by the large number of artists and art studios in Maninjau, which proves that the Barakik Rakik event is a vital activity in maintaining and developing local arts, and certainly deserves more attention.

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