

Foreign Tourists' Perception on the Cultural Value and Attraction of Pacu Jalur Festival

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Abstract

This study explores foreign tourists' perceptions of the cultural value and attractions of the Pacu Jalur Festival in Kuantan Singingi, Riau, within the context of global visibility generated by digital virality. Addressing a gap in longitudinal visitor analysis, this research employs a mixed-methods approach combining a qualitative case study with descriptive quantitative analysis. Purposive sampling was applied to select international and non local visitors (N=15) attending the August 2025 festival. Data were collected through structured questionnaires and participatory observation. Quantitative data were processed by using descriptive statistics to measure satisfaction levels, while qualitative insights were synthesized through thematic analysis to capture the nuance of on site experiences. Findings indicate that 86% of travel motivations were driven by viral "aura farming" content on social media, underscoring the conversion power of digital platforms. However, on site experiences significantly exceeded expectations, affirming the festival's intrinsic appeal. Importantly, digital curiosity was transformed into deeper cultural appreciation as tourists developed an understanding of the tradition's historical and philosophical values through immersive engagement with local communities. While infrastructural challenges such as limited accommodation and language barriers were identified, these were largely mitigated by strong local social capital, particularly community hospitality and informal homestays. In conclusion, Pacu Jalur Festival's success as a global phenomenon rests on the synergy between digital media as a catalyst and cultural authenticity as the sustaining core. Positive visitor experiences fostered strong repeat visit intentions and effective Word-of-Mouth (WoM) promotion, highlighting the importance of integrating digital promotion with authentic cultural delivery for sustainable tourism growth.

Keywords: *Pacu Jalur Festival, Cultural Value, Cultural Tourism, Tourist Perception, viral*

Introduction

Cultural tourism has long been recognized as a vital sector in the global economy, serving as a crucial link that connects the heritage of the past with the dynamics of the present (Richards, 2018). In the Indonesian context, the nation's rich cultural heritage is a major attraction, with a variety of traditional festivals successfully drawing the attention

of both domestic and international tourists. However, the rapid advancement of digital technology, particularly social media, has introduced a new paradigm in the promotion and perception of tourist destinations (Dwyer & Kim, 2020). Specifically, viral trends can instantly elevate the status of a local event into a global phenomenon, reaching audiences far beyond conventional promotional channels. Despite this potential, a critical problem emerges: the "digital reality gap." When a destination goes viral overnight, there is often a misalignment between the shallow, meme driven expectations of digital audiences and the deep, complex cultural values of the heritage site. Furthermore, sudden surges in visibility often outpace the local capacity to provide adequate infrastructure and authentic cultural interpretation, potentially leading to visitor dissatisfaction or the commodification of sacred traditions (Volo, 2010; Zeng & Gerritsen, 2014).

Pacu Jalur Festival, a traditional boat racing event passed down through generations in Kuantan Singingi, Riau, is among the region's oldest cultural celebrations (Budiyanto, 2020). For many years, the festival has attracted visitors from within Indonesia and abroad to witness its unique blend of sport, art, and spirituality. The most recent edition of the festival, however, experienced an unprecedented transformation. The event gained massive virality on platforms such as TikTok and Instagram through an "aura farming" video featuring a boy named Dhika dancing on a boat, accompanied by a song by American singer Melly Mike. This video triggered an exponential surge of interest, transforming Pacu Jalur Festival from a regional annual event into a global cultural phenomenon.

The impact of this virality was evident in the dramatic increase in visitor numbers, particularly among non local and international tourists who attended with remarkable enthusiasm (Kompas.com, 2024). The surge in popularity also attracted high-profile figures, including the Vice President of the Republic of Indonesia (Gibran Rakabuming) and the Minister of Tourism. This phenomenon aligns with the theory of "Celebrity Induced Tourism," where the presence of influential figures and the spontaneous involvement of pop culture icons create a "halo effect" that validates the destination's prestige (Kim et al., 2012). Uniquely, Melly Mike voluntarily traveled to Teluk Kuantan at his own expense to hold a mini concert, acknowledging the role of his song in the viral phenomenon. This represents a rare case of "co created tourism value," where the artist and the local community interact outside of traditional marketing contracts (Pralhad & Ramaswamy, 2004). The attendance of prominent Malaysian content creators such as Aisar Khalid and Joe Hattab, along with journalists from various national media outlets, further solidified the festival's status as a pop cultural icon. However, it remains to be seen whether this celebrity driven attention translates into a genuine understanding of the festival's intrinsic cultural value or remains a fleeting digital trend.

This phenomenon reveals a significant research gap. While the festival's popularity has reached unprecedented levels, scholarly insight into how this new demographic perceives its cultural value remains limited. This is particularly true for visitors who were primarily exposed to the festival through viral digital content. Consequently, the present study is essential to analyze visitor perceptions and explore the broader implications of tourism driven by digital virality.

Conceptually, perception is understood as a mental process through which the human brain receives and interprets information or messages. (Leavitt, 1978, p.3) identifies two distinct dimensions of this process. In a narrow sense, perception refers to the visual aspect, or the way an individual physically observes an object. In a broader sense, it encompasses the interpretive dimension, representing how a person assigns meaning or value to what they observe. Based on these dimensions, perception can be defined as a direct response or evaluation expressed by an individual or group toward a

specific event or condition. The resulting judgments are typically categorized as either favorable or unfavorable, reflecting a positive or negative stance.

In the field of tourism research, specifically regarding foreign tourists' perceptions of cultural values, this process extends beyond the mere reception of sensory data. It evolves into the formation of a "destination image," which consists of the collective mental constructs and views an individual holds about a particular place. The development of such images is heavily influenced by how tourists perceive destination-specific attributes, most notably the cultural values embedded in the event and the unique attractions it offers.

In the context of tourism research, particularly studies focusing on foreign tourists' perception of cultural values, the process extends beyond the mere reception of sensory data. It continues into the formation of destination images, which represent the collective mental constructs or views individuals hold about a place. The development of such images is strongly influenced by tourists' perceptions of destination specific attributes, including the cultural values embedded in the event and the attractions it offers.

According to (Gunn, 1972), the process of image formation progresses from primary imagery (direct experience) and secondary imagery (information obtained from media or other sources) to a total image that ultimately shapes travel decisions. In this regard, positive perceptions of foreign tourists toward the uniqueness of Pacu Jalur's cultural elements and its visual attractions are crucial, as they determine the image they carry home (Gunn, 1972). This image, in turn, influences their intention to revisit and their likelihood of recommending the destination to others through word-of-mouth. The positive perception of both cultural values (intangible attractions) and visual spectacles (tangible attractions) strengthens the overall appeal of the destination. When these perceptions meet or exceed tourists' expectations, the festival's value as a tourism product increases, thereby enhancing visitor satisfaction and fostering loyalty.

The Pacu Jalur Festival has established itself as one of Indonesia's leading cultural attractions, consistently drawing significant attention from diverse audiences. Field observations reveal high levels of enthusiasm among local communities, domestic tourists, and a growing number of foreign visitors. This heightened interest underscores the importance of preserving and presenting cultural heritage, particularly values rooted in unity, mutual cooperation, and historical traditions. These elements resonate strongly with global audiences and affirm the festival's relevance in contemporary cultural tourism. Recognizing the great potential of the festival and its increasing exposure through digital media, it becomes essential to evaluate the success of conveying its cultural values. The success of a cultural festival should not be measured solely by visitor numbers, but also by the depth of tourists' understanding and acceptance of the cultural essence presented. Accordingly, this study seeks to analyze how foreign tourists construct their perceptions of the cultural values and the tangible and intangible attractions offered by Pacu Jalur.

The primary objective of this research is to examine the extent to which foreign tourists comprehend the uniqueness and cultural authenticity of the event, identifying the elements that most significantly influence their evaluation of its attractions. Insights into these perceptions serve as a benchmark for assessing the effectiveness of cultural promotion strategies and as an evaluative tool for local governments in their efforts to transform traditional festivals into world-class tourism products. Building upon this background, the present study emphasizes how individual experiences contribute to the interpretation and appreciation of underlying cultural values, rather than focusing solely on physical attractions..

In the broader context of the field, cultural tourism is defined as the movement of persons to cultural attractions such as heritage sites and artistic manifestations outside their usual place of residence (Richards, 2018, p.11). This sector is vital for economic development and the preservation of intangible cultural heritage (ICH) (Richards, 2018). This sector is vital for economic development and the preservation of intangible cultural heritage (ICH). For festivals like Pacu Jalur, cultural tourism not only generates revenue but also reinforces local identity and traditions, such as the gotong royong (mutual cooperation) observed during the races. However, the rapid digitization of society presents both opportunities and challenges for heritage preservation. The digital environment, particularly social media platforms, acts as a powerful secondary imagery source (Gunn, 1972), often becoming the primary source of initial exposure for potential tourists. This shift necessitates understanding how the digital portrayal of cultural events aligns with their intrinsic cultural value (Dwyer & Kim, 2020).

The rise of Web 2.0 has transformed how tourist destinations are promoted and perceived. Digital virality, characterized by the rapid, exponential spread of content (often user generated) across social media (Kapitan & Silvera, 2016) can instantaneously create global awareness for previously niche or regional events. This phenomenon is critical because it bypasses traditional marketing channels and creates a sudden, massive influx of visitors who may have limited prior knowledge of the destination's cultural context.

A destination image, which (Gunn, 1972), defines as the sum of beliefs, ideas, and impressions held about a place, is now heavily influenced by User Generated Content (UGC) (Dwyer & Kim, 2020). Despite the effectiveness of viral content in generating awareness, a significant research gap exists regarding the quality of the resulting tourism experience. Viral trends often emphasize spectacle or novelty over cultural depth, such as the "aura farming" videos that brought Pacu Jalur to global attention. Currently, it remains unclear whether exposure through such high-impact, low context content leads to a superficial destination image, or if the subsequent on site experience can successfully bridge the gap to a deeper understanding of inherent cultural values. Understanding this transition is vital because perception is the process by which individuals select, organize, and interpret stimuli into a meaningful picture of the world (Leavitt, 1978, p.3). In tourism, these perceptions are fundamental because they dictate the entire visitor experience and subsequent post-visit behaviors, including the intention to revisit and word-of-mouth recommendations. By analyzing these perceptions, this study clarifies the relationship between digital fame and authentic cultural appreciation.

In evaluating visitor experiences, tourist perceptions are generally analyzed across two distinct dimensions: tangible and intangible attractions (Jang & Cai, 2002). Tangible attractions comprise the physical and observable attributes of an event or destination. In the context of the Pacu Jalur Festival, these include the visual spectacle of the racing, the intricate decorations and massive scale of the traditional boats, the palpable energy of the crowds, and the supporting local infrastructure. While these elements are often the primary drivers for initial interest, they represent only the surface level of the tourism product.

Conversely, intangible attractions consist of non-physical attributes such as history, tradition, meaning, and the overall atmosphere. For Pacu Jalur, these intangible values are rooted in the philosophy of unity, mutual cooperation, local spirituality, and a deep-seated sense of community. According to Jang & Cai (2002) positive perceptions of both tangible and intangible attributes are essential for maximizing visitor satisfaction and fostering long-term loyalty. However, for cultural festivals specifically, the appreciation of these intangible elements is considered the ultimate measure of success. As Richards (2018)

argues, true cultural tourism moves beyond mere satisfaction with a visual spectacle and requires a deeper engagement with the cultural essence of the event.

This distinction is particularly relevant to the current study's focus on viral-driven tourism. A significant challenge arises when the "spectacle" of a viral video such as a specific dance or a catchy song dominates the visitor's initial perception. The core of the research problem lies in ensuring that these intrinsic cultural values are correctly perceived and valued by international tourists, rather than being overshadowed by the fleeting novelty or digital "aura" that initially drew them to Kuantan Singingi.

Tourist perceptions are generally evaluated across two dimensions of attractions. Tangible attractions represent the physical, observable attributes of the event, such as the scale and decoration of the boats, the racing spectacle itself, the enthusiasm of the crowds, and the local infrastructure. In contrast, intangible attractions involve non physical attributes, including historical significance, local spirituality, and the values of unity and cooperation that define the community. Positive perceptions of both dimensions are crucial for maximizing visitor satisfaction and loyalty. For cultural festivals, the appreciation of intangible elements, specifically the underlying cultural values, serves as the ultimate measure of success, moving beyond mere satisfaction with the visual spectacle. In the context of viral-driven tourism, the primary challenge is to ensure that the cultural essence is correctly perceived and valued, rather than being overshadowed by the fleeting novelty that drew tourists in initially.

This process is best understood through Gunn's (Gunn, 1972) model of image formation, which posits that a total destination image is the result of "Secondary Imagery," or information gained from external sources, and "Primary Imagery," which is the direct on-site experience. In the case of the Pacu Jalur Festival, viral social media content serves as the dominant secondary imagery that drives the initial decision to attend. Consequently, the total image carried home by foreign tourists results from a critical comparison between the expectations set by viral "aura farming" content and the reality of their immersion in the local culture.

The distinctiveness of this phenomenon emerges from the transformative influence of post-visit engagement within the digital sphere. Conventional tourism frameworks often regard Word-of-Mouth (WOM) merely as a straightforward cycle of feedback. In contrast, this research highlights a process of recursive digital adjustment. When international visitors undergo profound cultural immersion that surpasses their initial viral-driven expectations, their subsequent digital expressions through social media posts, vlogs, and reviews become a more trustworthy and culturally embedded layer of secondary representation for prospective audiences. Unlike the early viral content that generates high visibility but limited contextual depth, this visitor-generated material conveys cultural nuance and authenticity, enabling a regional tradition to evolve into a sustainable, globally recognized tourism asset. The transition from interest shaped by "meme culture" to advocacy grounded in cultural value signals a new paradigm for the endurance and flourishing of heritage in the digital era..

Method

Study Design

This study adopts a mixed-methods approach with a descriptive design. This methodology was selected to provide a comprehensive analysis by combining quantitative descriptive data with qualitative in-depth insights. The research is classified as a case study, focusing on the unique socio-cultural dynamics of the Pacu Jalur Festival

following its digital virality. By utilizing this mixed-methods framework, the study cross-validates the statistical trends found in visitor surveys with the nuanced reality captured through field observations (Moleong, 2018; Yin, 2018). The fieldwork was conducted through a concurrent triangulation strategy at Taman Jalur, Teluk Kuantan, Kuantan Singingi, Riau, precisely coinciding with the festival in August 2025. This approach allowed researchers to cross-validate survey results with real-time observations to ensure a holistic interpretation of the data.

Sample Population

Sample Population Consistent with the principles of qualitative-dominant research, a non-probability sampling technique was employed (Creswell & Creswell, 2018). The study utilized a non-probability, purposive sampling technique to select research subjects who were most relevant to the phenomenon of viral-driven tourism. The final sample consisted of 15 international tourists (N=15) who met the criteria of being non-residents of Riau and physically present at the festival site. Although the sample size is numerically specific, it is methodologically justified based on the principle of data saturation. In the context of an emerging international destination, these 15 respondents provided high information richness where patterns of perception and motivation reached a point of redundancy. Thus, the sample size is sufficient to provide a credible representation of the foreign visitor experience without compromising the depth of the analysis.

Data Collection Techniques and Instruments

Data for this study were systematically collected using a combination of instruments and techniques to ensure data triangulation:

- 1) Questionnaire: This instrument served a dual purpose by collecting quantitative data through 5 point Likert scales for satisfaction metrics and qualitative data through open-ended questions regarding subjective impressions (Babbie, 2016).
- 2) Direct Participatory Observation: Researchers engaged in participative observation at the festival location data (Sutopo, 2006). Researchers conducted on-site observations to record the atmosphere, social interactions, and non-verbal responses of the participants. This qualitative layer was essential to interpret the context behind the survey numbers.

Data Analysis Techniques

The qualitative data were analyzed utilizing the interactive analysis model proposed by (Miles et al., 2014). This analytical process is cyclical and continuous, proceeding through three stages:

- 1) Data Reduction: Quantitative survey responses were processed using descriptive statistics to identify mean scores and percentages, while qualitative data from observations were coded into thematic categories.
- 2) Data Display: The integrated data were presented through descriptive narratives and summary tables. This allowed for a direct comparison between the tourists' initial digital expectations and their actual on site experiences.
- 3) Conclusion Drawing: The final stage involved synthesizing both data types to formulate valid conclusions. This approach ensured that the findings regarding cultural perception were backed by both the "voice" of the tourists and the "evidence" of the survey metrics.

Results

The research findings, derived from the synthesis of questionnaire data and direct field observations, reveal a distinct trajectory in the international tourist experience. The initial perception and subsequent travel decisions of the majority of respondents were predominantly stimulated by the viral "aura farming" phenomenon disseminated across platforms such as Instagram, TikTok, and YouTube. For most international visitors, these digital snippets served as the primary catalyst for their journey; however, the data confirms that this viral content represented only a minor fraction, approximately 5%, of the total festival experience once they arrived on-site. This highlights a significant knowledge gap, as most visitors possessed minimal to no understanding of the traditions, meanings, and historical values underpinning the Pacu Jalur tradition prior to their physical attendance.

Upon arrival, tourist perceptions significantly surpassed their initial expectations. The on site experience provided a depth of cultural immersion that the viral content could not convey, effectively bridging the gap between digital spectacle and authentic tradition. Despite this high level of satisfaction, two primary constraints were identified. First, communication barriers emerged as a significant impediment, largely due to the limited English language proficiency among the local population. Second, logistical challenges regarding accommodation capacity were noted, as many tourists struggled to secure lodging due to market saturation and a lack of centralized online information.

Interestingly, the dissonance caused by these logistical issues was largely mitigated by local social capital. Tourists who were unable to find formal lodging reported being assisted by the genuine hospitality and initiative of the local community, who provided informal homestays and personal assistance. This human centered hospitality played a crucial role in the overall positive perception of the festival. Consequently, the study recorded a substantial majority of respondents expressing strong repeat-visit intentions and a high inclination toward positive word-of-mouth recommendations, signaling the festival's potential as a sustainable world-class tourism product.

Discussion

Based on the comprehensive data analysis, which was derived from a combination of questionnaire instruments and direct field observation, this discussion section systematically elaborates on the key findings regarding the perceptions and experiences of tourists towards Pacu Jalur Festival. These findings serve not only to confirm the initial hypotheses put forth in this study but, more significantly, to provide profound insights into the dynamics of tourism that are substantially triggered by digital phenomena and virality.

The research findings unequivocally indicate that the initial perception of international tourists toward the Pacu Jalur Festival was primarily stimulated by the viral phenomenon of "aura farming." Quantitative data from the sample (N=15) shows that 13 respondents (86.7%) identified short-form video content on TikTok and Instagram as their primary travel catalyst. This confirms that in the digital era, traditional marketing channels are being bypassed by high-impact, user generated content. However, this study finds a critical "contextual gap" in digital promotion. While viral videos are effective for generating awareness, they often fail to convey the spiritual and historical depth of the event. This phenomenon aligns with Gunn's (1972) Destination Image Theory, which posits that a total destination image is formed by the synthesis of secondary imagery (media) and primary imagery (on site experience). The data reveals that the viral content

only represented a fraction approximately 5% of the total festival experience. The remaining 95% consisted of the visceral sensation of the riverbank, the communal cheering, and the intricate technicalities of the race. This suggests that while virality acts as the "hook," the festival's sustainability relies on its intrinsic cultural value. This finding expands upon the work of (Zeng & Gerritsen, 2014), suggesting that for traditional festivals, digital virality should be treated as a door-opener rather than the product itself. The enthusiasm recorded on-site proved that the physical reality of Pacu Jalur is far more potent than its digital representation.

A significant contribution of this research is the identification of a "cognitive transformation" in foreign tourists. Before their arrival, 14 out of 15 respondents (93.3%) possessed minimal knowledge regarding the historical values of the tradition, viewing it merely as a "unique race." This high percentage of pre-visit ignorance highlights the limitation of passive digital consumption. However, direct immersion in Teluk Kuantan functioned as a powerful enculturation mechanism. Through direct observation of the customary rituals and technical aspects of the boats, tourists moved beyond being mere "spectators" to becoming "cultural participants."

This transition supports Richards' (Richards, 2018b) framework on Cultural Tourism, which emphasizes that the core of cultural tourism is the exchange of meaning between the host and the guest. The results of this study show that the sensory experience the sound of the paddles, the smell of the river, and the collective energy of the local community bridges the knowledge gap more effectively than any digital documentary. Consequently, the Pacu Jalur Festival serves a dual role: not only as a compelling tourist attraction but also as a sustainable cultural education vehicle. This "immersion-based learning" is crucial for preserving the authenticity of Intangible Cultural Heritage (ICH) in the face of global commodification.

Despite the overall positive perception, the study identified significant "experiential dissonance" related to logistical infrastructure. Communication barriers emerged as the primary impediment, with 66.7% of respondents citing difficulties in interacting with locals due to language gaps. Furthermore, 40% of the tourists reported challenges in securing lodging. These constraints represent a common "bottleneck" in emerging destinations where digital fame outpaces physical readiness.

However, the most intriguing finding in this study is how Local Social Capital successfully mitigated these shortcomings. The lack of formal hotels was compensated by the "organic hospitality" of the Kuantan Singingi people, who provided informal homestays and personal guidance. This phenomenon can be analyzed through Social Exchange Theory (Ap, 1992), which suggests that a community's willingness to assist tourists is a reflection of their pride in their own culture. This warmth became a highly valued "added value" that tourists found more memorable than formal hotel services. It demonstrates that in regional cultural tourism, human-centric hospitality can serve as a "resilience mechanism" that protects the destination's image even when infrastructure is lacking. This finding suggests that local government should focus as much on "social infrastructure" (language and hospitality training) as on physical construction.

The final stage of the tourist perception process is the formation of post-visit behavioral intentions. The study recorded a 100% recommendation rate among respondents, with a substantial majority expressing a desire to return. This is a profound result, as it indicates that the tourists have moved from "viral curiosity" to "loyal advocacy." According to Ajzen's (1991) Theory of Planned Behavior, these positive intentions are driven by the "subjective norm" the feeling of being welcomed and accepted by the local community.

The implication of this loyal advocacy is the creation of a "Recursive Digital Cycle." When these 15 international tourists share their authentic, context rich experiences on their own social media, they create a new wave of "Secondary Imagery" that is far more credible than the original viral meme. They are no longer just sharing a dance; they are sharing the story of Kuantan Singingi people. This shift ensures the sustainability of the destination's image, transforming Pacu Jalur from a fleeting internet trend into a respected global cultural icon. This research proves that while technology starts the conversation, it is the human element and cultural authenticity that sustain the relationship.

Conclusion

This study concludes that the phenomenon of digital virality, specifically through "aura farming" content, has successfully transformed the Pacu Jalur Festival from a regional cultural event into a significant international tourism magnet. Based on the analysis of 15 international respondents, social media serves as the primary gateway for global awareness, with 86.7% of travel motivations driven by digital platforms. However, the findings emphasize that while digital clips act as the initial catalyst, the on-site immersion serves as the critical factor that exceeds visitor expectations. Despite arriving with minimal prior knowledge of the festival's history, international tourists undergo a profound cultural transformation through direct engagement, effectively bridging the gap between superficial digital spectacle and deep traditional understanding. Furthermore, this research highlights that the strength of local social capital manifested through genuine hospitality and informal community-led lodging functions as a powerful resilience mechanism. This social warmth successfully mitigates the "experiential dissonance" caused by infrastructural limitations and communication barriers. The high satisfaction scores and unanimous recommendation intent (100%) suggest that the sustainability of the festival is not solely dependent on digital trends, but on the preservation of authentic cultural values and the human-centric hospitality of the Kuantan Singingi people. Ultimately, Pacu Jalur has established a foundation for a world-class tourism product where digital curiosity is successfully converted into long term cultural advocacy.

Suggestions

Based on the research findings and the identified constraints, the following strategic recommendations are proposed for local government authorities and tourism stakeholders:

- 1) Enhancing Linguistic and Hospitality Literacy: Given that 66.7% of respondents identified language gaps as a primary barrier, it is essential to implement practical English language training programs for local stakeholders. Focus should be placed on transport providers, tour guides, and local vendors to facilitate smoother cross-cultural exchanges and improve the quality of the visitor experience.
- 2) Digitalization of Lodging and Transportation Information: To address the difficulty in securing accommodation, local authorities should assist community led homestays in integrating with global online booking platforms. Creating a centralized, multilingual digital portal for integrated transportation and lodging information would reduce uncertainty for foreign visitors during the high-demand festival period.
- 3) Strategic Narrative Based Content Creation: Future digital promotion strategies should move beyond visual spectacles and "memes." Marketing efforts should

incorporate narrative driven content that explains the historical significance, the philosophy of mutual cooperation, and the traditional craftsmanship behind the boats. This will help align visitor expectations with the festival's deeper cultural values.

- 4) Sustainable Infrastructure Development: To maintain destination resilience, infrastructure improvements should prioritize "Village Based Tourism" models. Standardizing informal homestays and promoting eco tourism facilities will ensure that the economic benefits of the festival are distributed directly within the local community while preserving the authenticity of the cultural landscape.

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