

Implementation of tourism development governance based on local wisdom

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Abstract: The Sumenep Regency is one of the areas with potential for natural, cultural, and artificial tourism. According to Sumenep Regency Regional Regulation No. 4 of 2018, the Master Plan for the Tourism Development of Sumenep Regency is set to last from 2018 to 2025. The government must implement strategies to attract local and international tourists. This study aims to analyze culture-based tourism and local wisdom in Sumenep Regency packaged as a calendar event. Culture and local wisdom have economic value as part of the product of human creativity in tourism development. This study uses qualitative analysis through direct observation and in-depth interviews with relevant parties. The research focuses on SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis. Local culture in Sumenep Regency generally has unique potential, including craft product centers that can be developed to increase cultural tourism. Examples include keris production, batik, and various culinary delights and local snacks derived from processed seafood, agricultural products, and plantation products. The strategy for increasing local cultural tourism is formulated based on the strengths, weaknesses, opportunities, and threats of local culture. An event calendar planning 100 activities for 2024 can serve as promotional media and an introduction to local cultural tourism destinations.

1. Introduction

In essence, regional tourism development emphasizes policies based on local characteristics related to the utilization of potential resources. When developing tourism, a region must pay attention to its potential because it can stimulate the local economy (Putra et al., 2024). According to Regional Autonomy Law Number 23 of 2014, regional autonomy provides regional governments with the rights, authorities, and obligations to regulate government affairs and their communities (Putra & Wardhani, 2024). This law can help regional governments explore potential sources of regional income. Each region has its own unique culture and characteristics. These characteristics attract tourists, making the tourism sector one of the most important to develop. The government must maintain and improve every tourism

potential to improve the regional economy, because it must regulate its tourism potential. Therefore, the government must create good governance, especially in the tourism sector (Silayar et al., 2021).

Good governance is one way the government and community participate in preserving tourism (Dinata, 2023; Luthfi & Naufal, 2023). This involves paying attention to the balance between the environment, economy, and society. When developing tourism in a region, the government must maintain the local wisdom and culture of the area (Luthfi et al., 2023; Maulana et al., 2022). Local wisdom is a way of life and strategy that comes from the activities of previous communities adapting to their environment. In other words, local wisdom is a habit passed down from generation to generation until it becomes a culture or tradition (Astuty et al., 2023).

Local wisdom is a regional characteristic with cultural and tourism potential for regional development. In tourism development, this potential is part of the community's creativity that has economic value (Sugiyarto & Amaruli, 2018). Sumenep Regency, known as the *Keris City*, is one of the areas on Madura Island. The regency has many tourism and cultural resources that can be developed. These include natural features, such as beaches, and cultural features, such as the diverse cultures that are a legacy from our ancestors. These attractions can draw tourists to Sumenep Regency.

However, the tourism sector will not develop unless influential elements, especially the government, make changes. The government plays an important role in developing tourism. The government has the authority to create policies related to tourism development strategies in Sumenep Regency.

When planning these policies and strategies, the government should involve other stakeholders, such as the private sector. Involving stakeholders will help the government understand the community's needs and desires regarding tourism. Community participation can also increase and ensure the proper management and development of tourism infrastructure (Safitri et al., 2021).

To support success that positively impacts the community and region, it is necessary to address problems related to the development of tourism governance. This can be seen in the various factors that drive tourism development, such as human resources. If these issues are not identified in advance, tourism development will not proceed properly, despite the significant potential.

The Sumenep Regency develops tourism and culture in various ways, one of which is holding an annual event calendar. The Event Calendar contains various events that the Sumenep Regency Government will hold in one year. The event calendar is one of the strategies implemented to promote and showcase tourism and culture in Sumenep Regency. According to Sumenep Regency Regional Regulation No. 4 of 2018 concerning the Master Plan for Tourism Development of Sumenep Regency for 2018-2025, the government has fulfilled the requirements of the regulation.

Although the government has implemented a strategy to increase tourism, it must still pay attention to areas for improvement after implementing the Event Calendar. This study aims to analyze tourism based on culture and local wisdom in Sumenep Regency and explain how the Sumenep Regency Government implements the governance of local wisdom-based tourism development in the Event Calendar.

2. Literature Review

Based on several literature studies that researchers use as references, it shows that research on tourism development governance focuses on several aspects. The first study discusses tourism development by collaborating with related stakeholders, which aims to increase the Regional Gross Domestic Product (GDP) (Putra & Sajida, 2023). If collaboration between stakeholders goes well, then not only will

PAD increase, but also tourism and culture can be known by the wider community, so that more tourists will visit (Supriyanto et al., 2024).

The second study discusses the governance of tourism development, which in the process is supported by various aspects and can be seen from the Original Regional Income, Human Resources, Community Participation, and community skills in the area. Several aspects are one form of community economic development (Safitri et al., 2021).

The third study discusses the management of local wisdom-based tourism promoted through social media. The existence of social media can help the government and the community concerned to promote local wisdom culture and tourism to local and international tourists. This can help the economy of the community in the area (Astuty et al., 2023).

The fourth study discusses the development of sustainable tourism based on local wisdom, where tourism is built based on natural resources and natural aspects. Local wisdom tourism is one of the potential attractions for foreign tourists to come to visit, because this tourism only exists in certain areas and has become something that has been passed down from generation to generation by the local community. (Hannan & Rahmawati, 2020).

Study (Silayar et al., 2021) shows that the governance of tourism development must involve several stakeholders. Each stakeholder must be professional in carrying out their roles and functions in developing tourism in the region. Especially the government, because the government is responsible for determining the policies to be made. Lack of government attention in the tourism sector can cause long-standing cultures to slowly disappear and be replaced by Western culture, so that the younger generation is no longer interested in their local culture (Moerad et al., 2019; Nurjanah et al., 2022).

For tourism development based on local wisdom to be successful, cooperation from every element of society is needed to continue developing tourism and improving the local economy (Kaunaen et al., 2024; Putra et al., 2023). Local culture must be maintained so that the younger generation can learn about their region's culture. They must maintain and preserve the existing culture and traditions. Every study states that tourism development cannot succeed without cooperation from every element of society. A tour can come from a culture that is carried out from generation to generation by the community. Therefore, tourism development is very important to maintain its sustainability.

3. Research Methods

The research method used was qualitative analysis through direct observation and in-depth interviews with parties related to the research. Meanwhile, the focus of the research used the SWOT analysis method, which includes an analysis of Strengths, Weaknesses, Opportunities, and Threats (SWOT) (Ardiansyah et al., 2024; Fristin & Dwinugraha, 2023; Widiarningrum et al., 2022).

The SWOT analysis is used to analyze the potential and challenges of culture-based tourism and local wisdom, including both internal and external potential and challenges. Local culture, particularly in Sumenep Regency, generally possesses unique potential and craft product centers that can be developed to enhance local cultural tourism, such as the production of keris, batik, various culinary items, and local snacks derived from marine products, agricultural products, and plantation products. The strategy for enhancing local cultural tourism is formulated based on the strengths, weaknesses, opportunities, and threats of local culture (Mulia et al., 2020; Supriadi et al., 2022; Zaman et al., 2022). The existence of an event calendar planning 100 activities for 2024 can serve as a promotional tool and introduction to the local cultural tourism destination (DTW).

4. Results and Discussion

The Sumenep Regency Government is pursuing the sustainable development strategy of promoting tourism based on local wisdom by organizing various cultural festivals and integrating them into the annual event calendar. The calendar serves as a promotional tool for tourist destinations and a strategic medium for preserving local cultural values within the Sumenep community. By regularly organizing cultural festivals, the Sumenep Regency Government has implemented the provisions of Sumenep Regency Regulation No. 4 of 2018 on the Master Plan for Tourism Development in Sumenep Regency from 2018 to 2025. Article 3, paragraph (6a) of this regulation emphasizes that regional tourism development aims to create tourist destinations that possess local uniqueness, authenticity, beauty, and rarity. These destinations should also promote environmental awareness as a driver of regional development and improved community welfare.

Festival activities, such as artistic performances, traditional rituals, and exhibitions of local cultural products, serve a dual function as cultural preservation and tourist attractions. The Sumenep Regency Government is striving to build an inclusive tourism ecosystem by involving local communities in event organization. This approach generates economic value through the tourism sector and fosters a sense of ownership toward cultural heritage among the community. The monthly festivals showcase Sumenep's rich cultural diversity, featuring traditional performances like *sapi sonok* and *kerapan sapi*, as well as *topeng dalang*, *saronen* music, and Islamic *hadrah*.

Thus, organizing cultural festivals within the Event Calendar framework strengthens local cultural identity and serves as an important tool for achieving competitive, sustainable, community-based tourism. This initiative is expected to attract domestic and international tourists while positively impacting community income, cultural preservation, and the Sumenep Regency's image as a unique, authentic tourism destination grounded in local wisdom.

Kacong Cebbing tourism ambassador

The Sumenep Regency Government's event calendar includes a program called the Kacong Cebbing Ambassador. The program's main objective is to encourage young people to actively promote tourism awareness among their peers. According to Mr. Bama Hidayanto, the program is related to government festivals at the regency and provincial levels. In Sumenep Regency, the program is similar to a tourism ambassador program, but adapted to the local wisdom of each area. Thus, each region implements its tourism ambassador program according to its local wisdom. At the provincial level, Kacong Cebbing is known as *Raka-Raki* in East Java. This activity provides a platform to recognize the contributions of the younger generation to the tourism industry.

Kacong Cebbing began in Sumenep Regency in 1992. From 1998 to 2000, it was under the umbrella of the Kacong Cebbing Association (IKC). From 2015 to 2018, the IKC board was no longer united in managing Kacong Cebbing activities as they focused on their own interests. This resulted in a lack of succession within Kacong Cebbing. However, from 2018 to 2020, Kacong Cebbing members aimed to establish a new organization with a different name: the PKC (Kacong Cebbing Association). This organization was modeled after the *Raka Raki* Association and the *Tourism Ambassador Association*. The PKC was formed in 2019 and remains active today.

Kacong Cebbing in the regency is divided into two groups: Kacong Cebbing Keni and Kacong Cebbing Remaja. Kacong Cebbing Keni is a local group for elementary school children. Kacong Cebbing Remaja provides a platform to inspire and appreciate younger generations. Teenagers wishing to

join Kacong Cebbhing must meet certain criteria, such as being a certain height, being in good health, being under 22 years old, and never having been married. Then, they undergo a registration process and administrative selection to ensure that the selected Kacong Cebbhing members can perform their duties effectively. Those who pass the administrative selection can proceed to the audition process. After passing the audition, the judges will select the finalists.

The finalists will then be quarantined for three days at the government's expense. However, finalists must cover their own makeup and clothing expenses. They will also receive training in makeup application, beauty, catwalk techniques, and public speaking. This training is designed to make them more professional if they are selected as the Kacong Cebbhing of Sumenep Regency.



Figure 1. Selection of Kacong Cebbhing ambassador

Figure 1 illustrates the Kacong Cebbhing Ambassador Selection Event, depicting the finalists' spirit and enthusiasm as they compete in an atmosphere filled with local cultural vibrancy. The event serves as a platform for showcasing local wisdom, social ethics, and regional pride. The presence of guests, community leaders, and the local government's full support demonstrates this event's strong legitimacy as part of a community-based tourism development strategy. The selection process for the Kacong Cebbhing ambassador not only promotes culture but also shapes the character of the younger generation, fostering individuals with local awareness, global competence, and a sense of responsibility toward cultural preservation. Therefore, continuing this activity is important for strengthening an inclusive and sustainable tourism ecosystem in Sumenep Regency.

Tan Pangantanan Festival (Dhe' Nong Dhe' Ne' Nang)

The Tan Pangantanan Festival, known to the Madurese as Dhe' Nong Dhe' Ne' Nang, is a cultural tradition of Sumenep Regency that highlights Sumenep's local identity in wedding ceremonies. The tradition emphasizes the refined Madurese language. This tradition has existed for hundreds of years. Originally, it was a children's game in the form of a song. Children played as if they were a bride and groom while singing *the Dhe' Nong Dhe' Ne' Nang song* (Pemerintah Kabupaten Sumenep, 2016a). The Tan Pangantanan Festival is more than just an entertaining game; it also embodies values such as beauty, harmony, etiquette, and faith.

According to Mr. Edy, in this digital age, children are more inclined toward Western culture, causing local arts and culture to be marginalized. To preserve the Tan Pangantanan culture, the government has

included it in the event calendar, ensuring it is held annually. The Tan Pangantanan culture is now under the jurisdiction of the Sumenep Regency Education Department. Participants in the festival are school representatives from across Sumenep Regency. Each selected student dresses as a bride or groom in traditional Sumenep Regency attire. They will also be accompanied by other students wearing kebaya and carrying traditional wedding gifts such as traditional food, necessities, and agricultural products. Each wedding group performs various wedding ceremonies according to Sumenep Regency traditions.



Figure 2. Tan Pangantanan Festival

In general, tan pangantanan is always accompanied by the song *Dhe' Nong Dhe' Ne' Nang*, which means humility. In other words, it teaches that people must respect and honor their elders. The Tan Pangantanan Festival introduces the wider community to traditional wedding ceremonies in Sumenep. Additionally, through such activities, the government and community can work together to preserve and nurture local traditions and culture.

The Age of Keris

The *keris* is one of the historical relics of the kingdom that existed in the Sumenep Regency. The *keris* has existed since the 13th century, during the reign of Prince Adipoday, and was later passed down to his son in the 14th century. In its time, the *keris* was closely associated with the kingdom and the royal palace. This is because, in the past, the *keris* served as a weapon or a symbol of authority for kings and palace officials to protect themselves from enemies. Kings would commission *keris* from renowned master craftsmen (Herli & Purwanto, 2022).

To this day, *keris* production continues, earning Sumenep Regency the title of *Keris City*. One village where many people still make *keris* is Aeng Tong-Tong Village, located in Saronggi District. One of the *keris* craftsmen there is Master Ika Arista, who has been interested in learning *keris* making since his youth. The factor that drew Master Ika to study *keris* was the environment, as most people in Aeng Tong-Tong are *keris* makers.

According to Empu Ika Arista, in addition to the tradition of *keris* making, there is also the tradition of *keris* cleansing. *Keris* cleansing is the tradition of washing or bathing the *keris*, performed by the elder *empus* in the village of Aeng Tong-Tong. *Keris* cleansing is conducted at the beginning of the year using the Javanese calendar on the night of Suro. The exact origin of the *keris* cleansing tradition is unclear, as it is a story passed down through generations. However, during the kingdom era at the Sumenep Palace, all heirlooms were brought to the village of Aeng Tong-Tong for cleansing and ritual bathing. Even after the palace lost its clear lineage and transitioned to a government system, the people of Aeng Tong-Tong continued to perform the cleansing ritual on the heirlooms of their ancestors.

In 2017, the Aeng Tong-Tong Village community proposed to the Tourism Office to make it an annual event, as there are still many enthusiasts of heirlooms, especially *keris*, whose knowledge of local traditions has been lost. The focus of the *keris* sharpening event is open to the public so that people can once again enjoy what was left behind by their ancestors. In 2018, the *keris* cleansing ceremony was included in the Sumenep Regency event calendar and has been an annual event ever since. During the *keris* cleansing ceremony, there are two sessions: the first session is for those in positions of authority, such as the regent. The second session is for the community members who own heirlooms to be cleansed or purified.



Figure 3. The age of *keris*.

Before performing the *keris* sharpening ritual, the empu must determine an auspicious day and prepare the tools and materials to be used, as *keris* sharpening is a ritual. The tools used are not just any tools but traditional ones, such as the ladle, which must be made from a small coconut shell, and the handle of the ladle must be made from a banyan tree. It is hoped that by including it in the event calendar, the *keris* blessing ceremony can be known by many people, and its local wisdom can be preserved. Since the *keris* is a sacred heirloom passed down through generations, not just anyone can possess it.

Tong-Tong music festival

The Tong-Tong Music Festival has been one of the intangible cultural heritages of Sumenep Regency since 1983. The term Tong-Tong itself originated from the sound produced when bamboo or wood is struck. Tong-Tong music has a long history and is closely related to the life of the Madurese people. In the past, Tong-Tong music was used during Ramadan to wake people up for suhoor. According to Bouvier (2002), Tong-Tong was initially used as a warning sign, for example, during a lunar eclipse or what is known in Madura as *bulan gherring* (sick moon). During such events, every family would go outside and strike trees. The Tong-Tong music performance is relatively simple, using instruments made from bamboo shaped like gongs.

The development of Tong-Tong music has changed over time. This is due to the integration of various instruments, such as drums, trumpets, gamelan, and modern instruments. The differences lie in the instruments played and the accompaniment of songs. The songs typically sung are "Olle Olang" and *Pajjar Lagghu*. Additionally, Tong-Tong music is now combined with a pushcart made from a car frame arranged like a stage and decorated with traditional carvings made from foam and accessories, along

with lights to make it more appealing. The pushcart shaped like a stage serves as the place where the musicians play their instruments.



Figure 4. Tong-Tong music festival

Musicians also use attributes to show the characteristics of the Madurese people to the wider community. This shows that the Madurese people are highly creative, as demonstrated in the Tong-Tong Music Festival.

The meaning of Tong-Tong Music is not only as an expression of musical art but also as a unique cultural characteristic that can adapt to the developments of the modern era. Tong-Tong Music also reflects the culture, attitudes, character, and behavior of the Madurese people, particularly those of Sumenep Regency. Although Tong-Tong Music has various musical rhythms, it still maintains a sense of unity. Through Tong-Tong Music, the Madurese community can showcase the culture of Sumenep Regency to outsiders, demonstrating that despite differences, harmonious relationships among communities remain intact (Pemerintah Kabupaten Sumenep, 2016a).

According to Mr. Edy, in developing and preserving Tong-Tong Music, the Sumenep Regency government annually organizes competitions and festivals. These competitions and festivals are included in the Event Calendar, which is held annually. The Sumenep Regency government collaborates with the Communication Forum for the Children of Retired Military and Police Personnel and the Tourism, Youth, and Sports Office of Sumenep Regency in organizing Tong-Tong Music activities.

Kerapan sapi

Kerapan Sapi is a traditional bull race originating from Madura Island, East Java. The *Kerapan Sapi* tradition itself has cultural values such as cooperation, hard work, competition, order, and sportsmanship. The Madurese people, especially in Sumenep Regency, originally raised cattle to cultivate their fields due to the dry season, which made farming difficult. At that time, Penambahan Sumolo directly instructed farmers to plow their fields using bulls in a racing competition (Pemerintah Kabupaten Sumenep, 2016b). Farmers sought out strong and suitable bulls for plowing fields because the activity was organized as a race. This activity then gave rise to the idea of the bull racing tradition. Bull racing became an annual routine activity, specifically after the harvest season ended. To this day, bull racing remains a valuable commodity in Sumenep Regency, and in Madura in general.

According to Mr. Sahrul, the owner of the cattle participating in the Karapan Sapi event, there is a difference between the Karapan Sapi of the past and the present. In the past, the cattle selected for the race were large. After that, those participating in the race performed rituals and decorated the cattle as elaborately as possible. Currently, the cattle participating in the race are no longer decorated as before, and no rituals are performed; only prayers are recited together.



Figure 5. *Karapan sapi festival*

Cows participating in Kerapan must be paired with decorations attached to their bodies. These decorations are in the form of kaleles, which serve as a means for the jockey to ride on. With these kaleles, the jockey can make the cow run fast against other pairs of cows. In order to preserve the culture of Kerapan, it has been included in the event calendar and is held annually by the government.

Jaran Serek festival

Jaran Serek is a cultural heritage from the royal palace in Sumenep Regency in the form of dancing horses accompanied by traditional Saronen music. In the past, Jaran Serek was performed to welcome important guests of the kingdom. Over time, this cultural heritage from the royal palace has become a public spectacle. Typically, the people of Sumenep Regency use Jaran Serek during special events such as weddings and celebrations (Abbas, 2023).



Figure 6. *Jaran Serek festival*

According to Mr. Daruk, Jaran Serek is one of the most distinctive cultural traditions in Sumenep Regency. What makes it unique is the horse's skill in dancing in sync with the rhythm of Saronen music. The horses used during the Jaran Serek Festival are decorated as attractively as possible. The decorations worn by the horses match the costumes of the Saronen musicians. However, this Jaran Serek culture is nearly extinct due to the modernization of society, as people rarely use Jaran Serek during celebrations anymore.

To preserve and protect the cultural heritage of Jaran Serek, the Sumenep Regency Government has included it in the Annual Event Calendar, which is held every year. The Jaran Serek Festival is not merely an entertainment event but also serves a broader purpose. For instance, it aims to increase the number of tourists visiting Sumenep Regency, both locally and internationally.

Participants in the Jaran Serek Festival should strive to present attractive and creative performances to make the event more appealing to the public. Guided by trainers wearing traditional Maduran attire, the horses follow the rhythm of *Saronen* music, lifting their legs forward alternately and walking in a swaying motion, while their heads move from side to side in sync with the music being played (Sari, 2024).

Historic Buildings in Sumenep Regency

The Sumenep Palace is one of the tourist destinations in Sumenep Regency that has been around since the kingdom era, specifically in 1780. The palace is located in Pajagalan Village during the reign of Panembahan Sumolo. The architect who designed the palace buildings was a Chinese ethnic named Lauw Piango, the grandson of Lauw Khunting, who was one of the six Chinese who came and settled in Sumenep. The palace, which features a unique blend of European and Chinese architectural styles, still stands today and serves as a museum open to both local and international visitors (Zulkarnain, 2003).

Foreign tourists often wear fairly revealing clothing, which can undermine the local culture of Sumenep Regency. To prevent this, the Sumenep Palace management addresses the issue by providing skirts or sarongs with batik patterns. The use of these skirts also introduces tourists to Sumenep batik. The Sumenep Palace is under the jurisdiction of the Sumenep Regency Department of Culture, Tourism, Youth, and Sports. To promote and preserve the Sumenep Palace Museum, the management has created brochures to distribute to foreign tourists. Additionally, admission tickets are differentiated between general visitors and students. With these varying prices, it is hoped that young people will continue to learn about and preserve the heritage from the royal era.



Figure 7. Keraton Sumenep

Then, Lombang Beach is one of the beach tourist attractions in Sumenep Regency, specifically located in Lombang Village, Batang-Batang District. This beach boasts unique cultural and local wisdom, featuring numerous rare shrimp pine trees. According to local legends, these trees originated from seeds brought by Chinese troops who were shipwrecked in the area. The shrimp pine trees not only serve as erosion barriers but also form an integral part of the cultural landscape cherished by the local community.

Lombang Beach is managed by the Department of Culture, Youth, Sports, and Tourism of Sumenep Regency. Visitors are required to pay an entrance fee of 10,000 IDR per person, with the proceeds contributing to the regency's local budget (APBD). Public facilities include restrooms and a prayer room. There are also gazebos for relaxation, children's games, musical entertainment, and rental equipment for swimming. At Lombang Beach, visitors will encounter many horses adorned with accessories closely tied to Sumenep's culture. "Jaran serek" refers to a very authentic local tradition of Sumenep. All the horses at Lombang Beach are available for rent for visitors who want to enjoy the exciting experience of riding a horse. For photo spots, Lombang Beach can be one of the recommended places worth visiting. The natural scenery of the beach can serve as a backdrop for visitors' photos.

The local government has not given much attention to Lombang Beach Tourism, as seen from the available facilities, such as restrooms and showers. These facilities are not well-maintained, and the water and electricity supply are inadequate. There are no accommodations available for tourists who wish to stay overnight. Additionally, many roads are in poor condition, posing a danger to drivers (Ndung & Loli, 2023; Putra & Jeflin, 2025). There is a need for a well-planned guideline regarding tourism development and integrated tourism development in Sumenep Regency, so that tourism development can be carried out by the region's capacity to accommodate domestic and international tourists (Wahyunie et al., 2025).

Kampung Pasir Tourism is located in Leggung Timur Village, Batang-Batang Subdistrict, Sumenep Regency. Kampung Pasir is a cultural tradition that the people of Leggung Timur have preserved to this day. This tourism site is named Kampung Pasir because the community engages in activities on the sand, such as sleeping, cooking, and relaxing. The sand used comes from the dunes in Leggung Barat Village and Lombang Beach. Before use, the sand is first cleaned by sifting to produce fine sand that does not irritate. Kampung Pasir is a cultural tradition passed down through generations, hence its continued existence today. The people of Kampung Pasir are nicknamed *Sand People* because they perform all their activities on sand (Toyu, 2023).



Figure 9. *Kampung Pasir*

Among the various cultures and tourist attractions available, one of the most frequently visited tourist destinations is the Sumenep Palace. Every tourist who visits the Sumenep Palace is provided with a batik saron or skirt to wear. This initiative is carried out by the government to preserve the local

wisdom and traditions of Sumenep Regency. The Event Calendar not only introduces the culture and tourism of Sumenep Regency but also supports the local economy by involving the community in every activity. The government provides booths for SMEs to promote their products. In the collaboration process, there must be a separation between mandatory elements and supporting elements. As is the case in Sumenep Regency, the mandatory elements in tourism development are the government, the private sector, and the community. Supporting elements/stakeholders can come from the academic or media sectors.

The tourism development process already in place in Sumenep Regency shows that there are other stakeholders involved, namely the media, which has been collaborating with the Sumenep Regency government since 2014 and working together on comprehensive tourism promotion across all media platforms, including print, electronic, and social media.

According to data published by the Sumenep Regency Department of Culture, Youth, Sports, and Tourism (Disbudporapar), there were 168,775 domestic tourists and 58 foreign tourists in 2020. This figure increased to 248,158 in 2021 (excluding foreign tourists) and reached 1,057,433 in 2022, including 21 foreign tourists. In 2023, visits increased again, reaching 1,388,922 domestic tourists and 444 foreign tourists (Nasrullah, 2024).

Meanwhile, in 2024, 1.7 million tourists visited this eastern city on Madura Island, a fantastic figure. This figure experienced a significant spike compared to previous years. This achievement indicates that the Sumenep Regency is becoming increasingly popular among tourists, both domestic and international (Alam, 2025).

It can also be seen in the acquisition of Regional Original Income (PAD) in the tourism sector managed by Disbudporapar, which reached 62 percent. By the end of 2024, the achievement of PAD in the tourism sector of Sumenep Regency will have almost reached IDR 1 billion, exceeding the 2023 target of IDR 874 million. This achievement comes from three tourist destinations managed by Disbudporapar, namely Slopeng Beach, Lombang, and the Sumenep Palace Museum (Admin, 2024). The increase in PAD also affects the Economic Growth Rate of Sumenep Regency in 2021 by 3.11 percent and in 2023 by 5.35 percent, supported by an increase in tourist visits and investment (Sumenep, 2024).

The large number of tourists visiting Sumenep Regency means that the development of the tourism sector really needs optimal support. Support in this case is an important point in tourism development, not only environmental support but also support related to capital, accessibility, public infrastructure, and public facilities. There needs to be strong synergy between the government, the community, and business actors in managing professional and sustainable destinations. Therefore, with the cooperation and integrity of the actors in it which are managed well and optimally as collaborative governance in tourism development in Sumenep Regency, it can improve the quality of tourism.

Environmental management strategies are needed in tourism development policies, where the environment is one of the paradigms of tourism. The government needs to pay attention to the balance of the existing environment by maintaining the natural beauty. In addition, human resource development is also needed to support the development of tourism products and marketing. One of the basic capital sources for tourism development is the quality of human resources that will determine the quality of service to tourists. Good policies and strategies will not necessarily achieve the desired targets without the support of quality human resources in the tourism sector. Quality human resources can develop tourism products such as souvenirs that depict the cultural and historical phenomena of Sumenep Regency with unique characteristics, easy to carry, affordable, and beautiful for tourists.

SWOT analysis of local wisdom-based tourism development

SWOT analysis is a strategic tool used to identify various internal and external factors that can affect the development of the tourism sector in Sumenep Regency. By considering strengths, weaknesses, opportunities, and threats, this analysis aims to formulate a tourism development strategy based on local potential, culture, and local wisdom (Bagaskara & Rohmadi, 2024). The following SWOT table systematically illustrates how superior potentials such as cultural wealth and government support can be optimized, as well as how challenges such as limited infrastructure and changes in the preferences of the younger generation can be anticipated. This approach is an important foundation in designing inclusive, sustainable, and competitive tourism policies and programs.

| | | |
|---|---|--|
| <p>Internal Factor</p> | <p>Strengths</p> <ol style="list-style-type: none"> 1. There is potential for tourism, art and a unique local culture that attracts tourists. 2. There is support from the government in developing tourism and local culture. 3. The existence of policies on governance and spatial planning of the Sumenep district. 4. Collaboration in local cultural tourism management | <p>Weaknesses</p> <ol style="list-style-type: none"> 1. Inadequate facilities and infrastructure to support tourism. 2. Lack of public awareness in creating Sapta Pesona Tourism 3. Lack of openness in developing the quality and quantity of human resources 4. Lack of performance evaluation of tourism development collaboration |
| <p>External Factor</p> <p>Oppurtunities</p> <ol style="list-style-type: none"> 1. The many local cultures and tourist destinations allow Sumenep district to become a tourist city. 2. The community's economy can improve. 3. There is cooperation with the private sector and local government in tourism development. | <p>SO Strategy</p> <p>Optimizing existing potential with regional spatial development supported by government participation and cooperation with the private sector to increase the number of tourists who come so that community economic growth can increase.</p> | <p>WO Strategy</p> <p>Increase human resource development through training and mentoring to provide an understanding of the importance of Sapta Pesona. Conducting benchmarking to other districts that have similar tourism cultures Involving Pokdarwis in tourism management</p> |
| <p>Treaths</p> <ol style="list-style-type: none"> 1. Competition in the tourism sector with other rapidly growing tourism areas. 2. The low quality & quantity of human resources in the tourism sector 3. Young generation who are more interested in western culture and lack of interest in the potential of local culture | <p>ST Strategy</p> <p>Collaboration in tourism management with youth and communities Maintaining and involving the younger generation in maintaining the uniqueness of tourism and culture in accordance with local wisdom Inviting and training youth in the manufacture of typicalumenep craft products Involving youth and communities in tourism competitions: Design, Roadmap of tourism development</p> | <p>WT Strategy</p> <p>Improve facilities and infrastructure / acecibiitas to support tourism Coordination of the concept of tourism in the local content of education in the region Involve educational institutions in the concept of developing local cultural tourism (muangsangkal dance skills are mandatory in primary education institutions, correct use of local language, participate in the commemoration of regional cultural days)</p> |

Figure 10. Swot Analysis of Local Wisdom-Based Tourism Development

Based on the results of the SWOT analysis, it can be concluded that tourism development in Sumenep Regency has great opportunities to be improved through strengthening synergies between the government, community, and private sector. The strategies resulting from this analysis, both from a combination of strengths and opportunities (SO), as well as from responses to weaknesses and threats

(WT), provide a clear direction for creating a resilient and sustainable tourism ecosystem. Therefore, the implementation of the right strategy and commitment from all stakeholders is very necessary so that the local culture-based tourism sector can develop optimally and make a significant contribution to improving the welfare of the Sumenep community.

5. Conclusion

Based on the description above, it can be concluded that the implementation strategy of local wisdom-based tourism development governance has been developed by the Sumenep Regency Government in the form of a good Event Calendar, which is an implementation of Sumenep Regency Regional Regulation No. 4 of 2018 concerning the Master Plan for Tourism Development of Sumenep Regency for 2018-2025, through activities in the Event Calendar based on local wisdom. The activities held are local cultures and traditions that have existed since the kingdom era to the heyday. The existence of the Event Calendar not only maintains and introduces tourism and culture to local, regional, and international tourists, but can also strengthen and improve the economy of the community, especially MSMEs, which is marked by the involvement of the community and MSMEs in every festival held in Sumenep Regency. The increase in the number of tourists also has a positive impact on the local economy, the hotel sector, restaurants, related to a significant increase in turnover, based on data published by the Sumenep Culture, Youth, Sports and Tourism Service (Disbudporapar), the number of tourists visiting the city of Sumenep has increased in the last 2 years with the number of visitors in 2023 as many as 1.3 million people, in 2024 it will increase to 1.7 million people.

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