



Revitalizing Etu Traditional Boxing as Local Wisdom for Sustainable Tourism Policy Development: A Case Study of Wuliwalo Village, Nagekeo Regency, Indonesia

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ARTICLE INFORMATION	A B S T R A C T
<p>Received: September 13, 2025 Revised: February 03, 2026 Accepted: February 24, 2026 Available online: April 20, 2026</p>	<p>The Etu traditional boxing tradition is a form of local wisdom of the Wulu people of Wuliwalo Village, Nagekeo Regency, NTT. It symbolizes courage, social solidarity, and customary conflict resolution. However, this tradition faces challenges due to modernization and declining interest from the younger generation. The aim of this study is to identify local values contained in Etu, analyze the revitalization strategies carried out by the community, and evaluate the role of Etu in the development of cultural tourism. The method used was descriptive qualitative with a case study approach. Data collection techniques included in-depth interviews, participant observation, and documentation. The research location was in Wulu, Wuliwalo Village, Mauponggo District, Nagekeo Regency. The research results show that Etu still holds strong cultural significance, embodied in the values of restrained courage, restorative solidarity, and discipline that respects tradition. Revitalization efforts have been carried out through youth involvement, systematic documentation, scheduling Etu in the village's annual cultural calendar (as an educational demonstration), and collaboration with tourism awareness groups (Pokdarwis). This revitalization has resulted in increased youth participation, the emergence of local economic opportunities, and the strengthening of cultural identity. In conclusion, if managed in a participatory and sustainable manner, Etu has great potential to become a unique and authentic community-based tourist attraction, providing significant social and economic benefits, and strengthening local cultural identity.</p>
<p>KEYWORDS</p> <p>Etu traditional boxing; revitalization; modernization; cultural tourism; development.</p>	
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INTRODUCTION

Traditional culture is an essential component of life that form an individual's identity, image A community, and paradigm or a particular *worldview* that is believed to be true in society. In social epistemology and intersectionality theory, *local wisdom* and inherited cultural paradigms constitute a space for production. Individual and communal knowledge (Burge, 2017). Traditional cultural values and philosophies, although not Lots studied by science modern and while less popular among the millennial generation, it remains a credible guide to human life amidst the overlapping values of modernity. However, these cultural elements and values need to be internalized and learned by individuals to become habits. This internalization and habituation begin in childhood, shaping individual personalities and the distinctive identity of a group (Pribady, 2019).

Indonesia is a country rich in local wisdom, which lives on in the form of traditions and customs passed down across generations. The term 'local wisdom' can be understood terminologically as a local idea or perspective that is unique, wise, worth Good, and embedded within the members of the community (Ajito et al., 2022) Regency Nagekeo in Nusa Southeast East (NTT) is known as a region rich in cultural heritage and local wisdom, which have been an integral part of the lives of the Nagekeo people for centuries. One tradition that still survives today is the traditional Etu boxing tradition. Which develop in circles public Wulu in Wuliwalo Village, Mauponggo District.

Traditional boxing is a type of traditional game. Like every other game, own rule Which typical, thus Etu traditional boxing also has unique rules closely linked to customary law (Rawe & Nono BS, 2021). Traditional games are games that grow and develop in certain areas, imbued with cultural values and life values. public (Bernabas Wani, et al., 2023) However, more than

just a game or ordinary physical fight, *Etu traditional boxing* is a sacred ceremony that is full of cultural, spiritual, and social values (Hurint et al., 2025). it is said that Etu contains mark aesthetics in the form of playing art, ethical values, namely as a source of knowledge about social relations, and spiritual values as form saying I'm grateful to *God reta liru* (God the Ruler of Heaven and Earth) for the grace of fitness, courage, and fortune.

A few studies previously have shown the symbolic and social meaning of Etu. *Etu* contains values like courage, control self, social solidarity, And mechanism settlement conflict in a way peace (Melang et al., 2019). However, the current of modernization, change style life, And The lack of regeneration has caused Etu to begin to lose its place and meaning in society. Another study conducted by Ajito et al. (2022) emphasized the educational side of *Etu traditional boxing* in developing noble character traits such as sportsmanship, courage, discipline, and social solidarity. It was made by Daughter Khinari et al., (2021) found that Etu traditional boxing represents traditional masculinity and its values, such as courage, physical strength, and family honor. Although Etu traditional boxing appears to perpetuate the higher gender status of men over women, this traditional art form also serves as an arena for social legitimacy and recognition.

While valid, these studies have not addressed how *the local wisdom* contained in *Etu* can be promoted as a tourist attraction and strengthen the economic and social *sustainability* of indigenous communities. This research attempts to fill this gap by understanding *Etu* as Wrong One capital and a promising tourism model for the sustainability and well-being of the Wulu community in Wuliwalo village. Therefore, the novelty of this research is to understand *the Etu traditional boxing* from the perspective of its economic and social relevance for sustainable tourism development policies in Wuliwalo village, Nagekeo

Regency. According to Suardana et al., in the era of globalization, local governments need to implement various innovations that can improve economic life, by offering local cultural richness and involving local communities as tourism agents. This involvement can increase their love for their own culture and understand its contribution to economic development in a global context.

In many countries around the world, optimizing the contribution of local culture to tourism not only creates jobs and increases income, but also improves infrastructure, enhances *cultural pride*, and strengthens *civic engagement*. (Godovykh & Tasci, 2020). Therefore, efforts to revitalize the *Etu tradition* and realize its potential as a tourist attraction need to be intensified.

Based on this novelty, the main questions that are the problems to be answered in this research are: first, how to revitalize *Etu traditional boxing* so that it has an impact on tourism development in Wuliwalo Village? How to explore the potential of *Etu traditional boxing* for sustainable tourism development in Nagekeo Regency in general and Wuliwalo Village in particular? To address this issue, this study first focuses on revitalization. Revitalization is one of the key aspects identified in the study. This revitalization is related to the challenges of the modern era, characterized by rapid social, economic, and cultural change. The younger generation tends to be more attracted to modern entertainment and urban lifestyles, leading to a decline in interest in traditional boxing. Significant shifts in values, culture and pattern behavior which are caused by urbanization and migration to big cities have also caused traditions such as *Etu traditional boxing* to become marginalized and less appreciated. The younger generation is more exposed to global pop culture and urban lifestyles, thus losing interest in traditional practice.

This study aims to address the key issues outlined above by conducting a comprehensive and integrated study of how *Etu traditional boxing* contributes to tourism development in Wuliwalo Village. More specifically, this study seeks to achieve three interrelated primary objectives. First, to identify and explore in depth the local values embedded within the *Etu tradition*, which constitute the philosophical and socio-cultural foundations of the practice, such as courage, solidarity, and self-control, thus maintaining ritual purity. Second, to analyze the revitalization strategies undertaken by the Wulu community, encompassing practical steps such as youth engagement, systematic documentation, and collaboration with tourism awareness groups, as concrete efforts to ensure the sustainability of the tradition amidst the challenges of modernization. Third, to evaluate *Etu's* role in cultural tourism development, encompassing how *Etu* can be managed and presented as an authentic and sustainable tourist attraction, and to measure the extent to which *Etu traditional boxing* contributes to improving the economic well-being of local communities and strengthening the cultural identity of Wuliwalo Village.

Studies on *Etu traditional boxing* have been predominantly focused on cultural anthropology, emphasizing its historical, symbolic, and social functions within the Wulu community. Meanwhile, studies on sustainable tourism and regional tourism policy tend to focus on destination development, infrastructure, and promotion, without explicitly integrating intangible cultural heritage as a basis for policy formulation. To date, no research has comprehensively examined the revitalization of *Etu* as local wisdom within the framework of sustainable tourism governance and regional development policy. Thus, there is a conceptual and practical synergy between the preservation of *Etu* culture and its

integration into the design of community-based and poverty-focused tourism policies.

The richness of these elements can be a strong tourist attraction and ensure the sustainability of this tradition. With a qualitative descriptive approach, this research is expected to contribute to the development of real studies in ethnomusicology, art anthropology, and the preservation of intangible cultural heritage in Indonesia (Bupu, 2025).

METHOD

This study uses a descriptive qualitative approach to deeply understand the practice of *Etu Traditional Boxing*, a local wisdom of the Wulu community, and its potential for tourism development in Wuliwalo Village. This approach was chosen because it captures cultural values, symbolic meanings, and social dynamics that cannot be explained through quantitative methods. The research focuses on the revitalization process, community perceptions, and the relationship between traditional boxing and sustainable tourism development.

The research data consists of primary and secondary data. Primary data were obtained through in-depth interviews, direct observation of *Etu* implementation, and documentation of cultural activities. Informants were selected using purposive sampling based on criteria such as having direct experience and adequate knowledge of the culture. As (Creswell & Miller, 2000), in qualitative research, informants must be people relevant to the topic being studied. Key informants in this study include *mosalaki* (traditional elders), *Etu* practitioners, community leaders, village government officials, tourism practitioners, and the younger generation of Wulu. Secondary data were obtained from village archives, literature on Nagekeo culture, tourism policy documents, and previous research related to the *Etu* tradition.

Data collection techniques were carried out through (1) participant observation, to understand the context of the implementation of *Etu* and the accompanying rituals; (2) semi-structured interviews, to explore the meaning, perceptions, and revitalization strategies; and (3) documentation studies, to complete information regarding the history, customary rules, and position of *Etu* in local cultural identity. All data were recorded, recorded, and categorized according to the research theme. (Pratama & Rahmat, 2018).

The data were analyzed using thematic analysis, starting with data reduction, grouping themes, interpreting meanings, and drawing conclusions. The analysis process focused on the relationship between *Etu* cultural values, the social dynamics of the Wulu community, and opportunities for developing tourism based on local wisdom. Conclusions were drawn inductively, emphasizing credibility through triangulation of sources, techniques, and time (Hardani et al., 2020).

RESULTS AND DISCUSSION

The legal framework for tourism in Indonesia is primarily regulated by Law Number 10 of 2009 concerning Tourism. This law serves as the normative foundation for all tourism development and management in Indonesia. The law emphasizes that tourism is organized based on the principles of benefit, kinship, justice, balance, independence, sustainability, participation, sustainability, democracy, equality, and unity. This means that tourism development is not solely oriented towards economic growth but must also ensure environmental

preservation, respect for religious and cultural values, and improve community welfare.

Law No. 10 of 2009 emphasizes that tourism development aims to increase economic growth and public welfare, eradicate poverty, address unemployment, preserve nature, the environment, and resources, and advance culture. In this context, local culture is seen as an integral part of tourist attractions whose sustainability must be maintained. The central and regional governments are authorized to plan, regulate, supervise, and control tourism operations through tourism development master plans at the national, provincial, and district/city levels. In addition to the Tourism Law, there are other regulations closely related to cultural protection in the context of tourism. Law Number 11 of 2010 concerning Cultural Heritage regulates the protection, development, and utilization of tangible cultural heritage, both on land and in water. This law emphasizes that the use of cultural heritage, including for tourism activities, must adhere to the principles of preservation to avoid damaging its historical value and authenticity.

Furthermore, Law Number 5 of 2017 concerning the Advancement of Culture provides a strong legal basis for the protection, development, utilization, and fostering of culture, including traditions, customs, performing arts, and community cultural practices. Within this framework, cultural heritage, such as *Etu* traditional boxing, can be positioned as an object of cultural advancement that is not only preserved but also responsibly utilized in the tourism sector to improve community welfare without losing its original meaning and value.

Regarding governance, Law Number 23 of 2014 concerning Regional Government authorizes regional governments to manage tourism affairs as part of concurrent government affairs. Thus, provincial and district/city governments can formulate Regional Regulations (*Perda*) and technical policies to develop tourism based on local potential, including traditional culture. Overall, Indonesia's legal system provides a fairly comprehensive legal basis for the implementation of sustainable, culture-based tourism. The main challenges lie in implementation at the regional level, consistent oversight, and the ability to integrate cultural protection with economic development strategies through tourism.

Regional Regulation of Nagekeo Regency Number 5 of 2013 concerning Fees for Recreational and Sports Facilities is a local regulation enacted by the Government of Nagekeo Regency that sets out provisions regarding the imposition of regional levies or charges on the provision of recreational sites and sports facilities operated within the regency. This regulation was established based on the consideration that such levies constitute an important source of local revenue to support governance and regional development, including the development of public facilities that promote recreation, sports, and tourism. In its legal basis, this regulation refers to Law Number 28 of 2009 on Regional Taxes and Regional Levies, which stipulates that fees for recreational and sports facilities are among the types of levies that may be collected by local governments (regencies/cities). This regulation thus serves as the legal framework for the collection of such fees by the local government at designated recreational and sports locations, including those used by the general public as well as managed facilities. The regulation also emphasizes that revenues generated from these fees are allocated to strengthen the capacity of the local government in delivering public services, maintaining public facilities, improving the quality of recreational areas, and supporting the development of

the tourism and sports sectors in Nagekeo Regency. However, based on official data from the regional regulation system, Nagekeo Regency Regulation Number 5 of 2013 has now been revoked and is no longer in force, having been replaced by a more recent regulation, namely Nagekeo Regency Regulation Number 1 of 2024 on Regional Taxes and Regional Levies. This newer regulation consolidates and updates provisions regarding taxes and levies, including fees for recreational and sports facilities, into a single comprehensive framework. Therefore, although Regulation Number 5 of 2013 once served as the legal basis for collecting fees on recreational and sports facilities, its implementation has now shifted to a more comprehensive regulatory framework governing regional taxes and levies in Nagekeo Regency as stipulated in Regulation Number 1 of 2024.

Meaning and Mark Culture *Etu*

According to Koentjaraningrat, culture can be classified into three forms, namely: 1) the form of culture as a complex of ideas, concepts, values, norms, regulations and so on, then called system culture, 2) form culture as a complex of activities and patterned actions of humans and society or what is called a social system, 3) the form of culture as objects of work or called physical culture. Based on this opinion, culture is formed in the human mind, ideas produced by human reason and thoughts that deeply produce a culture, because in essence culture is the result of human creativity, feelings and intentions which will later be transformed in the form of cultural values, because these values become changes in the form of human behavioral actions as a function of cultural values. The existence of a cultural tradition fades due to changes in the times so that the roots of culture are uprooted (Fransiskus & Rero, 2020).

Say " *Etu* " is Language local person Wulu, which means "boxing". Term other Which used is "blade", which means punching with a clenched fist. This type of boxing involves two people, each accompanied by a *sipe* (a kind of referee). This is usually done for days. And involving 8 stages, preceded by "Toya" ritual Location / Toe "Loca" in page village custom. This boxing game also involves various means, including traditional boxing yards, *tai kolo* (boxing belt), *Bheto Melo*, *Kaju ta dho melo*, *Mubu / head wrap*, *Kau kasa / chest bandage*, *Tai kolo strap*.

With this, *Etu* is different from modern boxing, although both are games. Modern boxing is characterized by high-intensity performance throughout a single round. Another characteristic of modern boxing is that boxers wear gloves. In contrast, *Etu boxers* do not use gloves, but rather traditional tools made from the fibers of the sugar palm tree. Furthermore, *Etu* is a hereditary ritual that is always performed. public Nagekeo with rites This once-a-year ritual is not performed haphazardly. Only a few places in Nagekeo Regency perform this ritual, such as Boawae, Mauponggo, Aesesa, and South Aesesa Districts. As (Aminah et al., 2022), the process of carrying out the ritual, determination timetable ritual, and objective implementation of a traditional ritual different and have unique characteristics in each community culture. Because unique *Etu* the, government Nagekeo area make *Etu* as Wrong One pioneer tourism in area the. Determination the Also as One form of cultural heritage preservation ensures its continued existence and benefits the local community. As a unique sporting attraction, *Etu* is a pioneer of cultural tourism in Nagekeo Regency, which can be promoted as an annual tourism destination (Rawe & Nono BS, 2021).

Physical combat is indeed very prominent in this traditional boxing tradition. Although it physically resembles combat, *Etu* is

a cultural practice with symbolic, spiritual, and aesthetic values. This Not only put forward dexterity physical, but also integrate prayer, poetry, music traditional, dance, and use property ritual in One harmonious unity of performance. Each traditional ritual has a strong connection with system agriculture, network kinship, as well as the values of glory and courage. In the context of the Nagekeo community, *Etu* serves as a means of strengthening social solidarity, transmitting ancestral values, and as a medium for spiritual communication. Many traditional art forms, such as *Etu*, have not been comprehensively documented, putting them at risk of losing their meaning or even extinction. Therefore, an in-depth study of this tradition is essential. As Tene (2017) (Bennett, 2020) points out, the preservation of traditional local like *Etu* can be done through the commodification of art, integration in education, and revitalization in the context of modern society. This tradition does not merely present physical strength but is also a total expression from identity culture Nagekeo society, manifested in poetic structures, musical forms, choreography, and ritual props. The study of traditional performing arts in a contemporary context also demonstrates the importance of an interdisciplinary approach to understanding their transformations and desires.

In the social cosmology of the Wulu people, *Etu* is not merely a physical "fight", but a practice culture Which combine element spiritual, communal ethics, and social education mechanisms. This is also understood as symbol courage and honor men to affirm their dignity as well as the good name of their families and communities. Because it concerns collective dignity, its implementation is supervised and authorized by traditional elders (*Mosalaki*) who act as custodians of order: setting the appropriate time to declare the start of the procession, overseeing compliance with the rules, and most importantly, closing the ritual so that competitive energy is "reduced" to social harmony.

Etu is performed in a special place. The special and sacred arena of performance, called *Loka etu* , marks a clear separation between the profane space of everyday life and the and room sacred fight Which arranged customs. Separation room This gives meaning performative: In *the etu loka* , courage is tested, but within the framework of self-control and norms; outside *the etu loka* , all tensions must be dissolved back into social equilibrium. Thus, *Etu* functions as a spiritual ritual to maintain balance: channeling competitive energy so that it does not explode into wild conflict, while simultaneously renewing a shared commitment to customary law.

Values are articulated in two interrelated domains: Courage, fortitude, and self-control. Courage in *Etu* is not synonymous with boundless aggression. *Etu* is a ceremonial traditional boxing performance to test the virility of young men (Nuzulia, (1967)). Courage Which valued is cultivated courage: the readiness to face fear, the courage to take risks, and the ability to control emotions and the body when tensions rise. The measure is not how hard the blows are, but how the participants obey *Mosalaki's commands*, stop the attack when the signal sounds, and refrain from actions that humiliate the opponent. Here, the body becomes a "school" of ethics where discipline, technique, and control inner training at a time on display. This dimension implant habitus courage Which No wild: brave because it is right, strong because it is orderly.

Figure 1. Two *Etu* traditional boxers are fighting.

Another value is solidarity and brotherhood. Although it appears as a duel, *Etu* has a collective character. Participants never stand as individuals detached from their community; they carry the name of their family, tribe, and village. The presence of supporters, the role of elders, and the support of youth form a network of solidarity that strengthens social ties. After the fight, the ritual of restoring relationships, manifested by mutual reprimands, embraces, or acceptance of the closing announcement from *Mosalaki*, affirms that opponents in the arena are once again brothers in the community. This pattern teaches competition that does not sever brotherhood, channeling rivalry into a traditional format that strengthens social cohesion.

The solidarity embodied in *Etu* practices, where the entire community is involved in the preparation, implementation, and completion of the ritual, aligns with the principle of community participation in sustainable tourism. Sustainable tourism demands the active involvement of local communities as subjects, not objects, of development. Solidarity strengthens social capital, builds a sense of ownership of the destination, and encourages a more equitable distribution of economic benefits. Within the framework of cultural governance, solidarity serves as the foundation for collaboration between traditional leaders, local governments, tourism actors, and the younger generation to jointly formulate regulations, performance standards, and mechanisms for protecting cultural values so they are not reduced to mere commodities.

Discipline and respect for *Etu customs* take place because there are rules: who can compete, when time Which appropriate, how order permitted movements, attitudes toward *Mosalaki*, and boundaries that must not be crossed. Compliance with these rules fosters collective discipline and teaches legitimate traditional leadership. *Mosalaki decisions* are accepted as collective decisions, not coercion. Respecting opponents, refraining from mockery, and halting attacks on cue are all forms of respect for human dignity and customary integrity. Such discipline is crucial not only for physical safety, but also to maintain the sacred meaning of *Etu* , preventing it from degenerating into crude entertainment devoid of cultural spirit. Discipline in *Etu* is reflected in adherence to customary rules, time limits, fighting procedures, and respect for traditional referees and village elders. This value of discipline is directly related to the principles of responsible destination management and structured cultural heritage governance. Sustainable tourism requires clear regulations, oversight, and consistent rule implementation to prevent overexploitation of cultural resources. In the context of heritage management, discipline means a documentation system, intergenerational transmission, and control mechanisms for changes in the form and meaning of *Etu*. With collective



discipline, communities are able to establish boundaries between adaptive innovation and changes that threaten authenticity.

Anthropologically, these three values work in unison as a mechanism for intergenerational learning. Children and adolescents absorb the ethics of courage, solidarity, and discipline not through abstract advice, but through spectacle and example: seeing how *Mosalaki* leads, how participants act, and how they learn. knight, as well as How community restoring post-combat relationships. In other words, *Etu* functions as a curriculum of public virtue: teaching civilized courage, competition without harming brotherhood, and strength without overstepping boundaries. *Etu's spiritual dimension* affirms the logic of balance. Hot energy (anger, prestige, rivalry) lifted to room sacred, managed ritually, then passed back into everyday life in the form of cool energy (reconciliation, mutual respect, calm). Cycle ups and down This guard homeostasis social: potential conflicts are sublimated into cultural events that thicken flavor own and pride collective. Therefore, *Etu* is not merely a preservation of tradition, but rather a moral architecture that supports community resilience.

This tradition combines physical competition with social rituals governed by a strict customary system. Nature physique and sometimes cause wounds, it is not intended to inflict permanent harm, but rather as a means of strengthening solidarity and resolving social tensions between citizens. From the perspective of anthropologist, such actions can be understood as a "symbolic system," where violence is not merely an aggressive act but a meaningful form of cultural communication (Hurint et al., 2025).

In the framework of revitalization and sustainable tourism development, the above interpretation provides guidelines. important. First, packaging *Etu* as an attraction must prioritize the value of maintaining the authority of *Mosalaki*, maintaining the sacredness of *Sudu*, and ensuring that the entire performance remains an educational ritual, not just spectacle. Second, interpretation to Visitors (through cultural guides, curatorial narratives, or interpretive materials) need to emphasize restrained courage, brotherhood, and customary discipline as the core of the experience, so that tourists understand why *Etu* is important to the Wulu people, not just "what" they see. Third, involving younger generations in supporting roles (e.g., documentation, narrative, logistics) serves as a medium for transferring values that ensures sustainability of the tradition.

Thus, the meaning and cultural value of *Etu* courage Which organized, solidarity Which restore, and discipline that respects tradition are the foundation that makes *Etu* relevant and resilient in the face of change. At the same time, this foundation allows *Etu* to make a real contribution to the tourism development of Wuliwalo Village: offering authentic cultural experiences, strengthening local identity, and generating socio-economic benefits without sacrificing the traditional spirit guarded by *Mosalaki* and marked by the sacredness of *Sudu*.

Condition Current Tradition *Etu*

Study This Also find that Economic factors play a significant role in the sustainability of traditional boxing. Economic growth and job opportunities in the non-agricultural sector encourage the younger generation. abandoning traditions that require significant time and energy. Furthermore, the influence of mass media and information technology has contributed to changes in public interest and behavior toward traditional boxing. The popularity of modern sports such as soccer or basketball has

shifted attention away from these traditional practices, resulting in a decline in interest and knowledge of their own cultural heritage among younger generations. We that *Etu* eroded by the development of the times, are reinforced. They show that traditional performing arts are now faced with the demands of maintaining identity, especially in the digital era and changing patterns of social interaction. Furthermore, emphasizes that traditional arts have great potential as a medium for character education and strengthening local values within the national education system.

Despite these challenges, we found that traditional boxing continues to hold a vital place in the cultural identity and unity of the Wulu people. Conservation and revitalization efforts are ongoing by community leaders and local stakeholders to safeguard this valuable cultural heritage for future generations. Therefore, it is important to understand the cultural and social dynamics associated with this tradition. boxing customs *etu*, not only symptom surface, but also the historical and cultural context of this practice as part of the cultural identity of the Wulu people. Understanding the values, norms, and beliefs that go beyond physical activity is crucial to understanding the decline of participation in practice This. Besides cultural aspects, social dynamics such as changes in social structure, values group, and interaction between individuals also influences how society views and practice tradition. Economic factors such as the economic conditions of the community, job opportunities, and access to education, as well as factors such as the development of information technology and media. mass, and culture popular, also forming dynamics participation in boxing customs *Etu* (Bile et al., 2024).

In relation to this objective, this study found four main and integrative elements in *Etu* which guarantee the achievement of this objective, namely the structure of the poem, form musical, choreography, And function property. As explained by (Sunarti, 2016), poetry in a cultural context function as an effective educational medium because it has elements of repetition, musicality, and moral values that are easily internalized. This is in line with Nusa who stated that oral traditions such as *Etu* are a means of transmitting moral values, local history, collective and emotional expression.

The actual condition of the *Etu* tradition in Wuliwalo Village shows that this practice is still strongly tied to the calendar. ritual and control of authority customs. *Etu* only They are held in a series of specific ceremonies, such as thanksgiving for all that we have received throughout the year or other communal moments in sacred spaces and times. This episodic pattern of implementation maintains the sacred spirit and prevents excessive commercialization, but on the other hand, makes the frequency of performances low, audience access is limited, and the transfer of knowledge between generations is sporadic. From a tourism development perspective, reliance on the traditional calendar makes it difficult to plan scheduled visit packages, so that tourism promotions and experiences often depend on coincidences of time and informal networks through traditionally determined months with local methods, namely seeing month Which appropriate through person Which in Trust those who have the authority and ability to see and predict the right month and date for carrying out each stage of the traditional ritual, which usually occurs in February.

At the regeneration level, participation by the younger generation tends to be less active. Several factors are interrelated: some young people attend school or work outside the village,

making it rare for them to attend training or preparation; family concerns about physical safety lead some parents to limit their involvement; structured learning opportunities are minimal because inheritance practices have traditionally relied on observing ceremonies rather than regular training sessions; and the attraction of entertainment modern shift interest on activity which demands traditional discipline. As a result, technical skills, competition etiquette, and supporting roles such as music/rhythm arrangers, callers, and costume designers are not being evenly absorbed. If this trend continues, the chain of inheritance risks weakening, which in turn threatens the quality of Etu representation in cultural and tourism contexts.

On the documentation side, the current situation does not yet demonstrate the existence of a systematic and curated archive. Photo or video recordings are usually scattered across personal devices, lack consistent metadata (date, participants, meaning of ritual segments), and are rarely accompanied by transcriptions of oral narratives by elders. There is a lack of ethical standards, such as customary permits, communal copyright regulations, and limitation publication make part documentation cannot be shared widely or cannot be used as references official. The consequence, Efforts to develop educational modules, safety guides, accurate storylines for tourism interpretation, and promotional materials have been hampered. This gap also complicates internal evaluation, as the community lacks a database to assess changes in participation, performance quality, and socio-cultural impacts over time.

Regarding institutional support, the government's role has so far been limited to ceremonial or incidental support. There is no apparent mechanism for sustainable development that provides budget certainty, training, and regulatory protection, such as official guidelines for the management of non-ritual performances for educational tourism purposes, safety standards for participants, or the integration of Etu into the event calendar and local curriculum. This lack of support tends to lead to ad hoc management, unsustainable promotion, and the potential for distortion of sacred values increases when outsiders attempt to "package" Etu without community guidance. Without a clear policy framework, it is difficult to ensure that economic benefits flow fairly to traditional actors and residents, and it is difficult to establish the boundary between purely ritual performances and educational demonstrations for tourism.

Taken together, these four aspects reinforce each other's challenges: implementation limited to specific ceremonies limits the frequency of knowledge transfer; low youth involvement weakens regeneration; the lack of systematic documentation hinders evidence-based learning and management; and minimal government support makes the conservation ecosystem fragile. However, these conditions also provide a clear direction for revitalization within the framework of dignified tourism development: maintaining the uniqueness of Etu in its sacred spaces, while developing safe and non-ritual educational formats. curated; build program apprenticeship and regular training for youth covering techniques, ethics, music, and storytelling; organizing community archives with metadata standards, licensing, and order manage right; as well as encourage sustainable development policies and budgets so that Etu can be present as the backbone of Wuliwalo–Nagekeo cultural tourism without losing its identity.

The biggest challenge facing Nagekeo Regency in developing its tourism sector is the lack of adequately managed tourist attractions, which have been identified and are being developed

due to limited supporting facilities. This is due to the lack of proper implementation of development strategies by the local government and the community, including the strengths of these activities. If all these strategies are addressed and developed, they will undoubtedly support economic growth and regional development. One of the priority activities currently being implemented by the government is outreach on the development and establishment of Tourism Villages program (Melang et al., 2019).

Strategy Revitalization

Traditional cultural heritage is often manifested in the form of ritual performing arts, which serve not only as a means of religious activities but also as a means of public entertainment, education, and entertainment. This also applies to the traditional Etu boxing performance art. However, the existence of ritual performing arts faces serious challenges, particularly in terms of documentation and regeneration amidst the currents of modernization and globalization (Baiti et al., 2020; Becker 1980).

The strategy implemented by the Nagekeo district government is still at the stage of training tour guides with instructors who are experts in their fields. However, there has been no continuity of activities from this training. Therefore, the community still independently manages and organizes every traditional boxing event held in Wulu, along with the village government. The district government only received notification and was invited to attend the opening ceremony of the traditional boxing event. This is because an interview with the head of the tourism office revealed that there has been no budget allocation for cultural tourism in Nagekeo district.

So, the author offers several The Etu revitalization strategy includes four main steps of youth training: training indigenous youth communities, creating video documentation and traditional narratives, scheduling Etu in the village's annual cultural calendar, and collaborating with tourism awareness groups (Pokdarwis). First, program training is directed to build technical skills regeneration and knowledge of customary values while providing non-combat role options (guides, storytellers, music arrangers, documentarians). Training is conducted in structured modules: introduction to Etu values and ethics, basic techniques (with safety protocols), supporting roles, event management, and tourism communication. Implementation begins with the recruitment of youth volunteers from the Wulu community, participant selection (initial target 15–25 people), and gradual training over 3–6 months that combines field practice, controlled simulations, and mentoring by traditional elders (Mosalaki). Indicators of success: the number of youth active as guides/supporters, and increased youth participation in customary activities.

Second, systematic documentation in the form of quality videos (short documentaries, educational clips), transcriptions of oral narratives, and related metadata (dates, locations, actors, ritual meanings) is compiled as a community repository. documentation formulated together Mosalaki to regulate permissions, communal copyright, and publication restrictions so that the material remains respectful of sacred values. Production begins with an inventory of cultural assets (music, costumes, instruments), ethnographic recording of ceremonies with approval, and manufacturing package material promotion educative (2–3 5–10-minute videos + 1 20–30-minute documentary). Local repository supported copy digital encrypted Which saved on the village/campus partner agency server.

Indicators: number of indexed items (targeted 100 photos/videos + 10 transcripts), availability of audiovisual modules for training and promotion.

Third, including *Etu* in the village's annual cultural calendar is done so that the existence of attractions can be planned, without reducing ritual marks. The principle is to maintain two tracks: (a) ritual pure *Etu* as usual in traditional ceremonies (closed/limited), and (b) *Etu* educational/demonstrative scheduled performances packaged as experience educative for visitors with customary supervision. Scheduling is agreed upon through village deliberations with Mosalaki and Pokdarwis; each educational event includes a briefing on visitors' ethics, quotas, participant safety protocols, and compensation for participants. Indicators: inclusion of at least four annual educational sessions and inclusion of *Etu* in the district calendar; community satisfaction with implementation.

Fourth, formal collaboration with the Tourism Awareness Group (Pokdarwis) strengthens management capacity, promotion, and the flow of economic benefits. This collaboration includes an MoU for event management, revenue sharing (a transparent scheme for stakeholders and communities), digital marketing training, and integration of village tourism packages (culinary, craft, and homestay). Pokdarwis manages tourist bookings, service training, and promotion through official channels; universities/tourism offices support impact evaluation and funding access. Indicators include the number of packages sold, increased income of participating households, and the sustainability of funding for conservation. These four steps are implemented sequentially and in parallel: the preparation stage (1–2 months) for customary permits and module development; training and documentation (3–6 months); pilot scheduling and educational events (6–12 months); and evaluation and scaling (12–24 months). Mosalaki and *Etu* stakeholders serve as cultural authorities and trainers; Pokdarwis and the Tourism Office serve as operational implementers of tourism and promotion; and universities serve as methodological facilitators and evaluators.

Ethical, safety and sustainability aspects are maintained through customary consent protocols, participant safety standards (protective equipment during training), and distribution schemes. benefit Which fair, And mechanism regular monitoring (quantitative and qualitative indicators every 6 months). The main risks are over-commercialization, de-sacralization, or resistance community anticipated with control Mosalaki's strict regulations on published materials, time and space restrictions on educational performances, and community evaluation forums. With this participatory approach, *Etu's revitalization* not only maintains cultural sustainability but also creates a source of local income and experience. tour Which authentic, ethical, And sustainable.

Etu as a Cultural Tourism Attraction

The *Etu* tradition, which was originally only present in certain traditional ceremonial spaces in the Wulu community, is now... start directed as A attractions tour A cultural event open to the public, especially tourists visiting Wuliwalo Village. According to informants, the annual audience is over 800 people. They come from various regions in Flores and beyond, including international tourists. Change orientation becomes attractions This tourism does not mean abandoning its sacred values and ritual functions but rather presenting a new face of *Etu* as an educational performance that combines two interests simultaneously: cultural preservation and sustainable tourism

development. In this context, *Etu* is not merely seen as a spectacle, but rather Also as media learning cross culture for tourists who want to get to know the local wisdom of the Nagekeo people more closely.

One of *Etu's* main attractions as a tourist attraction lies in its visual power. The movements of the fighters, the traditional costumes, the rhythm of the gongs and drums, and cheers cheers viewer create atmosphere A stunning dramatic experience. These visual elements provide a distinct sensory experience for tourists, showcasing the authenticity of traditions that have not been overly modified. The *Etu* performance can create an authentic atmosphere not easily found in other modern cultural performances. This visual beauty serves as a gateway for tourists to appreciate more in meaning Which hidden behind every scene and symbol. More than just a spectacle, *Etu* contains cultural values rich with meaning. The battles that occur are not meant to injure, but rather to emphasize the values of courage, solidarity, sportsmanship, and respect for rule customs. For traveler, delivery these values through narrative educative Which delivered by local guides become a reflective experience, as they not only witness the performance but also understand the philosophy behind it. Thus, *Etu* as attractions tour Not only presenting entertainment, but also become means introduce method Wulu people's views on life, honor, and togetherness.



Figure 2. The officials (*sepe*/referee) witnessed by the traditional elders discuss several things before the boxing begins.

Beyond the captivating visuals and profound cultural values, tourist interaction with the local community is a crucial element in establishing *Etu* as a cultural tourism attraction. Tourists are not merely passive spectators but also have the opportunity to engage in dialogue with Mosalaki (traditional elders), chat with young warriors, or even try traditional attire. This interaction creates a space for healthy cultural exchange, where tourists can learn about local wisdom while the local community gains a chance to gain a global perspective. This reciprocal relationship strengthens the community's sense of pride in their own culture while raising tourists' awareness of the importance of preserving cultural diversity.

This shows that traditional collective values such as togetherness, generosity, and humility are advantages possessed by the Wulu people. The application of these values also provides an important moral ecosystem for tourist interest in watching and enjoying the *Etu traditional boxing attraction*. A study conducted by Husen, et al. (2025) in the Pentingsari area showed that the significant increase in the number of tourists visiting each month was not only caused by cultural attractions and natural beauty, but especially the local community showing a

friendly, humble, generous, and *welcoming attitude* towards guests or tourists (Husen et al., 2025).

With display *Etu* as attractions cultural tourism, Village Wuliwalo capable create mark add in development tourist area. Show accompanied by with explanation narrative No only enriching the tourist experience, but also providing economic benefits to local communities, whether through entrance tickets, services guide, and products supporters such as culinary and handicrafts. Furthermore, the success of packaging *Etu* as an educational and meaningful tourist attraction will strengthen identity culture Nagekeo in the eyes of the world, while ensuring that this tradition remains alive and is passed down across generations.

The participation of the Wulu indigenous community in this culture-based tourism program can strengthen collective identity. According to Widyaswari et al. (2025), this sense of collective identity strengthens unity among local communities and increases their participation, thus impacting tourism sustainability. *Community-based tourism* can shift the direction of tourism management from one oriented toward increasing individual capital to one oriented toward collective profit and well-being. This anticipates one of the negative consequences of the economic agenda behind cultural tourism: commodification on the one hand, and unfair profit sharing on the other (Zaini & Ismail, 2024). This problem can be addressed by strengthening community values in tourism projects that involve local communities.

The potential tourism value of *Etu* traditional boxing is supported by the strategic location of Nagekeo Regency (including Wuliwalo village). Geographically, Nagekeo is located in the center of Flores Island, making it a central point for tourist movement from Labuan Bajo to Sikka, or Flores East, or on the contrary. However from The latest data taken from the Central Statistics Agency of East Nusa Tenggara Province, foreign tourist visits to Nagekeo amounted to 47 tourists left behind in compare Labuan Bajo 57,536, Ende 7,621, Sikka 7,717, and Ngada 4,240 tourists. For visits traveler domestic in Nagekeo amount to

7,259 tourists, slightly better than Ngada's 4,513 tourists, but lagged behind Labuan Bajo's 76,645, Sikka's 36,173, and Ende's 22,713 tourists. In terms of the number of domestic and international tourist visits, Nagekeo Regency still lags behind other regencies on Flores Island, such as Labuan Bajo, Ende, Sikka, and Ngada. Therefore, this study found that revitalizing *Etu* traditional boxing could increase the number of tourists (Sodede & Alifahmi, 2023).

To increase the number of tourists, the Nagekeo Regency government, through the Tourism Office, launched a city branding campaign with the tagline "Nagekeo the Heart of Flores." The tagline "Nagekeo the Heart of Flores" is the primary communication and verbal message expressed in the form of language, images, and colors. The Nagekeo Tourism Office is the communicator who will convey the message to the communicants, namely the community, related stakeholders, and the target market. The selection of the city branding "Nagekeo the Heart of Flores" is a combination of elements such as culture, natural wealth, tourism potential, and a very strategic geographical location. The unity of indigenous communities, culture, in a blend of natural landscapes is able to provide the needs of tourism experiences that are difficult to obtain. In other cities, the city branding "Nagekeo the Heart of Flores" was implemented as an effort to promote the development of tourism potential in Nagekeo Regency. According to tourism researchers

in Nagekeo Regency, Nagekeo Still Not yet known by tourists so that the number of tourist visits to Nagekeo Regency is still below that of neighboring regencies such as Nagekeo Regency. Ngada, Ende, Maumere, And Labuan bajo. This happened because the Nagekeo Regency Government had not yet utilized it. media promotion with good (Sodede & Alifahmi, 2023).

Impact Revitalization to Public

From a social and cultural perspective, the revitalization of *Etu* has successfully increased the participation of the younger generation in cultural activities. While previously young people tended to be passive and more interested in modern entertainment, they are now involved. in a way active through training And The formation of a traditional youth community. This involvement encourages the transfer of traditional values from traditional elders to the next generation, ensuring that traditions are not lost amidst globalization. Furthermore, the participation of young people in performances and the management of cultural activities strengthens their sense of ownership and pride in their local identity. The Wulu community rediscovers a spirit of solidarity, brotherhood, and pride in showcasing their identity to tourists and outsiders.

The economic impact is also clearly visible through the growth of local businesses that support tourism. The presence of tourists who come to witness *Etu* creates opportunities for the community to develop Nagekeo culinary specialties, produce traditional handicrafts, and even provide homestays based on residents' homes. The growth of these small businesses contributes directly to increased income. public. Besides That, activity culture scheduled in a way routine create circulation economy This new development in the village, which is felt not only by business actors but also by the entire community due to the circulation of money from performance tickets, transportation, and other tourism services. Participatory and sustainable, *Etu* has great potential to become a unique and authentic cultural tourism attraction, economically profitable, and a source of pride for the local community.

The next impact is seen in the field of cultural education. *Etu* documentation, conducted in the form of videos, narrative writing, and academic studies, is utilized. as material teach in schools local. With thus, generation young No only Learning *Etu* is not only through practical work in the field, but also through systematic learning materials. This is crucial to instill awareness from an early age that *Etu* traditions are valuable cultural assets that need to be preserved and safeguarded collectively. Through formal education, *Etu* is not only passed down practically but also contextualized within the framework of the nation's history, identity, and cultural development. Furthermore, cultural education can also challenge the younger generation to creatively understand *Etu* values, making them relevant and responsive to the times. According to Martinez et al., (2023), deficit practices something culture or tradition can be overcome with transformative practices where children creatively translate inherited conventional values.

CONCLUSION

The role of local culture in global tourism is gaining increasing attention. With globalization, local and traditional cultural attractions are becoming global, attracting both domestic and international tourists. In this context, this study aims to explore the significant contribution of the *Etu traditional boxing tradition* of the Wulu people to tourism development in

Wuliwalo Village, Nagekeo. Unlike previous studies that understood this tradition from an aesthetic and ritual perspective, this study further examines its potential for tourism development and how to revitalize this potential amidst the pressures of modern culture. Therefore, the main question of this research is how does the *Etu traditional boxing tradition contribute to sustainable tourism development?*

This research found several things as a result of this research. First, overall, revitalization is indeed necessary. The impact of revitalizing the *Etu* tradition is not only to revive old cultural practices, but also to strengthen the social foundations of the community, create new economic opportunities, and enrich the cultural education process. Thus, *Etu* not only become symbol time Then, but Also become drive motor development sustainable in Village Wuliwalo and Nagekeo Regency in general.

Second, this study confirms that *the Etu traditional boxing* of the Wulu people in Wuliwalo Village is not only a physical fighting event, but also... inheritance culture Which loaded mark spiritual, social and educational. *Etu* contains the meaning of courage, solidarity, discipline, and a mechanism for resolving conflicts effectively. customs, Which make it as identity Wulu community collective.

Third, however, it is important to note that this tradition faces serious challenges due to modernization, declining interest from the younger generation, lack of documentation, and minimal institutional support. Therefore, revitalization efforts are being carried out through youth involvement, systematic documentation, scheduling in cultural calendars, and collaboration with group aware tour. So, If managed If properly managed, the *Etu traditional boxing attraction* can bring economic benefits, expand local values to the global level, and become a source of pride for the local community.

However, this research still has limitations and gaps that must be filled and explored by subsequent research, namely how the values, symbols, and philosophy behind *the Etu traditional boxing* can be integrated into tourism and development policies in Wuliwalo Village in a narrow sense and Nagekeo Regency in a broader sense?

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