



Kemidi Rudat of North Lombok and the Potential for Sustainable Edu-Tourism:

Integrating Educational Values, Community-Based Cultural Preservation, and the Challenges of Mass Tourism in the Post-Pandemic and Post-Earthquake Era

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Abstract. Kemidi Rudat is a traditional Islamic-Malay theatrical performance that represents the cultural identity of the Sasak community on Lombok Island, particularly in North Lombok Regency. This performing art functions as a medium for religious propagation (*dakwah*), entertainment, and nonformal education, conveying religious, philosophical, ethical, and aesthetic values in a holistic manner. This study critically examines the potential of Kemidi Rudat as a sustainable edutourism attraction by highlighting the integration of conservative values (traditional authenticity) and liberal values (adaptive innovation) within nonformal learning processes in artistic groups such as *Setia Budi* in Terengan Hamlet, Pemenang Timur Village, Pemenang District. Employing a qualitative approach based on a multi-site case study, systematic literature review, participatory observation, and in-depth thematic analysis, this research reveals that Kemidi Rudat not only strengthens Sasak cultural resilience in the aftermath of the 2018 earthquake and amid the threats of overtourism, but also holds significant potential as an instrument for local community economic empowerment when developed through a community-based tourism (CBT) model aligned with the principles of the triple bottom line (TBL): economic, socio-cultural, and environmental sustainability. The findings indicate a structural tension between preserving authenticity and the pressures of commodification driven by mass tourism in North Lombok. Kemidi Rudat-based edutourism offers a holistic solution by enhancing community welfare, reinforcing cultural identity, and preventing the degradation of noble values such as *tindih* (equality), *maliq* (honesty), *merang* (humility), and *pacu* (spirit). This study critiques conventional tourism models that tend to exploit natural and cultural resources without integrating intangible heritage, and proposes a collaborative multi-stakeholder framework involving artists, local government, academics, and communities to develop inclusive, resilient, and sustainable edutourism. These findings are consistent with the concept of Sasak cultural resilience, which emphasizes the role of local knowledge in adapting to modernization and disasters.

Keywords: Kemidi Rudat, Sustainable Edutourism, Education Values, Sasak Culture.

1 Introduction

Tourism in West Nusa Tenggara (NTB), particularly in North Lombok Regency, has experienced exponential growth following the COVID-19 pandemic and the recovery from the 2018 earthquake. Data from the Central Bureau of Statistics (BPS) NTB indicates a significant surge in tourist arrivals to North Lombok, reaching 810,910 visitors in 2025 an increase from 618,000 in 2024. At the provincial level, NTB recorded 2.09 million tourist visits through October 2025, with tourism levies in North Lombok amounting to Rp9.29 billion, or 103% of the annual target. The tourism sector contributes as much as 34.14% of local own-source revenue (PAD) in several Lombok regencies, positioning it as a key pillar in post-disaster economic recovery following the dual crises of the earthquake and the pandemic. However, this growth has not been without structural challenges. The prevailing mass tourism model, which focuses primarily on beaches, the Gili Islands, and Mandalika, often neglects intangible cultural dimensions. This has led to risks of overtourism, excessive commodification, erosion of Sasak cultural identity, and both environmental and social degradation.

The phenomenon of overtourism in Lombok, especially around Mandalika, has attracted significant academic and public attention. Pramono et al. (2026) employed Butler's Tourism Area Life Cycle (TALC) framework and the Drivers-Pressures-State-Impacts-Responses (DPSIR) model to analyze how aggressive destination marketing and large-scale infrastructure development have resulted in overcrowding, the displacement of local residents in Tanjung Aan, and the marginalization of indigenous communities. These displacements have not only disrupted traditional livelihoods but have also accelerated the commodification of Sasak culture, reducing intangible heritage to mere commercial "attractions" lacking educational depth or equitable social benefits [1]. Mongabay (2025) reported that the Mandalika project, part of the central government's "10 New Balis" strategy, has converted agricultural land into tourism zones, triggering land conflicts and social injustice [2]. This situation aligns with global critiques of mass tourism's failure to balance the three pillars of Elkington's (1997) Triple Bottom Line (TBL) economy (profit), society (people), and environment (planet) [3]. TBL emphasizes that sustainable tourism development must simultaneously generate economic benefits, social-cultural value, and environmental protection; the imbalance in TBL in Lombok has instead exacerbated vulnerability in the aftermath of dual disasters.

Amid these dynamics, Kemidi Rudat emerges as a strategic yet underutilized asset. This traditional Islamic-Malay performing art, rooted in the historical spread of Islam in Lombok through Arab-Malay-Turkish trade routes, is widely practiced in the coastal areas of North Lombok, such as Pemenang and Bayan sub-districts. Kemidi Rudat is more than mere entertainment; it serves as a living medium for transmitting cultural values one that is adaptive and resilient to modernization and disasters. Research by Marijo et al. (2025) affirms that Kemidi Rudat functions as a space for non-formal education, integrating conservative perspectives (preservation of authenticity) with liberal ones (adaptive innovation), thereby supporting Sasak cultural resilience following the 2018 earthquake [4].

Kemidi Rudat consists of two main complementary parts: rudat as the opening, featuring pencak silat dance accompanied by rebana drums and Islamic songs, and kemidi

as the core, which takes the form of comedic drama presenting social critiques, moral teachings, and royal tales through humorous dialogue. In North Lombok, groups such as Setia Budi in Terengan Village and Pemenang Timur Village continue to perform it during traditional ceremonies, weddings, and thanksgiving events. Nevertheless, this art form faces declining participation from younger generations due to urbanization, the influence of digital media, and the economic priorities of mass tourism. Murcahyanto et al. (2021) and Murahim (2011), using hermeneutic and semiotic approaches, have identified the noble values of Kemidi Rudat, encompassing religious dimensions (aqidah and ibadah), philosophical aspects (epe aik, gumi paer), ethical principles (pacu, tindih, maliq, merang), and aesthetic elements that form the foundation of Sasak identity [6,7]. Qodri (2024) adds that the anatomy of humor in kemidi plays a strategic role in social control and moral education, giving this art form the potential to serve as a counter-narrative against exploitative tourism dominance [08].

The potential of edutourism which combines recreational experiences with immersive learning offers a strategic solution. Edutourism based on intangible cultural heritage such as Kemidi Rudat not only preserves traditional arts but also generates economic value for communities without sacrificing authenticity. The community-based tourism (CBT) model developed in Lombok's tourism villages (such as Bilebante and Bonjeruk) demonstrates that active local community participation can support sustainable tourism, in line with UNWTO (2023) recommendations. Studies by Abdurrahman (2025) and Ulya (2025) in North Lombok confirm that CBT grounded in local wisdom enhances economic well-being while maintaining social cohesion and environmental sustainability [9,10]. This integration aligns with Kolb's (1984) experiential learning theory, where tourists do not merely observe but actively participate in rudat training, understand the Lauq Daya cosmology, and explore the symbolism of costumes, thereby creating deep learning about Sasak cultural resilience [11].

This study aims to (1) describe the educational values of Kemidi Rudat as a form of non-formal education, emphasizing its symbolic practices and cosmological dimensions; (2) analyze the potentials and challenges of developing it as sustainable edutourism amid overtourism; and (3) formulate strategies based on Elkington's (1997) Triple Bottom Line (TBL) theory and community-based tourism (CBT) [3]. This approach is critical because, as noted in overtourism studies in Bali and Lombok, TBL imbalances often result in irreversible socio-cultural damage, including the marginalization of local communities and the commodification of intangible heritage. The research questions underscore a sharp focus: how can Kemidi Rudat serve as a counter-narrative to exploitative tourism, and can conservative-liberal innovation preserve cultural resilience in the era of globalization and post-disaster recovery?

Thus, the development of Kemidi Rudat-based edutourism in North Lombok is not only academically relevant but also practically urgent. This research is expected to contribute to NTB's 2025–2030 tourism policies that are more inclusive, resilient, and sustainable, in alignment with the Sustainable Development Goals (SDGs), particularly Goal 8 (decent work and economic growth), Goal 11 (sustainable cities and communities), and Goal 12 (responsible consumption and production). Through the integration of TBL, CBT, and cultural resilience theories, Kemidi Rudat can become a model for

revitalizing intangible cultural heritage that supports high-quality tourism development in Indonesia.

2 Literature Review

2.1 Kemidi Rudat as Traditional Sasak Theater and a Medium for Non-Formal Education

Kemidi Rudat is a form of traditional Malay-Islamic theater that has become a primary cultural identity for the Sasak people since the spread of Islam across Lombok Island in the 16th century through Arab-Malay-Turkish trade routes. This performing art is not merely entertainment; it serves as a medium for Islamic propagation (*dakwah*), social control, and the transmission of living, adaptive cultural values. Its dialectical structure comprising the *rudat* section as a religious opening ritual (a *pencak silat* dance accompanied by *rebana* drums and Islamic songs) and the *kemidi* section as the core comedic drama that presents social critiques, moral teachings, and royal stories through humorous dialogue enables the oral and performative transmission of cultural values. This approach aligns with UNESCO's concept of traditional theater as dynamic living heritage, as outlined in the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

Murahim's (2011) classic hermeneutic study identifies four main dimensions of values in Kemidi Rudat: religious (*aqidah*, *ibadah*, and *muamalah*), philosophical (*epe aik*, *gumi paer*, *budi kaye*), ethical (*pacu*, *tresna*, *tindih*, *maliq*, *merang*), and aesthetic. These values are not static but dynamic and relevant to contemporary life, functioning as a tool for moral education that supports the character development of the Sasak community [6]. By applying Gadamer's (1989) hermeneutic approach, Murahim emphasizes historical and contextual interpretation, viewing the performance text as a "fusion of horizons" between past and present [12]. This ensures the art form remains relevant amid modernization and in the aftermath of the 2018 earthquake.

Recent studies have further enriched this perspective. Marijo et al. (2019), through Peircean semiotic analysis, identified noble values such as *tindih* (equality), *maliq* (honesty), and *merang* (humility), which reflect the Sasak personality and align with national character education [13]. Marijo (2023) also explored the Eastern aesthetics in this theater, affirming its role as an expression of Sasak cultural goodness in its hybrid form [14]. Meanwhile, Qodri (2024) examined the anatomy of humor in *rudat* drama, demonstrating that comedic elements are not inferior aspects but rather an effective strategy for conveying moral messages and maintaining audience appeal in the digital era [8]. Murahim and Yulianita (2019), through the deconstruction of character meanings in Kemidi Rudat texts, further strengthen the understanding that this art functions as a holistic medium for non-formal education [15].

In the context of non-formal education, Kemidi Rudat aligns with Knowles' (1980) andragogy theory, which emphasizes experience-based learning for adults within specific socio-cultural contexts [16]. The performance creates a space for situated learning (Lave & Wenger, 1991), where younger generations learn through community participation rather than formal instruction [17]. Marijo et al. (2025) in *AL-ISHLAH: Journal*

of Education affirm that Kemidi Rudat operates as a non-formal education medium that integrates local wisdom values with character education, thereby supporting Sasak cultural resilience after the earthquake [4]. Overall, this subsection demonstrates that Kemidi Rudat is not merely a cultural artifact but a living educational instrument that is resilient against the threats of globalization and overtourism.

2.2 Conservative-Liberal Perspective in Non-Formal Learning

The learning process within Kemidi Rudat reflects a dialectic between conservative and liberal perspectives. Marijo et al. (2025) specifically analyze practices in art studios such as Panca Pesona and Setia Budi in North Lombok as spaces for non-formal learning that integrate conservative values (preservation of the Sasak language, religious themes, traditional ethics, and authentic performance structures) with liberal elements (adaptation of contemporary stories, use of modern instruments, gender inclusivity, and youth involvement) [4]. This hybrid approach prevents the extinction of the art form while maintaining its relevance in the digital age.

This model is consistent with Kolb's (1984) experiential learning theory, in which learning occurs through a four-stage cycle: concrete experience (rudat training), reflective observation (discussion of symbolic meanings), abstract conceptualization (understanding of Lauq Daya cosmological values), and active experimentation (performance adaptation) [11]. Kolb emphasizes that knowledge is created through the transformation of experience, making Kemidi Rudat an effective laboratory for non-formal education. Murcahyanto et al. (2021) in *Sosial Horizon* highlight community strategies for preserving rudat, including cross-generational training and adaptation to social changes following urbanization [5].

Recent research such as Marijo (2019) adds semiotic and character education dimensions, showing that this conservative-liberal perspective supports cultural hybridity (Bhabha, 1994) as a strength rather than a threat [18,19]. In the context of North Lombok, this approach also aligns with Mezirow's (1991) transformative learning concept, where critical reflection on traditional values enables younger generations to reconstruct Sasak identity amid the pressures of mass tourism [20]. The main challenge lies in maintaining balance so that innovation does not erode authenticity, as cautioned in studies on Sasak performing arts preservation by Murcahyanto et al. (2021). Thus, this hybrid perspective serves as a strategic foundation for the development of sustainable edutourism [05].

2.3 Sustainable Edutourism and Theoretical Framework

Sustainable edutourism is defined as tourism that prioritizes educational dimensions, cultural preservation, and long-term benefits for local communities, in accordance with Elkington's (1997) Triple Bottom Line (TBL) principles [3]. TBL demands a balance between economic (profit), socio-cultural (people), and environmental (planet) aspects, ensuring that tourism not only generates revenue but also strengthens social cohesion

and ecosystem sustainability. In North Lombok, case studies of community-based tourism (CBT) such as those at Kerta Gangga Waterfall (Abdurrahman, 2025) and the ecotourism of Dusun Pekatan (Ulya, 2025) demonstrate positive impacts on community welfare through active community participation [10].

However, the challenge of overtourism around Mandalika, as analyzed by Pramono et al. (2026) in Societies using Butler's Tourism Area Life Cycle framework, calls for a sharper approach [1]. Intangible heritage such as Kemidi Rudat can serve as a cultural buffer against commodification, as recommended by UNWTO (2023) in Sustainable Tourism for Development. The concept of Sasak cultural resilience (Sasongko et al., 2025; Ferdiansyah, 2025) is increasingly relevant, as it highlights the role of local knowledge in adaptation following the 2018 earthquake and modernization [6, 20]. Sasongko et al. (2025) in Heritage explain that Sasak cultural resilience is reflected in performing arts that integrate tradition with innovation, thereby supporting post-crisis recovery [21].

Other supporting theories include Hall's (2019) sustainable tourism development [22], which emphasizes the integration of cultural heritage with the creative economy, and Arnstein's (1969) community participation theory, which forms the foundation of CBT [23]. Recent studies in Lombok, such as the integration of local wisdom in the Ende Tribe Traditional Village (Widyaswari et al., 2025) and Kerujuk ecotourism (2025) [24], prove that the TBL and CBT approaches can create inclusive tourism. In the context of Kemidi Rudat edutourism, this framework allows tourists not only to observe but to participate in immersive learning experiences, thereby generating economic benefits for local artists without compromising authenticity.

Overall, this literature review affirms that Kemidi Rudat has a strong theoretical and empirical foundation as a medium for non-formal education and as an asset for sustainable edutourism. The integration of the conservative-liberal perspective with TBL and cultural resilience provides the critical analytical foundation for this study.

3 Research Methods

This study adopts a qualitative descriptive-analytic design grounded in an interpretive-constructivist paradigm, in line with the recommendations of Creswell and Poth (2018) [25]. This approach was selected because it enables a deep exploration of the meanings embedded in intangible cultural phenomena such as Kemidi Rudat, where social and cultural realities are constructed through the subjective interpretations of both participants and researchers. The primary research design is a multi-site case study focused on Kemidi Rudat groups in North Lombok Regency, particularly the Setia Budi group in Terengan Hamlet, Pemenang Timur Village, as well as related ensembles in Pemenang and Bayan sub-districts. The multi-site strategy follows Yin's (2018) framework, which emphasizes literal and theoretical replication across sites to strengthen analytic generalizability [26], and Stake's (1995) notion of collective case study, which facilitates a holistic understanding of the phenomenon through cross-case comparison [27]. This design is further enriched by a systematic literature review conducted according to the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-

Analyses) protocol, as adapted by Page et al. (2021), to ensure transparency and comprehensiveness in the theoretical synthesis [28].

Primary data were gathered through four main techniques: (1) documentary analysis of performance materials, including manuscripts, video recordings, and archival photographs from the art groups; (2) semi-structured in-depth interviews with 12 key informants (artists, trainers, and traditional leaders from the Setia Budi and Panca Pesona groups); (3) participant observation during both live performances and regular rehearsals, guided by Spradley's (1980) principles in Participant Observation; and (4) symbolic analysis of cosmological practices (such as Lauq Daya cosmology, black sunglasses, Malay language elements, and costumes) [35]. Secondary data comprised 30 recent peer-reviewed journal articles (2019–2026) systematically retrieved from Google Scholar, Neliti, Sinta, and university repositories in NTB (including Universitas Mataram and Universitas Negeri Yogyakarta). Search and selection followed strict inclusion/exclusion criteria using keywords such as “Kemidi Rudat,” “Sasak edutourism,” and “Lombok cultural resilience” to guarantee relevance and currency.

Data analysis was guided by the interactive model proposed by Miles, Huberman, and Saldaña (2014), which involves iterative and simultaneous cycles of data reduction, data display, and conclusion drawing/verification [29]. A critical lens was applied to uncover tensions between authenticity preservation and tourism commercialization, linking findings to Peirce's semiotic framework (icon, index, symbol) and Gadamer's (1989) hermeneutics in *Truth and Method*, particularly the concept of “fusion of horizons” between tradition and contemporary contexts [12].

Trustworthiness was maintained according to Lincoln and Guba's (1985) criteria: credibility was achieved through source, method, and theoretical triangulation (Denzin, 1978), supplemented by peer debriefing with two Sasak cultural experts and member checking with informants to validate interpretations [30,31]. Transferability was supported by thick description, dependability through a comprehensive audit trail, and confirmability via the researcher's reflexive journal. Ethical considerations adhered to the principles of informed consent, confidentiality, and respect for local cultural values, in accordance with the American Anthropological Association's (2012) guidelines and the ethical regulations of Indonesia's Ministry of Education, Culture, Research, and Technology [32]. Taken together, these methodological choices ensure that the study is rigorous, reflexive, and directly relevant to the sustainable development of edutourism in North Lombok.

4 Results and Discussion

4.1 Educational Value and Cultural Resilience of Kemidi Rudat in North Lombok: Symbolic and Cosmological Practices as the Foundation of Edutourism

Kemidi Rudat in North Lombok functions as a holistic non-formal educational practice that shapes character by simulating ethical and religious values. Beyond mere entertainment, the performance employs humor to critique social injustices, thereby fostering collective awareness of mutual cooperation and interfaith harmony. In the context

of rapid modernization, a balanced conservative-liberal approach adapting narrative themes while preserving the core structural elements has effectively sustained the engagement of younger generations, as evidenced by activities at the Panca Pesona studio. However, without deliberate intervention, the art form remains at risk of extinction, a vulnerability highlighted by Murcahyanto et al. (2021) [5].

Building upon this foundation, the cultural resilience of Kemidi Rudat manifests through its deeply embedded symbolic and cosmological practices. These elements not only reinforce the performance's educational role as a vehicle for transmitting local Sasak knowledge but also establish it as a cornerstone of sustainable edutourism. Such practices resonate strongly with Kolb's (1984) experiential learning theory, which conceptualizes learning as a cyclical process involving concrete experience, reflective observation, abstract conceptualization, and active experimentation [11]. They further align with Gadamer's (1989) hermeneutic framework, emphasizing the "fusion of horizons" between historical traditions and contemporary contexts. Complementing these perspectives [12], Peirce's (1931) semiotics proves particularly pertinent, as the various performance components operate as iconic, indexical, and symbolic signs that generate layered and profound meanings [33].

The first key practice concerns spatial orientation: Kemidi Rudat performances must invariably face south, in accordance with the cosmological principle of Lauq Daya. Within the Sasak worldview, Mount Rinjani known as Daya is revered as *puser gumi* (the center of the earth) and the primary source of cosmic energy, which radiates spiritual power southward and downward. Consequently, this deliberate orientation symbolizes the harmonious absorption and dissemination of cosmic forces. Far from a mere technical arrangement, it embodies the philosophical ideal of *gumi paer* (the earth as the center of life), thereby ensuring equilibrium among humans, nature, and the supernatural realm. This orientation has remained unchanged across all Rudat groups in North Lombok, demonstrating remarkable cosmological resilience even in the aftermath of the 2018 earthquake [21]. From an educational standpoint, it offers visitors an insightful lesson in Sasak local wisdom regarding humanity's relationship with the universe, transforming edutourism into a profound space for experiential reflection. Semiotically, the stage direction functions as an indexical sign that directly connects audiences to the Sasak cosmos, thereby reinforcing the philosophical values of *epe aik* and *budi kaye* identified by Murahim (2011) [7].

A second distinctive element is the performers' use of black sunglasses, which serves as a unique metaphysical protective device. The color black acts as a neutralizer of negative energy, specifically intended to repel sorcery (magic) or other supernatural disturbances. Rooted in historical rivalries among Rudat groups where artistic competition frequently involved magical practices (Marijo et al., 2019) this custom has evolved into a potent symbol of spiritual resilience. It educates audiences on the necessity of moral vigilance and self-protection within Sasak socio-cultural contexts [13]. In Peirce's semiotic lens, the sunglasses operate as an indexical sign that upholds the ethical principles of *maliq* (honesty) and *tindih* (equality), while simultaneously providing edutourists with an authentic and intriguing metaphysical experience. This practice exemplifies Sasak cultural resilience [21], wherein indigenous knowledge functions as a vital tool for adaptation to both natural disasters and the pressures of modernization.

Third, the consistent use of Malay in the original scripts and spoken dialogues anchors the art form within the broader Malay-Islamic tradition. Rather than serving merely as a narrative vehicle, the language functions as a marker of cultural identity, linking Kemidi Rudat to Arab-Turkish influences transmitted along historical Malay trade routes. This linguistic choice deepens the performance's religious and philosophical dimensions, positioning it as an adaptive venue for cross-cultural learning [8]. Within edutourism, Malay enhances immersion and clearly differentiates the experience from generic mass-market attractions, thereby guarding against superficial commodification. As Marijo et al. (2025) argue, the retention of the original language exemplifies a conservative-liberal strategy that safeguards authenticity while ensuring continued contemporary relevance [4].

Fourth, the brightly colored costumes featuring Middle Eastern motifs, paired with the iconic Turkish-style tarbus hat, symbolize the inclusive cultural diversity inherent to Sasak identity. These garments represent a creative synthesis of global Islamic influences (Turkish and Arab) with indigenous wisdom: the vivid hues evoke spiritual joy and *merang* (humility), while the tarbus stands as a historical emblem of Islam's spread across Lombok [14]. Beyond their aesthetic appeal, these costumes carry significant educational value, demonstrating to audiences that cultural hybridity constitutes a source of strength rather than a threat to Sasak identity. Critically, this practice also serves as a safeguard against commodification, as it requires genuine cultural understanding rather than inexpensive imitation. Through a semiotic lens, the costumes emerge as symbolic signs that embody Bhabha's (1994) notion of cultural hybridity [19].

Collectively, these symbolic and cosmological practices substantially enrich the educational depth of Kemidi Rudat as a sophisticated mode of experiential learning, while simultaneously laying a robust foundation for cultural resilience amid globalization [21]. The analysis underscores a critical point: without sustained preservation of these elements, edutourism risks devolving into superficial tourist entertainment, a concern already articulated by Murcahyanto et al. (2021) [5].

4.2 Potential for Sustainable Edutourism: Opportunities, Challenges, and Critical Analysis

Kemidi Rudat holds considerable promise as a platform for sustainable edutourism. Visitors can actively participate in Rudat training, explore the layered symbolic meanings including the cosmology of *Lauq Daya*, metaphysical protection, and costume symbolism and seamlessly integrate these experiences with North Lombok's natural and cultural attractions, such as its beaches and traditional villages. This integrated model supports Elkington's (1997) triple bottom line (TBL) framework by generating sustainable income for local micro, small, and medium enterprises (UMKM), enhancing social cohesion, and minimizing environmental impacts. Empirical studies conducted in the tourism villages of Bonjeruk, Bilebante, and Kerta Gangga affirm that community-based tourism (CBT) approaches can effectively elevate community welfare without compromising cultural integrity [9,10].

Nevertheless, a critical examination reveals significant challenges, foremost among them the risk of commodification. Mass tourism development in Mandalika has already contributed to the erosion of Sasak cultural values, often reducing traditional arts to mere spectacles stripped of educational substance as starkly illustrated by the displacement of residents in Tanjung Aan [1,2]. Applying Butler's Tourism Area Life Cycle model alongside the DPSIR framework, Pramono et al. (2026) demonstrate how aggressive marketing and large-scale infrastructure projects have precipitated overcrowding and community marginalization [1]. To address these issues, targeted solutions are essential: robust local government regulations, specialized training for artists to act as edutourism guides, and strategic digital promotion initiatives (such as VR performance content) that broaden global reach without disrupting local communities. By integrating these measures with the concept of cultural resilience (Sasongko et al., 2025), Kemidi Rudat can evolve beyond mere survival into a dynamic instrument of adaptation [21]. Supporting this outlook, the World Bank (2025) reports that integrated sustainable tourism strategies in Lombok have already enhanced the well-being of 1.6 million residents [34].

4.3 Strategic Development Model: Kemidi Rudat Edu-Tourism Framework

To operationalize this potential, the study proposes the Kemidi Rudat Edu-Tourism Framework, firmly grounded in community-based tourism (CBT) and the triple bottom line (TBL) principles. The framework unfolds in three sequential stages: (1) conservation, which prioritizes community training focused on preserving symbolic practices such as stage orientation and authentic costuming; (2) innovation, involving the design of immersive tour packages that highlight the cosmology of *Lauq Daya* and metaphysical protective elements; and (3) impact evaluation, employing social, economic, and environmental indicators measured through metrics of community participation. This model aligns with UNWTO (2023) guidelines and draws inspiration from successful implementations in the Rinjani and Gili Trawangan regions [21,36]. Furthermore, it incorporates Mezirow's (1991) transformative learning theory to facilitate genuine shifts in tourists' cultural perspectives [20]. When effectively implemented, the framework is anticipated to foster inclusive tourism that advances Sustainable Development Goals 8, 11, and 12. Ultimately, these findings position Kemidi Rudat not merely as a cultural heritage but as a strategic, resilient asset for edutourism development.

5 Conclusion

The Kemidi Rudat of North Lombok demonstrates strong educational value as a medium of non-formal education and holds significant transformative potential as a sustainable edutourism product. This study's findings confirm that this traditional Islamic-Malay performing art is far more than an intangible cultural heritage because it functions as a dynamic instrument that seamlessly integrates religious, philosophical, ethical, and aesthetic values in the transmission of local Sasak knowledge. By adopting a hybrid conservative-liberal approach preserving the authentic structures of rudat and

kemidi while incorporating contemporary stories and actively engaging the younger generation Kemidi Rudat has successfully retained its relevance amid rapid modernization and in the wake of the 2018 earthquake. This balanced strategy resonates with Kolb's (1984) experiential learning theory, which highlights learning through immersive experience [11], and with the concept of Sasak cultural [21], which treats local knowledge as a vital foundation for adapting to disasters and globalization. Backed by the community-based tourism (CBT) model and Elkington's (1997) triple bottom line (TBL) framework, Kemidi Rudat effectively addresses the challenges of overtourism in Mandalika and surrounding areas [3], where mass tourism frequently results in commodification and the erosion of cultural identity [1,2]. Consequently, Kemidi Rudat-based edutourism not only safeguards authenticity but also delivers sustainable economic, social, and environmental benefits.

The theoretical and practical implications of these findings are substantial. Theoretically, the study enriches scholarship on Indonesia's intangible cultural heritage by combining Peirce's semiotics and Gadamer's hermeneutics in the analysis of cosmological practices, including Lauq Daya cosmology, black glasses, the Malay language, and the tarbus costume. On the practical level, the model offers a compelling counter-narrative to the dominant exploitative tourism practices in West Nusa Tenggara (NTB), in line with the UNWTO's (2023) recommendations for Sustainable Tourism for Development [36]. The integration of non-formal educational values with immersive tourism packages has the potential to enhance local community well-being, strengthen social cohesion, and advance the Sustainable Development Goals (SDGs), particularly Goal 8 (decent work and economic growth), Goal 11 (sustainable cities and communities), and Goal 12 (responsible consumption and production).

The policy recommendations proposed here are both operational and strategic. First, Kemidi Rudat should be incorporated into the NTB Tourism Master Plan 2025–2030 as a priority heritage asset, with explicit emphasis on Lauq Daya cosmological practices and other symbolic elements, thereby making it an official component of the province's sustainable tourism strategy. Second, a collaborative training program should be launched for at least 50 art groups in North Lombok, involving artists, local government, academics, and community members through Mezirow's (1991) transformative learning approach, to build their capacity as edutourism guides [20]. Third, community-based edutourism packages should be developed with internationally recognized sustainability certification (such as ISO 20121) and educational modules that explore cosmology, metaphysical protection, and cultural hybridity, ensuring that tourists receive an authentic and enriching experience. Fourth, further empirical research using mixed-methods designs is recommended to measure socio-economic impacts, including community welfare surveys and cost-benefit analyses, following the approaches applied in studies of CBT in Kerta Gangga and Dusun Pekatan [9,10].

The implementation of the Kemidi Rudat Edu-Tourism Framework will not only preserve Sasak culture but also establish North Lombok as a leading destination for ethical, resilient, and locally rooted edutourism in Indonesia. Through sustained multi-stakeholder collaboration, Kemidi Rudat can serve as a replicable model for other intangible cultural heritages across the Nusantara archipelago while supporting the vision

of inclusive, post-pandemic tourism. Future research is expected to examine the scalability of this model in other Sasak regions, thereby strengthening the contribution of cultural heritage to Indonesia's sustainable national development.

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