

The Potential of the Lombok Stand-Up Comedy Community in Enhancing Tourism Development in West Nusa Tenggara

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<p>Article history</p> <p>.....</p> <p>Received: November 7, 2024 Revised: November 15, 2024 Accepted: February 20, 2025 Published: February 28, 2025</p> <p>Keywords</p> <p>Stand-up comedy Creative Tourism Local Culture Arts Community Tourism Collaboration</p> <p> License by CC-BY-SA Copyright © 2025, The Author(s).</p>	<p>The Stand-Up Comedy Lombok community demonstrates substantial potential in advancing creative tourism development in West Nusa Tenggara (NTB), Indonesia. While studies on cultural tourism have primarily emphasized traditional arts and heritage-based performances, limited scholarly attention has been given to contemporary creative expressions such as stand-up comedy. This study aims to examine how the Lombok stand-up comedy community contributes to tourism by transforming humor into a medium for cultural communication and destination branding. Employing a qualitative descriptive approach through observations, interviews, and performance analysis, the research highlights how comedians creatively integrate traditional narratives, local wisdom, social issues, and unique cultural practices of Lombok into their material. The findings reveal that performances not only entertain but also serve as an educational platform that facilitates cultural transmission, encourages cross-cultural understanding, and strengthens audience engagement. Furthermore, their shows often attract diverse audiences, enhance the visibility of Lombok's cultural identity, and foster authentic and memorable tourism experiences. The study contributes to the discourse on creative tourism by positioning stand-up comedy as a modern performing art capable of bridging cultural heritage and contemporary entertainment. The implications suggest that policymakers and tourism stakeholders should recognize and support such creative communities as strategic partners in sustainable tourism development in NTB.</p>
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INTRODUCTION

West Nusa Tenggara (NTB) is widely recognized as one of Indonesia's leading tourism destinations. With its abundant natural wealth, including beaches, mountains, and unique local culture, the region consistently attracts both domestic and international visitors. However, in recent years, global tourism trends have shifted significantly. Tourists no longer seek destinations solely for their natural beauty but increasingly demand authentic and unique experiences through cultural and artistic engagement. This development aligns with the concept of creative tourism, in which art, culture, and creativity serve as key elements that enrich visitor experiences (Darmayasa et al., 2024).

Within this evolving context, performing arts have emerged as a promising sector that can support the advancement of creative tourism in NTB. Among the various forms of performance art, stand-up comedy has become particularly noteworthy. As a modern performance genre, stand-up comedy functions not only as entertainment but also as a medium for conveying social messages and reinforcing cultural identity (Ali, 2019). In Lombok, the emergence of stand-up comedy communities reflects the vibrancy of contemporary creative arts, which has gained momentum alongside the increasing public interest in modern entertainment.

Since its establishment in 2013, the Stand-Up Comedy Lombok community has served not only as a gathering space for artists but also as a catalyst for introducing local culture through humor. With its light-hearted and universal approach, stand-up comedy demonstrates significant potential to reach audiences across cultural boundaries (Putra, 2011). This uniqueness opens new opportunities for the community to contribute to strengthening NTB's tourism appeal, particularly in the context of art- and culture-based

tourism. Despite this potential, the contribution of the Lombok stand-up comedy community to the tourism sector remains underexplored in academic discourse.

As a rapidly growing performing art in Indonesia, stand-up comedy is distinctive for its integration of humor, social critique, and direct audience interaction. In the tourism context, this genre offers an effective medium to introduce local culture in a relaxed and engaging manner. Previous studies have shown that tourists value experiences that foster interaction with local art and culture, particularly when presented creatively and innovatively (Anggraeni, 2024). This finding suggests that stand-up comedy could become an alternative channel for enriching tourist experiences in NTB.

The Lombok Stand-Up Comedy community holds substantial potential to position itself as a unique form of creative tourism attraction. By utilizing local cultural heritage and traditional wisdom as comedic material, the community is capable of producing performances that are not only entertaining but also educational. For instance, humorous narratives about local traditions, daily life in Lombok, or critical perspectives on social issues can serve as a bridge for introducing Lombok's cultural identity to visitors. Recent developments in Indonesia demonstrate that local art and cultural communities play a crucial role in tourism development by adding new dimensions to tourist experiences (Walenta & Suharto, 2024). In such cases, visitors are not merely passive spectators but also active participants in artistic and cultural interactions (Lesmana et al., 2017).

Furthermore, the Lombok stand-up comedy community has opportunities to collaborate with tourism stakeholders, including hotel operators, restaurants, and tourism site managers, in creating thematic events for visitors. For example, a "Stand-Up Comedy Night" featuring Lombok cultural themes could become a flagship attraction for both domestic and international audiences. Such collaborations not only enhance the visibility of the community but also expand the entertainment options available to tourists (Khairunnisa, 2023).

Nevertheless, the development of stand-up comedy as part of creative tourism in Lombok faces several challenges. A primary obstacle is the lack of institutional support from both government and tourism industry stakeholders for local art communities. Additionally, public awareness of the potential role of performing arts in promoting tourism remains limited. Addressing these barriers requires a well-designed strategy to raise awareness and garner stronger support for the Lombok Stand-Up Comedy community.

Key strategies may include capacity-building programs to improve the quality of performances, promotional campaigns aimed at introducing the community to broader audiences, and strengthening networks through cross-sector collaboration. With a systematic and collaborative approach, the Lombok stand-up comedy community has the potential to become an integral part of NTB's creative tourism ecosystem. In this regard, the present study seeks to examine the potential contributions of the Lombok Stand-Up Comedy community to the tourism sector in NTB and explore the challenges and opportunities for its development.

METHOD

This study employed a qualitative descriptive approach, designed to provide an in-depth understanding of the phenomena occurring within the Stand-Up Comedy Lombok community and its relevance and contribution to the tourism sector in West Nusa Tenggara (NTB). A qualitative descriptive design is particularly appropriate for exploring complex social and cultural dynamics in local contexts (Creswell, 2018; Merriam & Tisdell, 2016). This approach enabled the researcher to investigate experiences, perspectives, and perceptions of stakeholders engaged both within the community and the broader tourism ecosystem.

1. **Research Design.** A descriptive qualitative design was selected to capture the complexity of the phenomenon under investigation. Qualitative designs allow researchers to interpret social interactions and creative practices in natural settings (Denzin & Lincoln, 2018). This study focused on how the Stand-Up Comedy Lombok community contributes to local tourism through creative performances. Such a framework is consistent with the emphasis in creative tourism research on understanding cultural practices as experiential forms of value creation (Richards, 2011).
2. **Population and Sample.** The research population encompassed all individuals and groups relevant to the Stand-Up Comedy Lombok community and the tourism sector in NTB. A purposive sampling strategy

was employed, which is appropriate when the objective is to select participants who can provide rich, relevant, and diverse information (Palinkas et al., 2015). The primary respondents included community members, tourism practitioners affiliated with the NTB Event Organizer Association (Asosiasi Pengusaha Penyelenggara Kegiatan NTB / ASPPEK NTB), audience members, and business actors engaged in tourism-related enterprises. The selection criteria emphasized respondents' direct involvement in performances, their experiences as participants, and their ability to articulate the community's influence on tourism promotion.

3. **Data Collection Techniques and Instrument Development.** Three complementary data collection methods were employed: in-depth interviews, direct observation, and documentation.

In-depth interviews were conducted using semi-structured guides, a technique often used in qualitative studies to ensure flexibility while maintaining focus (Kvale & Brinkmann, 2015). These interviews involved members of the community, ASPPEK NTB practitioners, and audience members, focusing on topics such as the role of performance art in attracting tourists, personal experiences, and collaborative practices between the community and tourism stakeholders.

Direct observation enabled the researcher to capture live dynamics of performances, performer-audience interactions, and the integration of local cultural elements. Observational methods are essential in performance and tourism studies, as they allow the researcher to analyze embodied cultural expressions in situ (Picard, 1996).

Documentation included photographs, videos, promotional brochures, event records, and online reviews. The use of multiple sources of documentation is consistent with best practices in qualitative research, as it enhances triangulation and credibility of findings (Flick, 2018).

The instruments used included interview guides, observation sheets, and documentation checklists, all developed based on theoretical frameworks of creative tourism and performing arts (Richards & Wilson, 2006).

4. **Data Analysis Techniques.** Data analysis followed a thematic analysis approach, which is widely recognized for identifying, analyzing, and reporting patterns (themes) within qualitative data (Braun & Clarke, 2006).

Data organization involved compiling all interview transcripts, observation notes, and documents into relevant categories.

Coding was conducted to identify recurring patterns, including themes such as community contribution to tourism, integration of cultural heritage, and challenges encountered.

Interpretation involved analyzing connections between themes to generate insights, drawing upon the theoretical foundations of creative tourism and performing arts.

Validation was ensured through triangulation of interview, observation, and documentation data (Lincoln & Guba, 1985). Member-checking was also conducted by sharing preliminary findings with respondents for confirmation.

5. **Research Procedures.** The research procedure followed four sequential stages:

- **Preparation:** Development of the research design and instruments, and acquisition of research approval from relevant authorities in NTB.
- **Data Collection:** Execution of interviews, observations, and documentation in the field.
- **Data Analysis:** Thematic coding and analysis were supported by qualitative data management tools to assist in theme categorization.

Reporting: Consolidation of findings into a comprehensive research report that highlights key insights and recommendations.

6. **Data Characteristics.** The data set comprised detailed narratives of community activities, respondents' perspectives on the community's contribution to tourism, and supporting documentation. Recording data in this manner ensures replicability and transparency (Yin, 2018). Sequential organization of the research procedures provided logical coherence and a holistic account of the phenomenon.

Through this methodology, the study aims to produce a valid, credible, and in-depth understanding of the Stand-Up Comedy Lombok community's role in supporting NTB's creative tourism sector.

RESULTS AND DISCUSSION

This study reveals that the Stand-Up Comedy Lombok community holds great potential in supporting the development of creative tourism in West Nusa Tenggara (NTB). Based on in-depth interviews with community members and tourism stakeholders, it was found that stand-up comedy is able to attract cross-cultural audiences through material rooted in local culture. Light and universal humor becomes an effective medium to convey traditional Lombok values in an engaging and accessible way (Buana, Kuku, & Suryadmaja, 2025).

Direct observation of community activities shows that stand-up comedy performances often contain stories relevant to the daily lives of Lombok people, such as customary traditions, local culinary specialties, and unique cultural practices. In one performance, for example, a comedian discussed the traditional "Peresean" (a ritual stick-fighting tradition) in a humorous way, which not only entertained but also educated the audience about Lombok's cultural uniqueness. This demonstrates that stand-up comedy can serve as a creative medium for cultural promotion (Ramadhan & Zikri, 2025).

Collaboration between the Stand-Up Comedy community and tourism actors has also begun to form. Based on interviews with ASPPEK NTB representatives, several thematic events have involved this community, such as comedy nights at star-rated hotels and performances in restaurants with Lombok cultural themes. However, such collaboration remains limited and is not yet maximally structured. Many tourism stakeholders are still unaware of the potential of this performing art as a tourism attraction (Vázquez-Alemán, Campos Cámara, & Frausto Martínez, 2024).

The findings show that the Stand-Up Comedy Lombok community has a distinctive ability to package performances based on local wisdom. By drawing upon traditional stories, social issues, and unique local customs, the community successfully creates authentic experiences for audiences. This aligns with global tourism trends that emphasize unique experiences and cultural interaction (Chang, 2022).

In addition, the comedians' ability to interact directly with audiences—both local and international tourists—adds value by creating emotional engagement. Such interactions allow tourists to feel closer to Lombok culture, thereby increasing the destination's appeal. For instance, one comedian incorporated Sasak expressions into his performance, which not only caught the attention of foreign audiences but also offered them an opportunity to learn local vocabulary (Discovery the Intersection of Performing Arts in Cultural Tourism, 2025).

Despite its potential, the Stand-Up Comedy Lombok community faces challenges in integrating its art into the tourism sector. One of the main obstacles is the lack of support from local government. Interviews with community members revealed that to date, no specific government program has been designed to support the development of this performing art within the framework of creative tourism. The limited availability of facilities and funding is also a significant barrier (Vázquez-Alemán et al., 2024).

Moreover, the local community's understanding of stand-up comedy as a medium of cultural promotion remains limited. Many still perceive it merely as entertainment, without recognizing its educational value and its potential in promoting Lombok culture. Another challenge is the lack of training for community members to improve the quality of their performances. Several comedians expressed the need for further guidance in developing more relevant and attractive material for tourists (Buana et al., 2025).

Based on these findings, an integrated strategy is needed to optimize the role of the Stand-Up Comedy Lombok community in supporting creative tourism. First, training and workshops for local comedians are crucial to improve the quality and professionalism of performances. Such training could cover storytelling techniques, development of culturally based material, and cross-cultural communication skills (Chang, 2022).

Second, broader promotion efforts are necessary to introduce this community to tourists. Campaigns through social media, collaborations with travel agencies, and special events involving tourists could be effective steps. For example, a "Comedy Night Lombok" event featuring local comedians with Lombok cultural themes could become a flagship attraction to draw tourists (Ramadhan & Zikri, 2025).

Third, strengthening collaboration with tourism stakeholders is also essential. The Stand-Up Comedy community can partner with tourism destination managers, hotels, and restaurants to create themed entertainment programs scheduled on a regular basis. Such collaboration not only expands the community's reach but also adds value to tourists' experiences (Vázquez-Alemán et al., 2024).

In the context of creative tourism, the Stand-Up Comedy Lombok community has strong relevance. This performing art combines entertainment, education, and cultural promotion in one engaging package. Through a creative approach, stand-up comedy can serve as an effective medium for introducing Lombok culture to tourists in a fun and interactive way. The concept of creative tourism emphasizes experiences that directly engage tourists, and this community is capable of providing exactly that (Discovery the Intersection of Performing Arts in Cultural Tourism, 2025). Tourists are not merely passive spectators but can directly interact with comedians, such as through Q&A sessions or participation in humorous storytelling. This creates deeper and more memorable experiences for visitors.

This study shows that the Stand-Up Comedy Lombok community has significant potential to support the development of creative tourism in NTB. By utilizing humor as a medium of cultural promotion, the community is able to create unique and authentic tourist experiences. However, support from various stakeholders—including government, tourism actors, and the local community—is essential to optimize this role. Integrated strategies ranging from training, promotion, to collaboration are needed to overcome the challenges faced. With the right approach, the Stand-Up Comedy Lombok community can become one of the main attractions of NTB's creative tourism, while at the same time introducing Lombok's cultural uniqueness to the world (Buana et al., 2025; Chang, 2022).

CONCLUSION

This study reveals that the Stand-Up Comedy Lombok community holds significant potential in supporting the development of creative tourism in West Nusa Tenggara (NTB), Indonesia. Through humor-based performing arts that integrate elements of local culture, the community offers an authentic and engaging tourist experience. By transforming traditional narratives, social issues, and distinctive Lombok cultural practices into comedic performances, the community not only provides entertainment but also delivers educational value.

Nevertheless, the community faces several challenges, including limited government support and the lack of awareness among local communities regarding its potential contribution to tourism development. Addressing these issues requires integrated development strategies, such as capacity-building programs for community members, broader promotional efforts, and collaborative partnerships with other tourism stakeholders.

With appropriate strategies, Stand-Up Comedy Lombok can emerge as a distinctive cultural attraction that enriches the tourism experience in NTB while simultaneously promoting Lombok's cultural identity to both domestic and international audiences. This initiative has the potential not only to strengthen the regional tourism sector but also to enhance local cultural resilience as part of Indonesia's broader creative tourism competitiveness.

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