

The Economic Potential of Wood Carving Art and Its Marketing Strategy in Sumenep

Mohammad Takdir^{1*}, Maksum², Sinawar³

^{1,2,3}Institut Ilmu Keislaman Annuqayah (INSTIKA) Sumenep
Jl. Bukit Lancaran PP. Annuqayah Guluk-Guluk Sumenep
Indonesia

mohammadtakdir86@gmail.com^{1}*

This study aims to reveal three main issues that are the focus of this research, namely (1) how is the potential of wood carving art in Karduluk village as an artistic and cultural heritage of the Sumenep Madura community, (2) how is the promotion strategy of wood carving by craftsmen, and (3) what is the role of the government area in promoting the wood carving art of Karduluk village as the center of the craft industry in Madura. This study uses qualitative research to explore the promotion strategy of Karduluk village carving as a cultural heritage of the Madurese community. Data collection techniques in the field use three techniques, namely observation, interviews, and documentation. Meanwhile, the analytical method used is deep analysis to process empirical data in the field. In conducting data analysis, the researcher carried out several stages: data reduction, presenting empirical material, and verifying. There are three main findings in this research. First, is the potential of the wood carving art in Karduluk village, namely the economic potential, the potential for carving tourism development, and the potential interest of foreign consumers. Second, promotion strategies for wood carving art are done by participating in art exhibitions, personal selling, online promotion, increasing the variety of wood carving art models, maintaining product quality standards, and mentally competing. Third, the role of the government in promoting the wood carving art of Karduluk village, namely holding an exhibition of wood carving art products, establishing Karduluk village as a carving village, providing marketing capital assistance, assisting in partnership, and facilitating business licensing.

Keywords: economic potential, wood carving art, carving tourism, promotion, karduluk village

**Corresponding author*

Received: November 1, 2022; Accepted March 5, 2023; Published March 9, 2023

<https://doi.org/10.31091/mudra.v38i2.2142>

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INTRODUCTION

Madura is known as one of the ethnic groups that have abundant cultural wealth among other ethnic groups in Indonesia. The uniqueness of art and culture is a manifestation of local values in the life of the Madurese community. In the reality of Madurese life, many arts have their uniqueness among other arts in several regions in Indonesia. This is a form of wealth from a region that can show its potential and excellence in the dynamics of global life that demands competition from various aspects, including economic and tourism competition.

From the results of Helene Bouvier's research, Madurese art is very diverse and has an extraordinary treasure in showing its influence in various lines of life. In addition, the Madurese also has other arts that are well-known by outsiders, namely fine arts and literary arts which include ritual poetry (Bouvier, 1989). The artistic tradition that is deeply rooted in the life of the Madurese community is a reflection of the cultural richness that is not inferior to other regional cultures in Indonesia. Art for the Madurese is ingrained and becomes their philosophy of life in carrying out all their daily activities. In the arts practiced by the Madurese community, there is a symbolic meaning that shows local values in the aspects of art and culture. Well-known arts such as *tongtong* orchestra are one of the arts that are most widely watched and practiced by the Madurese community (Bouvier, 2002).

On the island of Madura, Sumenep Regency is one of the richest in arts and culture. It is not surprising that Sumenep is known as a city of culture and tourism which has its characteristics compared to other regions. In Sumenep Madura, there are many arts and cultures which are relics from the royal era with various ornaments that adorn the city of Sumenep since ancient times. Until now, the identity of Sumenep as a royal relic persists in people's lives, in the form of artifacts, buildings, mosques, graves, and so on. The relics of the royal era contain many elements of art as one of the treasures of the Sumenep people in navigating a life full of challenges.

The people of Sumenep and Madura are generally known as tribes that still depend on agricultural products. The level of population density is quite high and the condition of the land is arid and barren, causing the socio-economic conditions of the Madurese to be not very promising. According to Hub De Jonge, the poor socio-economic conditions cannot be separated from the type of work or the main livelihood of the Madurese, where most or

around 70% to 80% of the total population still depends on agricultural activities (Jonge, 1989). The livelihoods of the Madurese community who work as farmers cannot be separated from the ecology of the land or upland (Geertz, 1963).

The Madurese community is indeed known as an ethnic group that has a high ethos and a philosophy of living life. The work of the Madurese community relies more on physical strength and strong energy to earn income. Ethos can be interpreted as attitudes, views, guidelines, or benchmarks that are determined from within oneself or a group of people in activities (Rifai, 2007). The work of the Madurese is not only physical, but also artistic, aesthetic, and artistic. This type of work that contains arts and crafts cannot be done by many people.

One of the arts that are part of the profession of the Sumenep community is the art of carving which is mostly occupied by the community. The Karduluk village is one of the villages in Sumenep Regency which is very famous for its creative tradition of producing beautiful and amazing carvings. Intelligence in producing the art of carving cannot be done by many people without the existence of artistic traditions that are deeply rooted in society. When searching for the keyword Karduluk village, what will appear is the art of carving as one of the leading potentials that attract many people.

Based on stories from the Karduluk community, Karduluk carving has different from Jepara carving which also has a wealth of art and culture. The Karduluk craftsmen were able to carve wood without plagiarizing previously existing images. This is of course because the art of Karduluk carving is purely derived from the imagination of the artistic soul of a craftsman who can be creative with all his adequate abilities. The potential for carving that develops in Karduluk village must be accompanied by the concern of the local government to be more enthusiastic in producing works of higher quality and competitiveness.

The art of carving is one of the advantages of handicrafts for the people of Sumenep is introducing their potential to various regions in Indonesia, including at the international level. The 2018 Visit Sumenep series is a very special moment for Sumenep Regency in promoting the arts and culture of the community through the development of wood carving arts that can attract domestic and foreign tourists. The 2018 Visit Sumenep series is one of the important programs from Sumenep Regency to

improve the community's economy through various aspects that characterize the city of Sumenep.

Several studies on the art of carving have been carried out by researchers who are interested in improving the creative economy of the community which continues to develop along with the increasing number of marketing models or promotions of artistic products. Several studies discuss the wood carving art of the Karduluk Sumenep Madura community. One of them is the research conducted by Umar Sholahuddin, M. Hari Wahyudi, and Achmad Hariri, who wrote about the IbPE for the Furniture Business of Karduluk, Sumenep, Madura, East Java. This study shows that the factors that cause the underdevelopment of the furniture and carving industry sector are the absence of good management, the Karduluk community's independence, weak market share, and lack of promotion. In addition, the most dominant factor is marketing, which still needs to be improved in a better direction ([Sholahudin et al., 2018](#)).

Another research that is closely related to the art of carving is Naufan Noordyanto's research. This study shows that the typeface design that adapts the visual character of the decorative tendril motifs on the traditional carvings of the Sumenep Madura community is part of the creative response carried out in the realm of Visual Communication Design (DKV). This is done to increase public awareness by introducing intangible heritage in the form of decorative carvings typical of Sumenep. This Maduranesia typeface design is presented to overcome the crisis of cultural identity in the lives of the Madurese people so that they still love the arts and culture of their people ([Noordyanto, 2014](#)).

One of the interesting studies from Ahmad Khamim Jazuli is about the Protection of the Art of Carving Through Geographical Indications. The research highlights how many regions in Indonesia are trying to preserve the art of carving, but not all of them register for legal protection. He followed the example of the Jepara carving, which has received protection through a certificate of Geographical indication. This research is of course a consideration for each region to register their craft to obtain legal protection related to copyrights and patents ([Jazuli, 2016](#)). Another that about the location of raw materials, marketing destination, and problems in the product of wood carving art in Mulyoharjo Village, Jepara District ([Iswanto et al., 2020](#)).

Another research related to the art of carving is the research of Hanifah Isman and Yuli Rohmiyati about the Preservation of the Minangkabau Society

of Carving Knowledge. This study seeks to find out how the process of preserving the knowledge of wood carving art is in the life of the Minangkabau community. This study shows that the preservation of knowledge on the art of carving is done in two ways, namely oral selection and collection. Meanwhile, the obstacles to the preservation of knowledge, including not all Minangkabau traditions are known to many people, the absence of standardization, and the lack of public interest and attention in preserving the art of carving ([Isnan & Rohmiyati, 2016](#)).

Based on the above background, there is no one has discussed the strategy of promoting the art of carving as a cultural heritage of the Madurese community. This study attempts to explain three main issues, namely (1) the potential of Karduluk village carving as an artistic and cultural heritage of the Sumenep Madura community (2) the strategy of promoting the Karduluk community wood carving art as an industrial village, and (3) the role of stakeholders in promoting village carving. Karduluk village is a heritage of art and culture of the Madurese community. This research is expected to make an important contribution to the craftsmen in increasing the promotion of the art of carving as the most promising handicraft product for the welfare and economic improvement of the Madurese community.

RESEARCH METHODS

The research method can be said as a way for researchers to formulate and answer research problems by using an approach or theory that is following the research topic, both library research and field research ([Achmadi, 2009](#)). This study uses a qualitative approach in the form of field research. Qualitative research is research aimed at describing phenomena, events, social activities, attitudes, beliefs, perceptions, and thoughts of people individually or in groups.

This study uses a qualitative method to know how the strategy of promoting the art of carving is the cultural heritage of the Sumenep community. Qualitative research seeks to explain and understand social phenomena (to learn from the people) or are emic (emic-factors) ([Salim, 1991](#)). Through this qualitative research, the researcher intends to explore the potential of carving that has philosophical values for the life of the Sumenep Madura community. This type of research is descriptive-analytical which aims to describe the existing symptoms or facts so that the data concluded in the study will be explained by

qualitative methods. Thus, descriptive research is a method of examining a group of people, an object, a condition, a system of thought, or a class of events in the present ([Nazir, 1998](#)).

Through several data sources used in this study, the researchers used procedures or data collection techniques related to the Promotion Strategy of wood carving art as a cultural heritage in the Sumenep district. The first is the method of observation. As a data collection instrument, observation is used as a sensory tool to observe the object being studied. Observation is the systematic observation and recording of the symptoms that appear in the object of research ([Sujarweni, 2015](#)) or on the symptoms or phenomena that are the object of research ([Soeratno, 2008](#)).

The second is the interview method. The interview is a question and answer process in research that takes place directly where two or more people are face to face listening to the information or information provided ([Sugiyono, 2013](#)). So, interviews were conducted to explore data from informants in more depth (in-depth interviews), for example wood carving art craftsmen, to heads of industry and trade offices, government officials, consumers, and the general public.

Third, is the method of documentation. Documentation is collecting data through available data, usually in the form of letters, diaries, souvenirs, reports, artifacts, and photos. In other words, documentation is a collection of facts and data stored in the form of writing, pictures, or monumental works of someone ([Noor, 2011](#)). This method comes from materials or information from books, journals, written documents, pictures, and other forms of documentation that can strengthen data in the field related to the development of wood carving art in the life of the Sumenep Madura community.

Meanwhile, the analytical method used is deep analysis to process empirical data in the field. In conducting data analysis, the researcher carried out several stages as stated by Miles and Huberman, namely data reduction, presenting empirical material, drawing conclusions, or verifying ([Miles, M.B., Huberman, A.M & Saldana, 2014](#)). In analyzing the data, the researcher uses descriptive qualitative analysis to explore the wood carving art development in Karduluk village, Sumenep.

ANALYSIS AND INTERPRETATION OF DATA

The Development of Carving Crafts in Karduluk Village

What about the history of carving in the village of Karduluk Sumenep? Socio-economic conditions of the people of Karduluk, some of them work as wood carving craftsmen. This is also related to how the early history of carving in the village of Karduluk has been used as a source of livelihood by the community until now. The history of Karduluk as a carving village is indeed important to reveal because it relates to the characteristics of a village that can survive during an uncertain economy, namely by relying on the potential and skills of the community in the field of wood carving and furniture business which is mostly occupied by the Karduluk community.

The Madurese are known as hard-working people, who rely on their physicality to achieve their daily needs. However, there are some skills of the Madurese community, especially in the village of Karduluk which contains art, aesthetics, and artistic value as decoration or skills in processing taste and imagination. This kind of work cannot be done by many people, because it requires perseverance, patience, and a deep soul, including the craft of wood carving. Compared to the art of batik, this wood carving craft has not been widely known by the wider community both by the Madurese community, and outside Madura, let alone outside Indonesia.

One of the most famous forms of carving in Madura is located in Karduluk village. Karduluk as a carving village does not start from space, but it has a long history that has made this village known as a wood carving art center in Madura. Although the art of carving is not widely known by the public, this craft has begun to show significant developments along with the inheritance of generations of craftsmen from generation to generation, thus making this wood craft get the attention of the community. So, the development of the art curriculum of outcomes-based education has implications for strengthening and developing the competencies of careers especially in work and entrepreneurship in the future ([Hanata Putri et al., 2021](#)).

When viewed from several sources, the existence of Karduluk as a carving village can be observed from the origins of this village. First, Karduluk as a village consists of two words, namely “*sekar*”, which means flower, and “*duluk*”, which means fertile. In terms, Karduluk means a flower that thrives and thrives. Second, the village of Karduluk comes from the words “*ngekar*”, which means to sketch carvings, and “*duluk*”, which means fertile or beautiful (Suhaidi, 2021).

In the public presentation, the source of inspiration for the wood carving art of Karduluk village came from China, which is known as a country with abundant civilization (Fudaili, 2021). From the origins of this Karduluk village, the community began to practice this wood carving art amid an increasingly sophisticated era. One of the reasons why many Karduluk villages are good at doing “*ngekar*” (making carving) is that it comes from the background of the existence of the name of this village which contains a long historical value as a village with very high art. The skills of the people who are very good at carving wood are part of the potential that has been developed from generation to generation by the community.

The skills of the Karduluk community in the field of carving are part of the effort to preserve art that has aesthetic and artistic value through the character of the Madurese community. Before being named Karduluk, this village was still a hamlet located in the Somangkaan hamlet area. Coincidentally, the Somangkaan area is famous for “*koel*”, which means carving area. In the end, Karduluk village became a very famous village with wood carving arts which were in great demand by the wider community and became a center for Madurese carving products that have characteristics compared to carving from other regions (Ready, 2021).

In addition, the wood carving art of Karduluk village is closely related to the architecture of the royal era. The art of Karduluk carving has been known since the ancient Sumenep kingdom. And the characteristic of the wood carving art of Karduluk village has a very close relationship with the architectural art of the Sumenep palace. This can be seen from some of the carvings of Karduluk village which are displayed in the palace environment, either in the form of beds, chairs, tables, doors, and so on. This shows that Karduluk carving has a very long historical value and is a reference for the development of carving in Madura in general. Karduluk village is one of the villages in Sumenep where most of the residents work as carved furniture craftsmen which are still preserved by the younger

generation. The wood carving art of Karduluk village can compete with the wood carving art of other regions, even competing in the international arena so that this village is easily recognized by the general public as a carving village. No wonder the village of Karduluk is often referred to as the “Jepara of Madura” because it is also very famous for its wood carving art ([Kurniawan, 2019](#)).

Among the four districts in Madura, Karduluk carving is the type of carving that is most in demand by visitors from various regions. The handicraft industry of Karduluk village is more competitive than other wood carving art motifs in Madura. It is considered the only village in Madura which has the largest craft center. This recognition is proof that Karduluk carving is considered a craft that is ready to compete with various other types of carving in Indonesia, including Jepara carving ([Caroline et al., 2021](#)). In addition, Sumenep Regency also has the opportunity to promote its wood carving art motifs abroad. The wood carving art industry is a destination for tourists to enjoy the beauty and wisdom of its carvings which are full of meaning and philosophical value for the life of the Madurese community.

Support from the Sumenep government for the wood carving art center in Karduluk village is a strategic step in promoting this wood carving art through various social media platforms, including Facebook, Instagram, and YouTube. Karduluk wood carving art can compete fairly in the context of marketing, attract tourists, and increase productivity which has a positive impact on the economy of the Karduluk community itself. Moreover, Karduluk Regency, which is known as the city of *keris*, has created a new brand that is more global through the art of carving by making the carving city the most promising from all aspects, both in terms of economy, culture, social, politics, and religion. The status as an industrial city for carving is the beginning of a revival of the Karduluk wood carving art.

The development of the Karduluk carving industry today has become a source of encouragement for craftsmen to innovate and develop the art of carving with various strategies. The existence of the Karduluk carving industry as a center for carving crafts in Madura is one of the potential advantages to maintaining its brand and motif to remain competitive with various types of carving in various regions in Indonesia, including the motif of Jepara wood carving art ([Chrisswantra, 2021](#)). The development of the furniture industry in Karduluk increasingly motivates craftsmen and sellers of

carving to maintain existing brands by creating innovations in the development of the community's creative economy. The determination of Karduluk as a wood carving art tourism village is a great opportunity for the wood carving art industry itself to maintain positive branding that is already deeply rooted in the wider community.

The wood carving art motif of Karduluk village does have a unique and distinct characteristic that is different from other wood carving art motifs in Indonesia. wood carving art is one of the techniques to make ornaments used to decorate products ([Muntolib et al., 2021](#)). One of the most ordered motifs by consumers is the animal motif. The making of carvings with animal motifs is only based on the imagination power of the craftsmen, and the images made are not the same as in the real world. Meanwhile, the most dominant carving motifs are leaf motifs, tendrils, flowers, and fruit. One of the most popular types of carving marketed to other areas is the chicken cage. The Karduluk community produces many household crafts, such as frames, paintings, doors, cabinets, centipedes, and other family utensils.

Based on the results of interviews with carving craftsmen, they avoid carvings that resemble living creatures with perfect shapes. This is because the craftsmen or wood carving artists value religious teachings more than the art itself ([Mubarat, 2020](#)). In religious teachings, there is a prohibition to drawing a living creature perfectly, because it is considered to beg for the life of the maker. This should be a lesson for the younger generation not to make carvings with pictures of living creatures perfectly because it is considered an insult to religious teachings.

The wood carving art of Karduluk village has been very well known during the Sumenep kingdom. This is because Karduluk carving has a relationship with architectural art in the Sumenep palace environment. This can be seen from some of the carvings of Karduluk village which are displayed in the corners of the room in the palace environment. As the only area that develops carving crafts, Karduluk village has been known as a carving village and the style and uniqueness of carving cannot be imitated by other regions. The wood carving art of Karduluk village has a distinctive style and characteristic that avoids animal and human motifs or forms.

If we look at some of the carvings from Karduluk village, the most dominant motifs are leaf, channel, flower, and fruit motifs. The leaf motifs in Karduluk carvings are very dominant, such as the sawtooth

and curly leaf tips. Indeed, at a glance, it can be seen the softness of the curved grooves, like other carving motifs in Indonesia. However, Karduluk's typical wood carving art is that there are pieces of dun that are graded from the base of the leaf to the tip of the leaf in the form of curls. The Madurese carving motif has a rigid leaf shape, layered (tiered), and the leaves on the front are separated from the leaves behind but are a series ([Hidayat, 2018](#)).

Another peculiarity can be seen in the very diverse colors of the carvings. The choice of colors in Madurese carvings shows the courage that cannot be separated from the character of the craftsmen. His wood carving art is often found in mosque buildings, houses, tombs, and boats in Madura. This shows that Madurese in general has a very high spirit or sense of art. The carvings that exist are very diverse and vary from one another which shows a straightforward, dashing, simple, and prominent attitude in the art of the Madurese community ([Karina Yunita Sari et al., 2015](#)).

The Economic Potential of Wood Carving Art as a Cultural Heritage of the Madurese Community

Furniture and wood carving are one of the handicraft businesses of the Madurese community, especially the Sumenep Regency which has become the livelihood of the community. Furniture and carving crafts in this area always experience ups and downs. The furniture business center in Sumenep is located in the village of Karduluk, Pragaan District. Karduluk village is known as the village of furniture and carving because the crafts of this community are the main livelihood. The Karduluk community has a very high dependence on this craft sector, so many of the people are not brave enough to leave this dominant sector ([Sholahudin et al., 2018](#)).

The art of wood carving in Karduluk village has several potentials that can be further developed for the benefit of the welfare of the community as a whole. There are some potential wood carvings in Karduluk village, which are known as the cultural and artistic heritage of the community. The first is economic potential. The economic potential of wood carving art can be an additional income for Karduluk residents who have been pursuing carving crafts in the past until now.

From this wood carving art, the standard of living of the Karduluk people is increasing from year to year, because they realize the potential of carving to change the fate of their lives in the future. With the Sumenep visit program in 2018, the economy in Sumenep also increased as evidenced by the number

of jobs, especially in the furniture sector. This is a very rare factor because it will have a direct impact on business travel conditions due to the condition of people's consumption patterns which are influenced by the economic welfare of each market segment.

Second, is the potential for carving tourism development. As one of the centers of carving in Madura, Karduluk village has become a center for *halal* tourism development in the field of wood carving arts and crafts. People who are interested in the art of carving in Karduluk village can go directly to the location to see firsthand how the development of the art of carving has been running for decades and is still being maintained by the people of Karduluk themselves.

Third, is the potential interest of foreign consumers. The art of carving since the beginning of its development in the village of Karduluk has shown very rapid development. At first, the art of carving was not marketed to foreign countries but after seeing the development and progress of this craft, the public began to realize to market the home industry of carving to the market.

The marketing of wood carving art is not only at the regional or national level but has also reached overseas, such as in Malaysia and Singapore. In the initial marketing process, some became direct agents who went back and forth abroad to market the carvings to consumers who wanted to buy. Their response was very appreciative of the results of the Karduluk village wood carving art which was considered to provide a distinctive taste for the community. Consumers acknowledge that the products of carving that are marketed have unique and very distinctive motifs that provide satisfaction for the community, especially as household furniture.

Promotion Strategy for Wood Carving Art as a Cultural Heritage in the Development of the Carving Tourism

This section is the result of an analysis of the strategy for promoting the art of carving as part of the cultural heritage of the Karduluk community, Pragaan, Sumenep. This promotion strategy is carried out after passing the stages of production or making carvings carried out by craftsmen in promoting them to the wider community. Several strategies are used to promote the art of carving by craftsmen in Karduluk village who engaged in carving, as follows:

First, participating in art and culture exhibitions (sales promotion). The strategy of promoting the

carvings of the Karduluk community are carried out by participating in various wood carving art exhibitions held by the government and related parties that are consistent with the preservation of regional arts and crafts in Indonesia. Promotional activities for carving products through exhibition performances can be a strategic step in increasing sales results and preserving wood carving arts among the Karduluk community, which is ingrained in almost all communities, especially among the younger generation who are mostly involved in and take part in the world of carving ([Nofiyanti, 2019](#)).

Second, personal selling. In addition to following the product sales promotion strategy through exhibitions, promotional activities for wood carving art products are also carried out by marketing themselves to sellers of the products occupied by the Karduluk community. Marketing themselves to consumers is part of a strategy to attract sellers to buy wood carving art products that are the hard work of the Karduluk community as a form of appreciation for their skills in preserving the arts and culture of the Madurese community.

Third, online promotion. Carved art products cannot be widely known if there is no initiative to change conventional marketing strategies. Craftsmen cannot only rely on the arrival of consumers to the location of selling wood carving art products but must use digital marketing strategies that can increase the interest of buyers from various regions. The use of digital marketing in the sale of carving crafts is one of the most promising strategies in the current era because it can accelerate the sale of marketed products. The wood carving art craftsmen in Karduluk village do not only rely on conventional marketing but many have used social media, such as Facebook, Instagram, and YouTube, and also use online stores to market wood carving art products.

Fourth, increase the variety of wood carving art models. The craftsman's strategy in increasing sales of carving crafts is to increase the variety of models that can be marketed to all consumers. The carving craftsmen have a deeper knowledge of producing handicrafts with various variants that can be accepted by the wider community so it further emphasizes the characteristics of the wood carving art of Karduluk village. This can be developed from the many product models made by the craftsmen by increasing the wood carving art models so that there are more choices for consumers.

Fifth, maintain product quality standards. In increasing sales results through promotions carried

out, the craftsmen maintain quality standards or the quality of wood carving art products to remain in demand by consumers. To promote the home industry of carving, the craftsmen still maintain the quality that is the hallmark of the carvings of Karduluk village. In a sense, the quality standard can be used as a powerful tool to attract consumers to feel the specialty of the wood carving art of Karduluk village.

Sixth, mentally compete. One of the craftsman's strategies in increasing the sales of wood carving art is to maintain the mentality of competing with other products. The increasingly widespread competition requires a marketing strategy that can keep the business growing. To be successful, the company must do its job better than competitors in satisfying target customers. Thus, the marketing strategy must be adjusted according to the needs of consumers and the needs of competitors' strategies. Designing a competitive marketing strategy begins with analyzing competitors. In the end, the competitive mentality is not aimed at defeating other business actors, but as a provision to mature our business mentality in developing business skills and building our own business ([Susandini, 2018](#)).

The Role of the Government in Promoting the wood carving art of Karduluk Village as a Carving Tourism

In addition to explaining the results of the analysis of the promotional strategies carried out by the wood carving art craftsmen in the village of Karduluk, Pragaan, Sumenep, the researchers also focused on the role of the local government as a policy maker in supporting the progress of the wood carving art center of Karduluk village, both in terms of involvement in financial assistance, ideas, promotion strategies, regulations, and other forms of roles that support the interests of the craftsmen in preserving and maintaining the art of carving in Karduluk, Pragaan. There are several roles of stakeholders (Sumenep district government) in promoting the wood carving art of Karduluk village, which is known as this craft industry village.

First, holding an exhibition of wood carving art products. One of the active roles of the Sumenep Regency government through the Department of Industry and Trade is to hold an exhibition of wood carving art products whose implementation is centered in the Karduluk village of Sumenep. This is a form of acknowledgment that Karduluk village deserves to be dubbed as the city of the wood carving art industry which has been occupied for a long time by the Karduluk people themselves as their main livelihood in fulfilling their daily needs.

The activities carried out by the local government through the Department of Industry and Trade are a series of Visit Sumenep activities in 2018 to promote the art of Karduluk carving for the wider community. This wood carving art exhibition was held with the theme Sumenep Carving, which was carried out with the hope of becoming part of the promotional media for the continuity of the art of carving in Karduluk. This was conveyed by the Regent of Sumenep as a government policyholder who fully supports Sumenep Carving so that he can provide information to people outside Sumenep about the center for carving crafts in Madura, especially in Karduluk.

This wood carving art exhibition is one of the important roles that the government plays in supporting the potential of wood carving art in Karduluk. This is because the government considers that the Karduluk community's wood carving art products have a very high artistic value compared to other arts. This Karduluk wood carving art can compete with other regional wood carving art, such as the wood carving art of Jepara, Bali, Cirebon, and several others in Indonesia which have grown rapidly to various parts of the world. The involvement of local governments in the development of carving crafts is carried out to help the community to live prosperously and increase the economic standard. This certainly cannot be separated from the role of craftsmen and furniture entrepreneurs in Karduluk to support government programs to attract tourists to visit Sumenep.

Second, established Karduluk village as a carving village. In addition to holding a carving exhibition which was placed in the village of Karduluk itself, the local government of Karduluk Regency also established Karduluk as a carving village. The determination of Karduluk as a carving village is a form of acknowledgment that Karduluk is the center of carving crafts in Sumenep, even in Madura. This determination is based on the products of the wood carving art of Karduluk village which have been able to penetrate the export market and are marketed in several countries. As a carving village, Karduluk village is targeted by the government to be able to attract tourist visits from outside the region and abroad. The determination of Karduluk as a carving village will further increase the number of tourists visiting several tourist sites, historical sites, museums, palaces, and the carving craft industry.

Third, providing marketing capital assistance. To increase the production of wood carving art in Karduluk village, the local government provides capital assistance for craftsmen for marketing

purposes to various regions to get the expected results. This capital assistance is carried out to increase the competitiveness of the marketing of wood carving art to various regions to survive and get the attention of the wider community. This capital assistance in the form of increased marketing is a strategic role for the local government to support the sales turnover of carving crafts with various very attractive models and shapes.

Fourth, assist in partnership. One of the active roles of the Sumenep district government in the Karduluk village wood carving art promotion program is to assist in establishing partnerships with related parties in terms of promotion and sales turnover to increase rapidly. Many of the Karduluk carving craftsmen acknowledged that the Karduluk village carving craft center is still far from very significant development to their expectations to improve their economic level and welfare. This partnership is one of the important strategies carried out by the local government as a policyholder in overseeing the development of wood carving arts in Sumenep.

The local government is the spearhead in increasing turnover and sales of wood carving art in Karduluk village so craftsmen must make the best possible use of the cooperation program carried out by the government in supporting their next business and craft. The partnership made by the government in helping carving craftsmen is an important strategy that can overcome their problems in increasing sales. This is because the problem that occurs for craftsmen is the lack of community knowledge in building networks and partnerships, causing craftsmen to sell traditional carving products, namely by waiting for buyers to come or waiting for orders from consumers.

Fifth, facilitate business licensing and home industry legalization. One of the important roles of local governments in increasing the business and marketing of wood carving art products is to facilitate business permits issued by carving craftsmen in Karduluk village as a home industry craft center that has expanded to various regions. Even though there are many carving craftsmen, not a few of them have not registered their businesses with the relevant agencies so it becomes difficult to develop the business they started. Legalization is one way to make products that are made legalized and legalized to local government agencies and legitimized as home industry bodies that have marketing targets in the community.

Sixth, building a cooperative for carving craftsmen. The construction of the home industry for wood

carving art in the village of Karduluk can be used as a place to manage the capital owned by carving craftsmen to maintain their financial strength. Building cooperatives for entrepreneurs of household products is very important to improve the economic level of people who need capital to develop their businesses. It is not surprising that cooperatives were built to protect the interests of the weak and poor so that they can create their businesses without having to ask the government for help.

CONCLUSION

The economic potential of wood carving art can be an additional income for Karduluk residents who have been pursuing carving crafts. The majority of the Karduluk people who are involved in the art of carving become an important asset for them to improve the standard of living and the welfare of society in general. From this wood carving art, the standard of living of the Karduluk people is increasing from year to year, because they realize the potential of carving to change the fate of their lives in the future.

Several strategies are used to promote the art of wood carving by craftsmen in Karduluk village who engaged in carving. First, participating in art and culture exhibitions (sales promotion). Second, personal selling. Promotional activities for wood carving art goods are carried out by marketing themselves to sellers of the products used by the Karduluk community in addition to following the product sales promotion strategy through exhibitions. Third, digital marketing. Because it can speed up the sale of marketed goods, using digital marketing to sell carving crafts is one of the most promising strategies available today.. Fourth, increase the variety of wood carving art models. The artist's marketing plan for carving crafts is to expand the number of models that can be sold to all customers. Fifth, maintain product quality standards. The artisans maintain quality standards or the quality of wood carving art products to stay in demand by consumers while increasing sales results through promotions executed. Sixth, mentally compete. Keeping the mindset of a competitor with other goods is one of the craftsman's tactics for boosting sales of wood carving art.

In addition, the promotion strategy of carving is carried out after passing the stages of production or making carvings carried out by craftsmen in promoting them to the wider community. First, holding an exhibition of wood carving art products. Second, established Karduluk village as a carving

village. The local authority of Karduluk Regency not only held a carving exhibition, but also designated Karduluk as a carving village. Third, providing marketing capital assistance. The local government invests money in craftsmen for marketing purposes to various regions in order to increase the output of wood carving art in Karduluk village and achieve the desired results. Fourth, assist in partnership. The Sumenep district government actively participates in the Karduluk village wood carving art promotion program by assisting in the formation of partnerships with relevant parties to promote and boost sales turnover. Fifth, facilitate business licensing and home industry legalization. Sixth, building a cooperative for carving craftsmen. To manage the capital held by carving craftsmen and keep their financial stability, the village of Karduluk is building a home industry for the art of wood carving.

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