

## **Women's Contribution to the Development of Woven Fabric Crafts in Pringgasela Tourism Village, East Lombok**

**Yuniati<sup>1</sup>, Salman Alam<sup>2</sup>**

<sup>1,2</sup>Akademi Bisnis Lombok, Indonesia

---

### **Article Info**

#### **Article history:**

Accepted: 20 May 2026

Publish: 31 May 2026

---

#### **Keywords:**

*Women's Contributions;*

*Development;*

*Weaving Crafts;*

*Pringgasela Tourism Village.*

---

### **Abstract**

*Women play a central role in sustaining the woven textile craft industry, encompassing the production process, preservation of traditional motifs and natural dyes, as well as the development of woven fabric-based derivative products. This study aims to examine women's contributions to the development of woven textile crafts in Pringgasela Village, East Lombok. This research employs an exploratory qualitative approach, with data collected through Focus Group Discussions (FGD) and in-depth interviews involving multiple stakeholders, including representatives of the East Lombok Regional Tourism Office, the Village Head of Pringgasela, the Chair of the Tourism Awareness Group (Pokdarwis), weavers, entrepreneurs, and community empowerment institutions. The findings reveal that women's contributions encompass: (1) the preservation of weaving traditions as a cultural attraction through dedicated weaving galleries; (2) institutional partnerships with Bank Indonesia through empowerment and capacity building programs; (3) active participation in the Alunan Budaya Festival as a medium of cultural education for younger generations; and (4) the utilization of digital platforms as a marketing channel for woven textile products. Nevertheless, the Pringgasela weaving industry continues to face several challenges, including limited market reach, insufficient regeneration of young artisans, and low adoption of digital technology among senior weavers. Holistic strengthening of empowerment strategies is therefore essential to ensuring the sustainability of the weaving industry alongside the preservation of local cultural heritage.*

*This is an open access article under the [Lisensi Creative Commons](https://creativecommons.org/licenses/by-sa/4.0/)*

*[Atribusi-BerbagiSerupa 4.0 Internasional](https://creativecommons.org/licenses/by-sa/4.0/)*



---

### **Corresponding Author:**

Yuniati

Akademi Bisnis Lombok, Indonesia

Email: [yuniati@bisnislombok.ac.id](mailto:yuniati@bisnislombok.ac.id)

---

## **1. INTRODUCTION**

Lombok Island, part of the West Nusa Tenggara region, is rich in diverse local cultures and traditions. It is also a popular tourist destination. Lombok is widely known for its stunning natural beauty and diverse cultural richness. One of Lombok's most prominent cultural heritages is the Sasak people's traditional woven fabrics, which have been deeply rooted in the community for generations and are commonly used in various traditional and religious ceremonies (Apriawan et al., 2020). These fabrics are not merely works of art but also a means of expressing cultural values that reflect the uniqueness and identity of each region throughout the archipelago (Rohmi & Mahagangga, 2020). Furthermore, Lombok is also widely known as

a producer of high-quality traditional woven fabrics, featuring a diverse and distinctive range of motifs (Halima et al., 2022).

One example is the Pringgasela Tourism Village in East Lombok Regency, which to this day remains committed to maintaining and preserving the traditional weaving industry. Weaving is an integral part of cultural preservation and tourism development efforts in the local village, as woven fabric is a leading product sought after by tourists as a souvenir when visiting Pringgasela Tourism Village. For the people of Pringgasela, woven fabric is more than just ordinary fabric, but a source of pride that holds a value equal to gold (Ahmal & Sukma, 2025).

Furthermore, for the Pringgasela community, this woven fabric holds profound meaning, including identity, cultural heritage, and health benefits. It serves as a source of income for the local community, especially the women who are the primary actors in the production process. Therefore, the development of woven fabric crafts plays a highly strategic role. This weaving tradition is not only an integral part of Lombok's cultural life but has also transformed into a cottage industry that supports the local economy (Ipteks & Issn, 2022).

Women play a crucial role in supporting the household economy through weaving, which over time can increase their independence, particularly in decision-making across various aspects of life (Firsal et al., 2021). The skills and knowledge passed down through generations are the primary foundation of this role, enabling women's contributions to weaving to have significant positive impacts, including preserving traditional knowledge, improving product quality and uniqueness, and empowering women economically (Hasbullah, 2018).

Therefore, the Weaving Group in Pringgasela Tourism Village was established with the aim of preserving the art of weaving while providing a space for female weavers to apply and develop their knowledge and skills in the field of weaving. Pratiwi (2022) stated that several tourist destinations in Indonesia show a tendency where tourism activities are driven more by women. Meanwhile, men tend to view tourism only as a side job, not as a primary livelihood. However, women's involvement in tourism activities is not fully optimal, considering that they are still faced with the burden of dual roles in family life, which also limits their freedom of movement.

However, despite its potential, the weaving industry in Pringgasela Tourism Village still faces several challenges that hinder its development. One of the biggest obstacles facing artisans is limited market reach. The majority of weavers still rely on selling locally or waiting for tourists to visit their village directly. This limitation not only impacts the artisans' income potential but also hinders the development of innovation in the design and production processes of woven fabrics (Wardhani et al., 2019).

Furthermore, there are still weavers who have not joined a weaving group, so this weaving activity is still carried out independently in each home, and the low competitiveness of products in terms of design, color variation, and motifs when compared to woven fabric products from Central Lombok Regency. Furthermore, the regeneration of artisans faces significant obstacles due to the lack of interest of the younger generation, especially young women, in continuing the weaving craft business from generation to generation. Therefore, it is important to carry out education and promotion in the development of the weaving industry (Putra et al., 2024). Another challenge that is no less important is the marketing side, where the involvement of artisans in the *online travel agent* (OTA) is still very minimal. This is because approximately 70% of weavers are elderly and have limited access to and use of digital technology. This

situation has become a major obstacle to developing woven fabrics in Pringgasela Tourism Village, East Lombok Regency. A similar finding was found in research on cocoa, which emphasized the importance of innovation in increasing product competitiveness (Hermawan et al., 2022).

In addressing the various issues outlined above, a comprehensive understanding of the basic principles of empowerment is crucial, particularly in designing systematic and planned steps to support the sustainable development of the weaving industry in Pringgasela Tourism Village (Anindita Widya et al., 2021). This empowerment is not only oriented towards increasing artisans' incomes but also aims to preserve ancestral cultural heritage, strengthen the role of women in society, and encourage overall local economic growth. It is within this context that an initiative is being implemented through the implementation of a series of *Focus Group Discussions* (FGD) as the initial step in the empowerment process. FGD was chosen as the primary method because it was deemed capable of generating a comprehensive understanding of the conditions and needs of weavers, while also facilitating the active involvement of various stakeholders in formulating appropriate solutions.

This FGD aims to map in detail the obstacles faced by weavers in terms of production, marketing, education, and business development, while also formulating appropriate solutions based on local conditions and resources. Through open and participatory discussions, it is hoped that a comprehensive and sustainable development strategy will emerge. Therefore, in this case, the researcher is interested in discussing the Contribution of Women to the Development of the Woven Fabric Craft Industry in the Pringgasela Tourism Village, East Lombok. Therefore, full support from all parties, both government and academic, is needed. This is one effort to motivate weavers, especially women weavers, to continue their role. Without women, this textile craft would not exist.

## **2. METHOD**

This research was designed using an exploratory qualitative approach. Qualitative research is a type of research that explores and understands the meanings of a number of individuals or groups of people arising from social problems (Creswell, 2016). The data obtained from the results of the *Focus Group Discussion* (FGD) and in-depth interviews were then analyzed using the Miles and Huberman model of qualitative data analysis techniques. This analysis process includes three main stages, namely data reduction to filter relevant information, data presentation (*data display*) systematically, and drawing conclusions or verification to answer research objectives.

This FGD involved several parties, such as representatives from the East Lombok tourism office, the village head of Pringgasela, the head of the Pokdarwis, the woven cloth artisans themselves, woven cloth entrepreneurs, the head of LPSDM (Institute for Self-Help Partner Development), and PKK women. The weavers involved came from various educational backgrounds, with varying durations of involvement, length of service, and levels of productivity. The interaction process that was built between them was a concrete manifestation of community service activities in the form of capacity building, aimed at weavers in Pringgasela Tourism Village and organized with the facilitation of the local Village Government.

## **3. RESULTS AND DISCUSSION**

Research results show that the woven cloth craft group was first formed in 2013 through a women's empowerment institution as an organizing platform for local weavers. A year later, the group collaborated with Bank Indonesia (BI) through a community service center (NGO) program. These activities are explained as follows.



Figure 1. 1. Dis... la District, East Lombok Regency.

The main challenges faced by women woven cloth artisans in the Pringgasela tourist village include limited market reach, the lack of integration of all artisans into weaving groups, and the low competitiveness of products in terms of design, color, and motifs compared to Central Lombok weaving. Regeneration and knowledge transfer are also a concern, considering that the artisans are over 30 years old and there is a lack of interest from the younger generation in continuing the weaving tradition, as well as the minimal involvement of artisans in the platform. *Online Travel Agent (OTA)* is a digital-based marketing medium.

Several programs have been designed to address these challenges, including establishing a dedicated art gallery for artisans, establishing a partnership with Bank Indonesia through an ongoing program, and educating the younger generation on the importance of preserving weaving traditions through the Pringgasela Village Cultural Festival, which is predominantly attended by young women. The development of a digital marketing platform is also being developed to expand the reach of woven products. The implementation of digital marketing has not only increased sales and income for artisans but also contributed to increased public awareness of local products (Latifah et al., 2025).

Interviews and focus group discussions (FGDs) revealed that in the Pringgasela tourist village, there are five weaver groups, with a total estimated number of approximately 700 active weavers. Of these, approximately 50% are active, while the remaining 50% are passive. However, the data obtained indicates that only 105 people, or approximately 15%, are still active members of the groups. Each of the five groups consists of approximately 21 weavers.

Table 1.1 Group of weaving artisans in Pringgasela tourist village.

<b>N o</b>	<b>Group name</b>	<b>Amount</b>
	Sentosa Sasak Weaving	21 People
	Aman's Liver	21 People
	Fair Seleman	21 People
	Sundawa	21 People
	Prosperity	21 People
	Peace	21 People

Source: Head of Pringgasela Village 2024

Based on the data above, it is known that five weaver groups have been formed, each consisting of 21 weavers. To date, there have been no new members added to these groups.

The process of weaving cloth requires approximately 4 to 7 weavers to produce cloth measuring 3x60 cm or 6x90 cm. In this process, the craftsmen still rely on the traditional Gedokan loom, a type commonly used by the local community. Furthermore, the woven cloth is made from natural dyes sourced from local plants, a practice passed down from generation to generation within the weavers' families as an effort to maintain the continuity of culture and tradition. However, not all weavers still maintain this tradition to this day.

In reality, the natural dyeing process is carried out exclusively by women because it requires specialized skills that not everyone possesses. Furthermore, dyeing yarn using natural dyes is complex and time-consuming. This has led most Pringgasela residents to switch to ready-made yarn or synthetically dyed yarn. Furthermore, sesek woven fabrics made with natural dyes are sold at a relatively high price, often hindering the artisans' capital turnover, especially since tourists generally do not fully understand the complex processes and cultural values inherent in weaving using natural dyes. Woven fabric production not only serves as a tangible economic opportunity for women but also serves to preserve cultural heritage within the community by enhancing the quality and value of the resulting products (Aisyah et al., 2021).



Figure 1.2 Typical Pringgasela Woven Fabric Crafts

There are several types or typical motifs of woven fabrics produced, including the Sari Menanti Motif, the Songket Split Motif, the Dulang Emas Motif, the Sundawa Motif, a patterned motif of 3 and 1 group of lines, the Ragi Berincik Motif, which is characterized by small squares, and the Ragi Genil Motif, which is traditionally used as a bridal blanket and is usually given by parents to married couples. Not only do people produce woven fabrics in the form of sheets, but people also process the woven fabrics into various valuable craft products, such as bags, wallets, hats, clothes, sarongs, baby cradles, prayer rugs, bebets, shawls, and various other products.

Each piece of woven fabric undoubtedly tells a story, reflecting the culture, traditions, values, and beliefs prevalent in the community. This process not only plays a role in maintaining the continuity of traditional crafts but also fosters a sense of community and identity among the artisans involved. This also underscores the importance of building strong relationships with customers and stakeholders in developing the weaving industry in the digital age (Harrison et al., 2023).

### **The role of women in preserving cultural attractions as an attraction through the provision of weaving galleries**

Pringgasela Tourism Village is a developing tourist village in East Lombok Regency, distinguished by its ability to maintain, preserve, and develop local handicrafts, including woven fabrics. The village still utilizes the traditional loom, the Gedogan. Women's involvement is a key foundation for the sustainability of this tradition, as women play diverse roles in traditional culture, including protectors of local wisdom, community leaders, and preservers of local cultural traditions (Abidin et al., 2023). Therefore, women are key actors in supporting cultural attractions as a major tourist draw for visiting tourists.

The uniqueness of this traditional weaving practice is what makes Pringgasela Tourism Village so appealing, especially through live demonstrations of the weaving process presented by local artisans. This potential is further enhanced by the fact that tourists, especially international ones, tend to be drawn to things they can't find in their home countries. Furthermore, tourists have the opportunity to participate directly in the weaving process, making their visit a memorable and unforgettable cultural experience. This indirectly helps elevate the image of Pringgasela Tourism Village, making it even more recognized locally, nationally, and internationally.



Figure 1.3 Pringgasela Woven Fabric Gallery

To support this potential, Pringgasela Tourism Village currently has a number of art galleries that function as marketing spaces for residents' woven handicrafts. According to the Encyclopedia of American Architecture (1975), a gallery is a place for displaying works of art.

A gallery can also be defined as a place where visual communication activities take place between collectors, artists, and the wider community in an exhibition space. To optimize the existing potential, the government has taken a strategic step by establishing an integrated weaving gallery that brings together all weavers in the region under one roof. This centralized gallery also features information boards about Pringgasela's unique woven fabrics, allowing visitors to easily gain insight and knowledge about the region's weaving craft. The gallery is expected to provide clear and engaging information about the uniqueness of local woven fabrics while simultaneously providing sustainable benefits (Hanggraito et al., 2024).

Furthermore, the existence of a professionally managed weaving gallery has the potential to open up broader opportunities, including the development of cultural tourism, expanding employment opportunities for local communities, and even establishing cultural diplomatic relations internationally. Therefore, the presence of an art gallery not only serves as a space for art appreciation but can also contribute significantly to driving the economic growth of a region or even a country. (Tresnawan et al., 2025).

### **Cooperation between Bank Indonesia (BI) and women's empowerment institution in tourist villages, Pringgasela**

Pringgasela Tourism Village has a long history of forging institutional partnerships to support the development of local weaving crafts. Through the Women's Empowerment Institute, the village's weaving artisan group officially established a partnership with Bank Indonesia (BI) in 2014 through the Women's Empowerment and Weaving Movement (SLM) program. The synergy between BI and the women's empowerment institution is realized through a series of programs designed to improve the skills, business management, and market access of local female weavers. During the three-year mentoring period, the group received various forms of support from BI, including the provision of facilities such as a weaving gallery and various structured training programs.

During the development process, BI provides a range of technical support, including training in weaving, motif development, and derivative products such as clothing and bag making. Training and mentoring are the primary approaches used to develop the craftspeople's skills, with the goal of improving motif design competency and optimizing production capacity sustainably. (Santy Permata Sari, 2023). In terms of infrastructure, BI also donated four sewing machines, one per group, as well as dyeing equipment, including a stove, five pans, and ten tubs, to support the smooth production process. The provision of this facility is in line with the concept of capacity development (*capacity building*), which emphasizes the importance of providing adequate production infrastructure to support the sustainability of community-based craft businesses (Sari, 2024).

Not only focusing on increasing production capacity, BI is also actively encouraging the expansion of the marketing reach of Pringgasela woven products. The weavers are participating in various exhibitions fully funded by BI, including the prestigious Karya Kreatif Indonesia (KKI) event, which was attended four times in 2017, 2018, 2019, and 2020, and once online in 2021. Furthermore, BI introduces the weavers to renowned relations and designers

such as Wignyo Rahadi and Deni Wirawan, with the hope that Pringgasela woven products will become more widely known and appear in fashion events. The majority of participants in the festival were young people, with young women being the primary participants. The festival aimed to instill in the younger generation the understanding that local traditions must be continuously preserved and upheld to ensure the continuity of the culture that has been passed down through generations.

BI also conducts outreach to MSMEs across Lombok Island through the Klan Nusantara program as part of its efforts to expand the marketing ecosystem. This aligns with the view that the marketing strategy for woven crafts as a tourism attraction in Pringgasela Tourism Village requires the development of human resources with high competitiveness, broad insight, creativity, and professionalism in accordance with established competency standards (Nopiyati et al., 2023). This approach aligns with the concept of *cultural sustainability*, which emphasizes that the active involvement of the younger generation is the key to the success of long-term preservation of intangible cultural heritage (UNESCO, 2003).

### **Women's Contribution to the Pringgasela Village Cultural Festival as a Cultural Education Platform for the Younger Generation**

In this era of the creative economy, strategies must also be creative. Likewise, the implementation of cultural events is becoming increasingly important for promoting cultural heritage, attracting tourists, and strengthening local identity. Well-designed cultural events not only entertain but also create immersive experiences that connect visitors with the local culture. (Lestari et al., 2024). Therefore, culture will continue to grow if the younger generation cares about existing traditions.



Figure 1.4 Pringgasela Village Cultural Festival

As a concrete manifestation of the cultural preservation of Pringgasela Village, East Lombok Regency, this cultural event has consistently been held for eight years as a form of commitment to preserving the cultural heritage of woven fabrics while introducing local traditions that have grown and developed in the village. Most of the participants involved in the festival are young people, with a predominance of young women as the main participants. The organization of this festival aims to instill an understanding in the younger generation that local traditions must always be maintained and preserved for the continuity of culture that has been passed down from generation to generation. With the active involvement of the younger

generation, cultural preservation can become a vibrant and relevant social movement today. The understanding and active participation of the younger generation is very important for the preservation of the nation's culture (Riswan Zulkarnain, 2025). However, the influence of globalization and modern lifestyles remains a major challenge that causes the younger generation to tend to be more interested in popular culture than traditional culture (Oktaria et al., 2025). Therefore, this cultural festival can be one of the educational tools so that the culture is preserved, especially in preserving woven fabrics.

### Women's Contribution in Utilizing Digital Platforms as a Marketing Tool for Woven Fabric Crafts

In today's digital era, digital marketing has become a key strategy for expanding the market for Micro, Small, and Medium Enterprises (MSMEs), including traditional woven fabrics. Utilizing digital technology enables MSMEs to reach a wider range of consumers, enhance product promotion, and strengthen competitiveness in both local and global markets (Mustaqim et al., 2025). Furthermore, digital marketing is considered capable of increasing the visibility of local craft products through various internet-based platforms and social media, thereby facilitating interaction between producers and consumers (Kotler & Keller, 2016). In this context, digital marketing is not merely a promotional tool but also a crucial instrument in building brand identity and strengthening the position of local products in an increasingly competitive market (Chaffey & Ellis-Chadwick, 2019).

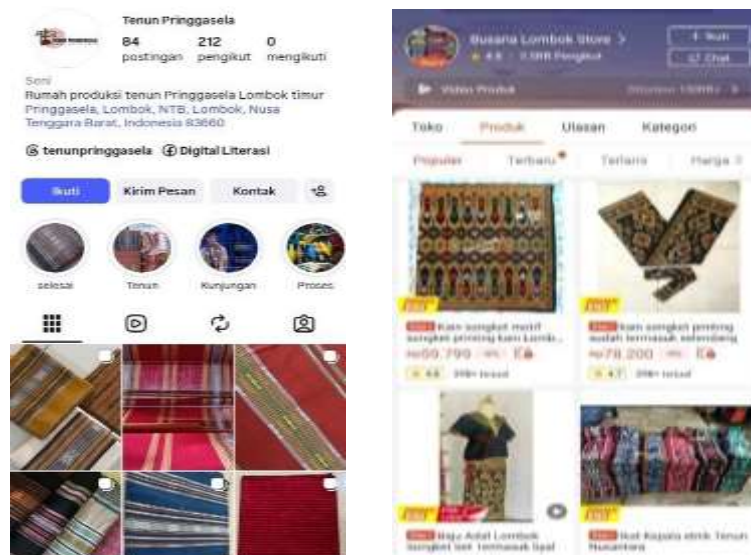


Figure 1. 5 Digital Marketing Platforms for Pringgasela Woven Fabric Crafts

In practice, Pringgasela woven cloth artisans have utilized various digital platforms as marketing tools. Woven products are marketed through e-commerce platforms like Shopee, as well as social media platforms like Facebook, Instagram, and TikTok. The existence of online stores not only serves as a direct sales channel but also acts as a promotional medium that encourages organic word-of-mouth spread among internet users (Kotler & Armstrong, 2018).

Furthermore, artisans also utilize Google Business Profiles (GPB) and TripAdvisor as more targeted promotional tools, particularly in reaching domestic and international tourists seeking local craft products. Good service quality, strong communication skills, consistent product quality, and timely delivery are determining factors that contribute to long-term marketing success (Tjiptono, 2019).

In addition to digital marketing, conventional marketing strategies through exhibitions and cultural festivals also play a significant role in promoting Pringgasela woven fabric. Artisans actively participate in various exhibitions held across Indonesia, with facilitation support from the East Lombok Regional Government. At every cultural performance or festival organized by the West Nusa Tenggara Provincial Government or other regional organizations, artisans set up exhibition stands to introduce their products to a wider audience. These festivals have proven effective in promoting woven fabric, as visitors come not only from various regions in Indonesia but also from international tourists (Nau & Lena, 2024). The annual cultural festivals also attract local, domestic, and international tourists.

Overall, strengthening the marketing strategy for Pringgasela woven fabrics requires a holistic and integrated approach. This includes building a strong brand identity, improving product quality through training and skills development for artisans, expanding market access through optimizing digital technology and social media, and developing strategic partnerships with industry players and relevant government agencies (Nau & Lena, 2024). This combination of digital and community-based marketing is expected to significantly increase the competitiveness of Pringgasela ikat woven products, both in local and global markets (Mustaqim et al., 2025).

#### **4. CONCLUSION**

This research approach, through Focus Group Discussions (FGDs), identified that women are the backbone of the weaving craft industry in Pringgasela Tourism Village, East Lombok. Their contributions extend beyond production to preserving culture, improving the economy, educating the younger generation, and implementing marketing technology.

First, from a cultural preservation perspective, Pringgasela weaving craftsmanship is an authentic and valuable cultural attraction for tourists due to the direct involvement of women in weaving using traditional Gedogan looms and natural dyes. The presence of a weaving gallery, managed as an integrated facility, further strengthens its role as a tourist attraction while also serving as a space to promote local products. Second, through a women's empowerment program, a collaboration with Bank Indonesia has been established. This collaboration has resulted in improved production skills, new designs, infrastructure improvements, and expanded market access. One example of this result is participation in national-level exhibitions such as Karya Kreatif Indonesia (KKI).

Third, for the past eight years, the Alunan Budaya Festival has been held regularly to strategically instill a love of weaving traditions in the younger generation, especially young women, and to ensure the sustainability of the artisan community. Fourth, the use of online

platforms such as Shopee, Instagram, TikTok, and Google Business Profile has opened up more market opportunities, although many older artisans still struggle to utilize technology.

Overall, the sustainability of the Pringgasela weaving industry requires a holistic empowerment approach, encompassing strengthening human resource capacity, expanding the digital marketing ecosystem, and collaborative support from the government, financial institutions, and local communities. Without the active involvement of women, the sustainability of this weaving cultural heritage will not be possible.

## 5. ACKNOWLEDGMENTS

The researcher expresses her deepest appreciation to the East Lombok Tourism Office, the Head of Pringgasela Village, all members of the PKK (Family Welfare Movement), and all parties who have contributed to this research. Special appreciation is extended to the Pringgasela Village community for their warm welcome and extraordinary openness throughout the research process. Thanks, are also due to the Pringgasela woven cloth artisans who have willingly shared their knowledge and experience with full sincerity. The support from all parties has been a great motivation for the researcher in completing this research, despite all the limitations that still accompany the implementation process.

## 6. BIBLIOGRAPHY

- Abidin, J. Z., Huriani, Y., & Zulaiha, E. (2023). Perempuan Berdaya: Memperkuat Peran Perempuan dalam Budaya Tradisional. *Socio Politica : Jurnal Ilmiah Jurusan Sosiologi*, 13(2), 67–76. <https://doi.org/10.15575/socio-politica.v13i2.26847>
- Ahmal, A., & Sukma, M. D. (2025). Makna Motif dan Sejarah Tenun Siak. *Journal of Citizen Research and Development*, 2(1), 642–649. <https://doi.org/10.57235/jcrd.v2i1.4843>
- Aisyah, H. A., Paridah, M. T., Sapuan, S. M., Ilyas, R. A., Khalina, A., Nurazzi, N. M., Lee, S. H., & Lee, C. H. (2021). A comprehensive review on advanced sustainable woven natural fibre polymer composites. *Polymers*, 13(3), 1–45. <https://doi.org/10.3390/polym13030471>
- Anindita Widya, Tirta Melinda Brisky Purwati, Yane Maulina, T. M., & Abd, K. (2021). Faktor-Faktor yang Mempengaruhi Kinerja Wirausaha Perempuan. *Syntax Idea*, 3(11), 6. <https://doi.org/>, [https://doi.org/10.36418/syntax\\_idea.v3i10.1524](https://doi.org/10.36418/syntax_idea.v3i10.1524)
- Apriawan, L. D., Nurjannah, S., & Inderasari, O. P. (2020). Peran Modal Sosial Sebagai Strategi Dalam Pengembangan Industri Kerajinan Tenun Di Desa Sukarara Kabupaten Lombok Tengah. *Journal of Urban Sociology*, 3(1), 49. <https://doi.org/10.30742/jus.v3i1.1255>
- Firsal, M., Syarif, A., & -, S. (2021). Peran Perempuan secara Ekonomi dan Pengambilan Keputusan pada Usahatani Murbei sebagai Penyangga Industri Kain Sutera. *AgriMu*, 1(2). <https://doi.org/10.26618/agm.v1i2.6050>
- Halima, S. A., Atikab, F. A., & Siti Azizahc. (2022). Konsep ruang representasi budaya pada rancangan pusat kerajinan kain tenun sasak, Sukarara, Lombok Tengah. *Journal of Design and Creative Industry*, 6(2 April), 30–38. <https://doi.org/DOI:10.37715/akses.v6i2.2628>
- Hanggraito, A. A., Ermawati, E. A., Cardias, E. R., & Wijaya, J. C. A. (2024). Perancangan Papan Informasi Wisata sebagai Upaya Penguatan Media Interpretasi Wisata Desa. *Journal Community Service Consortium*, 4(2), 49–56.

- <https://doi.org/10.37715/consortium.v4i2.5397>
- Harrison, A., Andriano, S., & Suwandhi, A. (2023). Pemasaran relasional bagi masyarakat di desa rembitan dan Pemenang Barat, Lombok Nusa Tenggara Barat. *Jurnal Bakti Masyarakat Indonesia*, 5(3). <https://doi.org/10.24912/jbmi.v5i3.20450>
- Hasbullah. (2018). Kontribusi Perempuan Pengrajin Tenun Terhadap Ekonomi Keluarga Di Desa Bukit Batu. *Kaf'ah Journal*, 8(2), 2356–0894. <https://doi.org/https://doi.org/10.31004/joecy.v5i2.2447>
- Hermawan, H., Purnamayani, R., & Andrianyta, H. (2022). Pendekatan Dan Desain Pengembangan Kawasan Kakao Berbasis Inovasi Dan Berdaya Saing. *MAHATANI: Jurnal Agribisnis (Agribusiness and Agricultural Economics Journal)*, 5(1), 64. <https://doi.org/10.52434/mja.v5i1.1803>
- Ipteks, J. A., & Issn, M. (2022). Pemberdayaan Masyarakat Melalui Pengembangan Desa Wisata. *Jurnal Aplikasi Ipteks Untuk Masyarakat*, 11(3), 227–234. <https://doi.org/https://doi.org/10.24198/dharmakarya.v11i3.27569>
- Latifah, U., Thohirin, A., & Etiyansingsih, E. (2025). Pengembangan Ekonomi Kreatif Melalui Kain Tenun dengan Menggunakan Strategi Pemasaran Digital. *Jurnal Inovasi Penelitian Dan Pengabdian Masyarakat*, 5(1), 159–177. <https://doi.org/10.53621/jippmas.v5i1.489>
- Lestari, A., Sugiarta, N., Rizcky, M., & Sandhy, A. (2024). Kesadaran Gender Melalui Strategi Kreatif Tradisi Festival Alunan Budaya Desa Di Pringgasela Lombok. *Jurnal Darma Agung*, 32(November), 114–132. <https://dx.doi.org/10.46930/ojsuda.v32i6.4770>
- Mustaqim, F., Surya, A. S., & Na, A. F. P. (2025). Sosialisasi Peningkatan Daya Saing Pengrajin Kain Tenun melalui Pemasaran Digital. *Jurnal Abdidas*, 6(4), 437–443. <https://doi.org/10.31004/abdidas.v6i4.1184>
- Nau, F. L., & Lena, S. V. V. (2024). Strategi Penguatan Pemasaran Kelompok Tenun Ikat Di Rumah Galeri Desa Hambapraing Kecamatan Kanatang. *Jurnal Minfo Polgan*, 13(1), 497–504. <https://doi.org/10.33395/jmp.v13i1.13692>
- Nopiyati, L., Suyasa, I. M., & Putra, I. N. T. D. (2023). Strategi Pemasaran Kerajinan Tenun sebagai Daya Tarik Pariwisata di Desa Wisata Pringgasela Lombok Timur. *Journal Of Responsible Tourism*, 3(2), 737–754. <https://doi.org/10.47492/jrt.v3i2.2853>
- Oktaria, N., Saputra, H. E., & Is, T. H. (2025). Peran Dinas Pendidikan Dan Kebudayaan Dalam Pelestarian Budaya Lokal Di Kota Bengkulu The Role Of The Department Of Education And Culture In Preserving Local Culture In Bengkulu City. *Social Sciences Journal*, 2(1), 7–14.
- Pratiwi, D. A. (2022). Keterlibatan Perempuan secara Formal dalam Pengelolaan Kegiatan Pariwisata di Desa Wisata Kebonagung , Bantul. *Gajah Mada Journal of Tourism Studies*, 4(2), 95–113. <https://doi.org/https://doi.org/10.22146/gamajts.v4i2.82951>
- Riswan Zulkarnain. (2025). Melestarikan Budaya Leluhur oleh Generasi Muda. *Jka*, 2(1), 1–8. <https://doi.org/10.26811/1e1e1064>
- Rohmi, Z., & Mahagangga, I. G. A. O. (2020). Peranan Perempuan Kelompok Sentosa Sasak Tenun di Desa Wisata Pringgasela Kabupaten Lombok Timur. *Jurnal Destinasi Pariwisata*, 8(1), 45. <https://doi.org/10.24843/jdepar.2020.v08.i01.p06>
- Santy Permata Sari, M. E. J. (2023). Pemberdayaan Perempuan Pengrajin Tenun Ikat di Desa Potunggo Kabupaten Ende untuk Meningkatkan Perekonomian Keluarga Di Masa Pandemi Covid 19. *Open Journal Systems*, 17(1978), 97–110. <https://doi.org/https://doi.org/10.33578/mbi.v17i6.240>

- Sari, S. (2024). Strategi Pengembangan Usaha Mikro Kecil dan Menengah (UMKM) Berbasis Collaborative Governance di Desa Pananrang Kecamatan Mattiro Bulu. *BANCO: Jurnal Manajemen Dan Perbankan Syariah*, 6(1), 16–29. <https://doi.org/10.35905/banco.v6i1.7536>
- Tresnawan, H. A., Khoerunnisa, L., & Setiawati, L. (2025). Visi Kepemimpinan dalam Pengelolaan Galeri Seni sebagai Lembaga Informasi dan Budaya. *Jurnal Tata Kelola Seni*, 11(November), 167–177.
- UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. Paris: UNESCO.
- Wardhani, D. K., Kaihatu, T. S., & Rahadiyanti, M. (2019). An analysis of sense of place in Sade vilage shopping corridor, Lombok: a study about physical and social factors of cultural shopping area in the Island of Deities. Penerbit Universitas Ciputra.