

Inclusive Training in *Kapalo Panitik* Embroidery for People with Disabilities as an Effort to Preserve Local Culture in Pariaman

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Abstract

Kapalo Panitik embroidery in Nareh is a local cultural heritage of the Pariaman community that embodies the aesthetic values and cultural identity of the Minangkabau people. However, this traditional embroidery is facing challenges due to a lack of new artisans and low community involvement in preserving local culture, including among people with disabilities. This community service initiative aims to enhance the skills of people with disabilities in the field of *Kapalo Panitik* embroidery while supporting the preservation of local culture in Pariaman through an inclusive and participatory training approach. The program was implemented through hands-on training (learning by doing), comprising preparation, training, mentoring, evaluation, documentation, and dissemination phases. The activity was carried out in 16 training sessions involving 12 people with physical disabilities in the city of Pariaman. The results of the activity showed an improvement in participants' skills in understanding basic embroidery techniques, an increase in the neatness of their work, as well as an increase in participants' self-confidence and social participation in cultural activities. In addition to producing embroidered products and uncang, this activity also produced a documentary video and a digital catalog as a form of documentation and preservation of the Sulaman Nareh culture. This training program demonstrates that local culture can serve as a medium for social empowerment and the strengthening of cultural literacy for people with disabilities through an inclusive and sustainable cultural approach.

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1. INTRODUCTION

Kapalo Panitik embroidery is a local cultural heritage that has flourished in the city of Pariaman, West Sumatra, and forms part of the cultural identity of the Minangkabau coastal community. This embroidery is known for its use of gold thread, decorative motifs, and distinctive techniques passed down through generations by the community in the Nareh area of North Pariaman. The existence of *Kapalo Panitik* Embroidery in Nareh serves not only as a traditional craft but also holds aesthetic, symbolic, and social value in the lives of the Minangkabau people, particularly in the use of traditional attire and ceremonial accessories [1], [2]. The variety of motifs used in Nareh Embroidery is largely inspired by flora, fauna, and geometric patterns that reflect the Minangkabau people's philosophy of life as well as the local cultural identity of Pariaman [3], [4]. In addition to its cultural value, Nareh Embroidery also plays a role in strengthening the community's cultural literacy, as its existence represents traditional knowledge passed down from generation to generation. However, amidst the changing times and

modernization, traditional embroidery faces challenges, particularly regarding the succession of artisans and the declining interest of the younger generation in local traditional crafts [5]. Therefore, the preservation of Sulaman Kapalo Panitik is crucial as part of the effort to safeguard the local cultural identity of the Pariaman community.

The lack of new artisans is one of the challenges in preserving traditional crafts in various regions of Indonesia, including the “kapalo panitik” embroidery in Pariaman City. The advance of modernization and shifting public interest in traditional cultural products have led to a decline in the younger generation’s interest in local crafts. This situation has led to a decline in the number of artisans capable of sustaining traditional crafts as an integral part of the community’s cultural identity. [6] explain that the succession of artisans plays a crucial role in ensuring the continuity of regional craft arts while supporting the preservation of local culture amidst the growth of the creative industry. Furthermore, the preservation of local culture is not merely about maintaining the physical forms of culture but also involves the continuous process of transmitting cultural values, knowledge, and identity to the community [7]. Therefore, adaptive and participatory cultural preservation efforts are necessary to ensure that local culture remains known and passed on to future generations amidst the currents of globalization and societal change.

People with disabilities still face limited access and opportunities for participation in various cultural activities within the community. Traditional cultural activities are generally not yet fully designed to be inclusive, so the involvement of people with disabilities in the process of preserving local culture remains relatively low. In fact, cultural participation is an important part of the social and cultural rights of every individual, including people with disabilities [8]. UNESCO also emphasizes that culture and the arts play a vital role in creating inclusive spaces, building self-confidence, and strengthening equitable social engagement within communities [9]. Therefore, inclusive, -based cultural activities need to be developed so that people with disabilities are not merely beneficiaries but also active participants in the process of preserving local culture. Through inclusive cultural activities, people with disabilities can gain opportunities to create, participate, and sustainably strengthen the community’s cultural identity.

As an effort to preserve local culture and promote social empowerment, this community service initiative was carried out through a Kapalo Panitik embroidery training program for people with disabilities, using an inclusive and participatory approach. The training was conducted in stages, beginning with an introduction to tools and materials, basic embroidery techniques, and pattern practice, culminating in hands-on creation of embroidery pieces with intensive guidance. An inclusive approach was implemented to ensure participants had equal access to cultural learning opportunities and could actively engage in the process of preserving local culture. Mentor-based cultural training activities are considered capable of enhancing the skills, social participation, and self-confidence of participants with disabilities in community activities [10]. In addition to serving as a medium for skill development, this training also functions as a vehicle for cultural transmission and the strengthening of community cultural literacy through participants’ direct involvement in traditional cultural practices. Kapalo panitik embroidery, as one of Pariaman’s cultural identities, needs to be continuously introduced to various community groups to ensure its survival amidst the development of modern culture [3], [11].

This community service initiative aims to enhance the skills of people with disabilities in the field of traditional embroidery while supporting the preservation of Kapalo Panitik embroidery as a local culture of Pariaman. Through inclusive training activities, participants are expected to actively engage in cultural activities and gain broader opportunities for participation in the community. In addition to providing practical skills, this initiative is also expected to strengthen the community’s cultural literacy by introducing local cultural values to participants and the surrounding community. Kapalo Panitik embroidery is not merely viewed as a traditional craft but also as an integral part of the cultural identity of the Pariaman community, whose continuity must be safeguarded. Consequently, this initiative is expected to provide sustainable social and cultural benefits for people with disabilities as well as the broader community.

2. IMPLEMENTATION METHOD

The community service activity titled “Inclusive Training in *Kapalo Panitik* Embroidery for People with Disabilities as an Effort to Preserve Local Culture in Pariaman” was carried out using a participatory and inclusive community-based training approach. The implementation of the activity emphasized the principles of learning by doing, cultural participation, and social empowerment through hands-on practice of traditional embroidery techniques. The participatory approach is considered effective in strengthening community empowerment because participants are actively involved in the entire learning process and implementation of the activity [12]. [13] also emphasizes that the preservation of intangible cultural heritage requires community participation and the transmission of culture through direct involvement in cultural practices. Furthermore, inclusive cultural participation plays a crucial role in promoting equal opportunities and social inclusion for people with disabilities in community-based cultural programs [14].

The program will take place in Pariaman City, West Sumatra, from February to July 2026. Training will be held at the Sulaman Indah Mayang Gallery as the main venue, while the dissemination phase will be conducted through mini-exhibitions and cultural workshops involving the local community. Participants in the program consisted of 12 people with physical disabilities who possessed sufficient hand motor skills and vision to participate in the embroidery training. Participant recruitment was carried out through coordination with special education schools, disability communities, and participants’ families. The involvement of people with disabilities in this program was intended not only as a form of social assistance but also as a strategy for cultural regeneration and inclusive community empowerment.

The implementation procedure consists of several stages: preparation, training, mentoring, evaluation, documentation, and dissemination. During the preparation stage, the implementation team coordinates with cultural communities, schools, facilitators, and local stakeholders to determine participants, the training schedule, learning materials, and the preparation of tools and materials. The training stage is conducted through sixteen face-to-face sessions using hands-on methods. Participants are introduced to embroidery tools and materials, basic sewing techniques, traditional motifs, color combinations, and independent practice in creating embroidery works. Training activities are conducted in small groups to ensure the learning process is more adaptive, participatory, and tailored to participants’ needs. According to [15], experience-based learning through hands-on practice is effective in enhancing participants’ understanding and skills.

The mentoring phase is conducted continuously throughout the training process through direct assistance, psychosocial support, and cultural reflection involving facilitators, embroidery artisans, teachers, and local volunteers. This phase aims to strengthen participants’ motivation, self-confidence, technical skills, and understanding of the cultural values embodied in *Kapalo Panitik* embroidery. The implementation method also applies an inclusive collaborative model involving cultural practitioners, educational institutions, the disability community, and the activity implementation team. [16] explain that a participatory mentoring approach is effective in supporting the empowerment and skill development of people with disabilities in community-based programs.

The evaluation of the activities was conducted through direct observation, recording of participant attendance, interviews, participants’ reflective notes, and assessment of the embroidery works produced during the training. Evaluation indicators included improvements in participants’ skills, participation levels, independence in practice, understanding of cultural values, and participants’ confidence in producing embroidery works. Practice-based evaluation methods are considered effective in measuring skill development in community empowerment programs [17]. Data collection techniques were carried out through observation, interviews, documentation, and activity logs. Visual documentation in the form of photos and videos was also conducted to support the creation of a digital catalog and a documentary video featuring the training process, participants’ testimonials, and the Sulaman *kapalo panitik* technique. The results of the activities were then disseminated through inclusive cultural workshops and a mini-exhibition involving the community and cultural stakeholders in Pariaman. Through this

implementation method, the activities are expected to support the preservation of Sulaman kapalo panitik while strengthening inclusive cultural participation and the community's cultural literacy.

3. RESULTS AND DISCUSSION

Implementation of the Training Program

The Sulaman *Kapalo Panitik* training program was conducted through sixteen sessions held in a phased and continuous manner. Each session was designed with different materials and practical exercises, ranging from an introduction to embroidery tools and materials, basic stitching techniques, practice with traditional motifs, color combinations, to independent practice in creating embroidery pieces. The activities were conducted in person so that participants could understand the embroidery-making process through hands-on experience.



Image 1. Participants with disabilities engage in hands-on practice of *Kapalo Panitik* Embroidery with support from a facilitator throughout the training session.

According to [15], experiential learning is effective in improving participants' skills through hands-on practice and active engagement during the learning process. The training environment is interactive and participatory, actively involving participants in every stage of the activities. Participants are given the opportunity to try embroidery techniques on their own with direct guidance from facilitators and embroidery artisans. Conducting activities in small groups helps participants more easily understand the material and receive guidance tailored to their individual abilities. This participatory approach is considered capable of increasing participant engagement in community empowerment activities because participants are not merely objects of the activity but also play an active role in the learning process [12].

The participants' engagement in the training activities demonstrated a high level of enthusiasm throughout the program. Participants gradually began to understand basic embroidery techniques and were able to follow the training process more independently at each session. Mentoring was provided continuously through direct assistance, technical guidance, and psychosocial support involving facilitators, teachers, and volunteer mentors. This mentoring process not only helped participants understand embroidery techniques but also boosted their self-confidence and social participation in cultural activities.

Improvement in Participants' Skills

In the early stages of the training, most participants had no prior experience with the *Kapalo Panitik* embroidery technique and did not yet understand the basic techniques of traditional embroidery. Participants also still struggled to use embroidery tools and materials properly, particularly in maintaining the consistency of stitches and embroidery patterns. Additionally, some participants demonstrated low levels of confidence in participating in culturally-based skill-building activities. These conditions indicate that people with disabilities still face limited access to inclusive spaces for developing cultural skills [14].

As the training progressed, participants began to demonstrate skill development through hands-on practice and intensive, step-by-step guidance. Participants began to understand the use of tools and materials, basic sewing techniques, pattern designs, and color combinations in Nareh Embroidery. The experiential learning process provided participants with the opportunity to learn through hands-on practice and repetition of techniques. According to [15], experiential learning is effective in enhancing participants' understanding and practical skills in skills-based training activities.

The participants' skill improvement is evident in their embroidery work, which has become neater, more structured, and consistent with the motifs taught during the training. In the early sessions, participants still struggled to maintain stitching details and pattern consistency. However, after participating in ongoing practice and guidance, they began to produce embroidery pieces more independently. Personalized and adaptive mentoring helped participants understand embroidery techniques according to their individual abilities. This demonstrates that a participatory and adaptive training approach can help participants develop technical skills gradually [12].

In addition to improving technical skills, the training activities also had an impact on the participants' psychosocial well-being. Participants began to show greater confidence in participating in activities, engaging in discussions, and presenting their work to other participants and the surrounding community. Inclusive cultural activities provide broader opportunities for social participation for people with disabilities while strengthening their involvement as active participants in local culture. [16] explain that participatory community-based activities can support the sustainable social empowerment and capacity development of people with disabilities.

Table 1. Participants' Skill Development During Training

Skill Aspect	Initial Condition	Progress During Training	Final Results
Understanding of tools and materials	Participants were not familiar with embroidery tools and materials	Participants began to understand the functions of the tools and materials through hands-on practice	Participants are able to use the tools and materials independently
Basic embroidery techniques	Participants do not yet understand basic sewing techniques	Participants begin to learn basic techniques and practice simple patterns	Participants are able to create basic stitching patterns more neatly
Neatness of stitching	Participants' stitching is inconsistent and not very neat	Participants receive regular guidance and evaluation	The stitching looks neater and more structured
Combination of patterns and colors	Participants have not yet grasped the aesthetics of patterns	Participants begin to explore variations in patterns and colors	Participants are able to combine patterns more effectively
Practical independence	Participants still rely on the facilitator	Participants are gradually beginning to practice independently	Participants are able to produce embroidery works independently
Self-confidence	Participants tend to be passive in activities	Participants begin to actively ask questions and engage in discussions	Participants are more confident in showing their work

Table 1. shows that the *Kapalo Panitik* embroidery training program has led to significant improvements in participants' skills, both technically and socially. Participants not only improved their embroidery skills but also demonstrated greater independence and participation throughout the program. These changes indicate that practice-based cultural training combined with inclusive

mentoring can serve as an effective empowerment tool for people with disabilities. In addition to supporting skill development, this initiative also strengthens participants' engagement in preserving local culture as part of the community's cultural literacy.

Participants' Work

The training results showed that participants were able to produce a variety of *Kapalo Panitik* embroidery works through a step-by-step learning process and intensive mentoring throughout the program. The resulting works consisted of main products traditional embroidered fabrics and supporting products embroidered pouches featuring motifs characteristic of Nareh embroidery. In the early stages of the training, most participants still struggled with designing patterns, maintaining stitch consistency, and combining thread colors. However, through repeated practice and hands-on training, participants began to understand the structure of the motifs, pattern-filling techniques, and the embroidery details that characterize Sulaman Nareh. These results demonstrate that a practice-based learning approach can help participants grasp cultural skills more effectively [15].

The embroidery motifs used in the training activities consist of floral motifs, arches, and combinations of traditional patterns commonly used in Nareh Embroidery. The selection of motifs was done gradually, starting from simple patterns to more complex ones, so that participants could adapt their technical skills throughout the learning process. In addition to introducing embroidery techniques, this activity also introduced the aesthetic values and local cultural identity embodied in Nareh Embroidery motifs as part of the culture of the Pariaman community. According to [13], intangible cultural heritage must be passed down through direct practice so that the cultural values it embodies can be understood and preserved sustainably.



Image 2. Details of the design and the *Kapalo Panitik* embroidery created by the training participants

The main products created by the participants were embroidered fabrics featuring more complex and structured motifs than those produced during the initial training phase of the program. Some participants were able to complete their works with more harmonious color combinations and a higher level of stitching precision. In addition to the main product, participants also produced embroidered pouches as a secondary product used to practice pattern consistency and precision in embroidery. Making the pouches provided participants with an opportunity to develop their creativity and practical skills more independently. The participants' work demonstrated a significant improvement in skill from the initial sessions through to the finalization of the products.

The training activities also boosted participants' confidence in independently creating cultural works. Participants began to feel comfortable sharing their creations with other participants, facilitators, and the local community through documentation and mini exhibitions of their work. The embroidery works produced are not only viewed as the result of skill training but also as a form of active participation by people with disabilities in the preservation of local culture.

[16] explain that participatory community-based activities can strengthen social empowerment and increase the involvement of vulnerable groups in community activities.



Image 3. Participants display their *Kapalo Panitik* embroidery works at the end of the training session

Documentation of the participants' works, including photos of the main products, details of the embroidery motifs, and embroidery samples, is used as part of the activity's outputs in the form of a digital catalog and a documentary video. This visual documentation serves as both a publication medium and a cultural archive that supports the sustainable preservation of Sulaman *Kapalo Panitik*. The existence of this documentation also serves as tangible proof that people with disabilities have the ability to actively participate in cultural activities and produce works of aesthetic and cultural value.

Cultural Preservation and Cultural Literacy

The *Kapalo Panitik* embroidery training program is not only focused on developing participants' skills but also serves as part of an effort to preserve local culture through hands-on cultural learning. *Kapalo Panitik* embroidery was introduced to participants as a cultural heritage of the Pariaman community, embodying aesthetic value, social identity, and cultural significance in the lives of the Minangkabau people. Through the training program, participants not only learn embroidery techniques but also come to understand that Nareh Embroidery is part of a cultural tradition passed down through generations. [13] explains that the preservation of intangible cultural heritage must be carried out through cultural practices, the transmission of knowledge, and active community involvement to ensure that culture remains vibrant and sustainable.

During the training process, participants began to re-examine various traditional motifs, the aesthetic forms of embroidery, and the cultural values embodied in Nareh Embroidery. This process transformed the training activities into a medium for cultural learning that strengthened participants' understanding of the local culture in their own communities. Participants begin to recognize that every motif and embroidery form holds philosophical value and is an integral part of the cultural identity of the Pariaman community. According to [18], culture is not merely understood as a product of human creation but also as a system of values and knowledge passed down through community life. Therefore, introducing Nareh Embroidery to participants plays a crucial role in strengthening cultural awareness and local identity.

The training program also serves as a vehicle for cultural literacy among participants with disabilities. Cultural literacy is not only about the ability to understand culture, but also the ability to interpret culture as part of a community's social identity. Through hands-on practice and guidance during the training, participants gain participatory and contextual cultural experiences. Practice-based cultural learning provides participants with the opportunity to get to know, understand, and appreciate local culture more intimately. According to the [19], cultural literacy is the ability to understand and engage with Indonesian culture as the nation's identity within the

social life of the community. Thus, the Sulaman Nareh training program contributes to strengthening community cultural literacy through an inclusive cultural approach.

In addition to serving as a medium for cultural education, this activity also serves as a means of cultural transmission to community groups that have historically had limited access to cultural activities. The involvement of people with disabilities in the practice of Sulaman Nareh demonstrates that cultural preservation can be carried out inclusively by involving all segments of society. The process of cultural transmission occurs not only through families or traditional cultural communities but also through community training and empowerment activities. [16] explain that participatory community-based activities can strengthen social engagement and the sustainable capacity development of vulnerable groups. Therefore, the Sulaman Nareh training program serves as both a form of cultural preservation and social empowerment for people with disabilities.



Image 4. Participants take part in a *Kapalo Panitik* embroidery workshop as part of efforts to preserve local culture and cultural literacy

Through this activity, Sulaman *Kapalo Panitik* is positioned not only as a traditional craft but also as a medium for shaping cultural identity, strengthening cultural literacy, and providing an inclusive space for cultural participation within the community. The training activity demonstrates that local culture can serve as a tool for social empowerment as well as a relevant medium for cultural education in modern society. Thus, cultural preservation is not only focused on safeguarding the existence of cultural works but also on ensuring that these cultural values continue to be understood, practiced, and sustainably passed down to the community.

Social Impact and Inclusivity

The implementation of the “*Kapalo Panitik*” embroidery training had a significant social impact on participants with disabilities, particularly in boosting their self-confidence and social participation in cultural activities. In the early stages of the program, some participants still exhibited a passive attitude and lacked confidence in participating in the training process or interacting with other participants. This was influenced by the participants’ limited experience in directly participating in community-based cultural activities. However, as the training and mentoring progressed gradually, participants began to show the courage to try embroidery techniques, engage in discussions, and showcase the works they had created. [16] explain that participatory community-based activities can enhance the self-confidence and social engagement of vulnerable groups through inclusive and collaborative learning experiences.

The training program also creates a more inclusive space for cultural participation for people with disabilities. Until now, traditional cultural activities have often failed to fully involve people with disabilities as active participants in the community’s cultural life. Through the Sulaman Nareh training, participants are given the opportunity to engage directly in the preservation of local culture through hands-on cultural practices. This involvement demonstrates that people

with disabilities have the ability to participate in cultural activities when provided with appropriate space, access, and support. According to [14], inclusive cultural practices play a crucial role in promoting social equality and expanding community participation in community-based cultural activities.

In addition to increasing cultural participation, the training activities also strengthened social interaction among participants, facilitators, and the surrounding community. During the training process, participants not only learned embroidery techniques but also built communication, cooperation, and social relationships through group activities and joint discussions. The interactions formed during the activities helped participants feel more accepted and valued within their social environment. In this context, culture functions not only as a traditional heritage but also as a social medium capable of strengthening interpersonal relationships within the community. [18] states that culture has a social function as a means of forming social relationships, group identity, and community life.



Image 5. Interaction between participants and facilitators during the Nareh Embroidery training session

The Nareh Embroidery Training also demonstrates that culture can serve as an inclusive space for all segments of society, regardless of participants' physical or social circumstances. The inclusive approach applied in the program provides participants with the opportunity to learn at their own pace through adaptive and participatory guidance. This process creates a learning environment that is more open, supportive, and appreciative of participants' diversity. [13] emphasizes that cultural preservation must involve broad community participation so that culture can be passed down and understood sustainably. Thus, the Nareh Embroidery training program not only builds skills but also reinforces the values of social inclusivity, cultural participation, and community empowerment for people with disabilities.

Documentation and Activity Outputs

The "*Sulaman Kapalo Panitik*" training program produced several key outputs in the form of documentation, publications, and the preservation of local culture based on inclusivity. The outputs of the activity consist of photographic documentation of the event, documentary videos, a digital catalog of participants' works, as well as the promotion of the activity through mini-exhibitions and cultural dissemination. Documentation was conducted in stages throughout the training process, beginning with the introduction of tools and materials, the practice of embroidery techniques, the mentoring process, and culminating in the final works of the participants. Visual documentation plays a crucial role in supporting cultural preservation as it captures the process of cultural transmission and community engagement in traditional cultural practices. [13] explains that documentation is an essential component of safeguarding intangible cultural heritage, ensuring that cultural knowledge can continue to be passed down to future generations.

One of the main outputs of the activity is a documentary video that comprehensively captures the Sulaman Nareh training process. The video showcases the participants' learning

stages, basic embroidery techniques, the mentoring process, the participants' finished works, as well as testimonials from participants and facilitators throughout the activity. The documentary video serves not only as a medium for publicizing the activity but also as a cultural archive that can be used to introduce Sulaman Nareh to a wider audience. According to [20], documentaries have educational and social functions because they are capable of recording cultural realities and conveying social values to the public through visual media. Therefore, the production of a documentary video in this activity is an important part of a digital media-based cultural preservation strategy.

In addition to the documentary video, this initiative also produced a digital catalog featuring the participants' works, documentation of the training process, and a brief explanation of Sulaman Kapalo Panitik as a local culture of Pariaman. The digital catalog was compiled as both a publication medium and a visual cultural archive that can be more widely accessed by the public. The use of digital media in cultural documentation is considered effective in supporting the dissemination of cultural information and strengthening cultural literacy in modern society. The [19] explains that cultural literacy can be strengthened through the use of educational media and cultural documentation relevant to current technological developments in society.

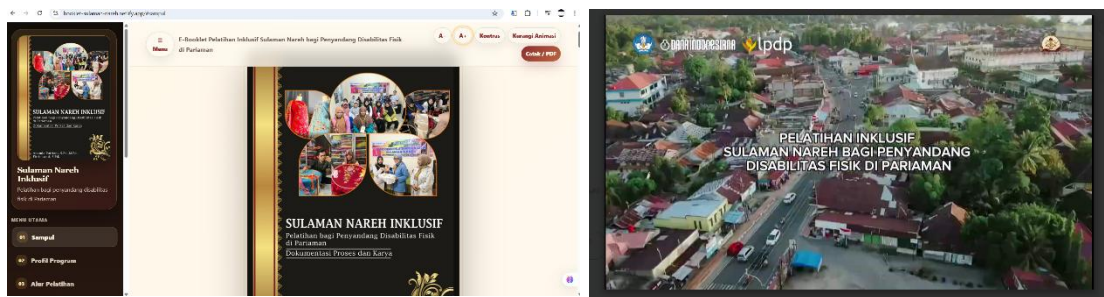


Image 6. Video documentation and digital catalog of the results of the Nareh Embroidery training program

The outcomes of the activity were further reinforced through the organization of a mini-exhibition and cultural outreach events involving the local community, facilitators, and participants. The mini-exhibition showcased participants' embroidery works as a form of appreciation for the learning process and skills acquired during the training. The cultural dissemination activity provided a space for participants to display their works to the public while simultaneously strengthening the cultural participation of people with disabilities in public spaces. [16] explain that participatory community-based activities can strengthen the social engagement of vulnerable groups through spaces for public appreciation and participation.

Through documentation and the various outputs of these activities, the Sulaman *Kapalo Panitik* training program not only produces works of craftsmanship but also creates a medium for cultural preservation that can be used sustainably. Visual documentation, documentary videos, and digital catalogs serve as evidence that people with disabilities are capable of actively participating in cultural practices while also becoming agents of local cultural preservation. Thus, the outcomes of this initiative are expected to strengthen efforts to preserve Sulaman Nareh and raise public awareness of the importance of inclusive culture and cultural literacy in the social life of the community.

4. CONCLUSIONS

The inclusive training program on *kapalo panitik* embroidery for people with disabilities in Pariaman was successfully conducted using a participatory and hands-on approach. This program not only improved participants' skills in basic and advanced Nareh embroidery techniques but also boosted their self-confidence, independence, and social participation in cultural activities. Participants were able to produce various embroidery works, including main products and uncang, with a higher level of neatness and technical understanding compared to the early stages of the

training. In addition to being a skill-building activity, this training also served as a medium for preserving local culture by reintroducing the cultural value of "Sulaman Kapalo Panitik" to participants with disabilities. This initiative demonstrates that local culture can serve as a tool for social empowerment while simultaneously strengthening community cultural literacy in an inclusive manner. The outcomes of the activity including participants' works, a documentary video, and a digital catalog play a crucial role in supporting the documentation and sustainable preservation of Nareh Embroidery culture in Pariaman City. Through this activity, people with disabilities are not merely positioned as beneficiaries but also as active participants in local cultural practices. Therefore, inclusive cultural training programs must continue to be developed as an effort to expand community cultural participation while ensuring the sustainable preservation of local cultural heritage.

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