



Weaving as Touristic Drive in Pringgasela; Motive and Philosophy

Zaitun¹, Hasan Basri², Muhammad Adi Junaidi³, Muhammad Ramli⁴, Irwan Rahadi⁵, Muh Hilmi Pauzi⁶

^{1,2,3,4,5,6}Fakultas Ilmu Sosial dan Ekonomi, Universitas Hamzanwadi, Jl. Cut Nyak Dien No.85, Kabupaten Lombok Timur, Nusa Tenggara Bar. 83611, Indonesia

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ABSTRACT

Pringgasela inhabitants have been practising Weaving for ages. Most locals who participated are women dwellers in support of economic empowerment. This research intentionally investigates; 1) the profound history of weaving in Pringgasela, 2) equipment used for Weaving and dye materials, and 3) motifs and philosophy of Weaving. We, furthermore, deploy the qualitative as a research approach elaborating three main focuses of the study—direct observation and interviews are conducted to collect data from resources and documentation. Participants being selected are mostly citizens, business actors, government agencies in charge of developing tourism. The results show that most woven fabrics are traditional dyeing models and prefer synthetic dyes because they are more in demand by young people. Although the process of making today has been developed, natural material is still maintained for local preservation purposes. In support of local economic empowerment, Pringgasela inhabitants have practised weaving for ages. Various motifs are continuously introduced in which local wisdom is still a prominent attractive feature for buyers and visitors. Barriers to marketing in this article are presented.

E-mail:
zaitun@hamzanwadi.ac.id

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1. Introduction

Culture is an invaluable ancestral heritage that must be preserved, maintained and utilized. The formation of culture is motivated by sharing geophysical, technological, and scientific factors that influence the pattern of human life. Differences in situations and conditions experienced by certain parts of society will spark differences in the way of life and views that lead to cultural variations between ethnicities and other ethnicities. On the other hand, the debate of human life always goes hand in hand with change. Developments in economic, political and technological aspects in human life bring about significant changes to the behavior of human life. The presence of modern technology changes the pattern of activities and interaction of people. A new way of walking daily life, step by step to break up established habits to form new habits. The certainty of development leads to cultural changes from time to age.

In the modern world, the pace of development is increasingly difficult to contain because of the ease of access to information, film and interaction from technology. At the same time, the movement of people from one place to another, driven by business or tourism, influences each other and has indirectly contributed greatly to the change in cultural patterns. Such a phenomenon gradually softens the overall values in certain areas. Lombok Island, for example, as an area that is the target of tourism development focus by the Indonesian government, will affect important aspects of community life.

Reviewing from the side of ecology, Lombok Island presents universal natural resources and can be used as a tourist attraction with special cultural support (Shah and Hajarrahmah, 2019). However, there is certainly a great concern about the loss of customs inherited by Sasak's predecessors to the drastic change in social behavior brought by the modern world. Tourism does not merely touch on the environment, but it is a social fact covering the economy, politics, and culture that requires a unity system (Rech and Migliorati, 2021).

Given the effect of tourism and globalization development, cultural tourism's legacy and sustainable development need to be considered an important factor (Silva and Henriques, 2021) so that society can live with its culture as an ethnic identity (Halder and Sarda, 2021). Much of the tourism model is peddled on the point of view of capitalism that glorifies modernization and overrides the traditional values and conservative traditions built by predecessors. Capitalism rests on the power of capital, private ownership of properties, cheap labor, and market competitiveness (Kirillova et al., 2020), which allows profits to fall to the largest owners of capital. The development model will dwarf the role of local communities due to limited business capital. Cultural Sustainability that has been built and becomes the community's identity must continue to be pursued to remain in line with global tourism (I Gede Mudana, 2021), and community involvement in the use of the industry can encounter any negative issues (Ibrahim et al., 2021). In this term, a culture tourism-based development approach can analyze the excitement of the fading of local culture and reproduce the lost culture (Li, 2020).

Cultural tourism is a tourist attraction in the form of human taste as cultural creatures (Prasodjo, 2017) or a tourist activity whose type of activity relies on the wealth of tourism in the form of objects and attractions that offer a variety of uniqueness of art and culture that can be found in the region/region. It is an icon of a tour and can attract visitors (Mele, Kerkhof and Cantoni, 2021). This type of tourism can provide the sensation of travel to visitors to develop insights, life experiences and products in the tourism destination (Richards, 2018), as well as a destination that presents cultural and historical art products both in the form of physical attractions and community appreciation (Vernakular, no date). The Indonesian government provides high support to develop cultural tourism (Murti, 2020). Generally, Indonesia consists of a pluralist community culture with various tribes, spread across various regions with a very potential cultural variant that can be compressed. Each of his tribes runs a culture with its characteristics that they develop. This diversity becomes a great potential as a tourist attraction that can present cultural variants that have. In particular, this article will discuss the potential of weaving tradition as culture tourism owned by Lombok Island as an inseparable bargain from Indonesia's diversity.

Most Lombok people who pursue Woven Fabric's production activities make the activity a livelihood. Still, the activity is more dominantly used as a non-staple production activity. Weaving activities are inherited in a deeply managed manner so that it becomes an icon that is very attached in some areas of Lombok. Areas attached to the tradition are the villages of Sade, Bayan, Sukarara, and Pringasela. Women practice the weaving tradition to provide a great opportunity for women to pour their ideas and creativity in terms of art. In the village, Pringgasela weaving activities are still very attached among its residents. As an agrarian society with its cultural characteristics able to provide added value, Pringgasela starts from an isolated village into a crowded center that can contribute nationally to penetrate foreign countries through Weaving culture. For the Pringgasela community, especially women, Weaving is a routine that must be pursued so that mothers allocate a lot of time to the activity regardless of duties as housewives. Young people will begin to be taught Weaving when they have started to grow up, and the skills in Weaving are used as a symbol of maturity.

On the other hand, there is a deep concern about the existence of Weaving culture; The younger generation tends to give low interest and impact the difficulty of regenerating from the young. It is still far from enough income to fade the younger generation's interest to perpetuate a hereditary culture. Weaving activities are only carried out by elderly mothers because of less support from the authorities and considered not to have a bright future.

One of the tourism destinations that still presents Woven Cloth as a tourist attraction is Pringgasela Village, Pringgasela subdistrict, East Lombok Regency. Pringgasela Woven Fabric is already known by the world, which was developed into a tourist attraction. Along with the

development of Pringgasela village as a tourist village is expected to promote traditional culture and achieve economic development (Moriuchi and Basil, 2019) so that the Menenun culture that characterizes the village needs to be cultivated and introduced to the next generation so that it becomes a sustainable culture and as an important means of maintaining the validity of identity in the era of massive social structural change (Zou et al., 2021). With the strengthening of the status, it can increase public income (Kumar and Dhir, 2020) through cultural tourism and become a spirit of youth diving into the tradition of Woven Cloth because it is in love with the trend of cultural tourism is increasingly popular (Seyfi, Hall and Rasoolimanesh, 2020). At the same time, it takes knowledge and special education to continue the weaving culture to be studied in school. Woven fabric is one of Indonesia's fabrics as a wealth of cultural heritage from engineering, various patterns, types of fabrics, and various functions and meanings of fabric in the community's life that reflect customs and culture (Juniati, 2020). The diversity of Indonesian culture is reflected in the use of additional feed designs that create different Woven Fabrics in the form of motifs, giving rise to the identity of the local area of manufacture. The development and pedestrian of Pringgasela weaving craft as a cultural asset that is inseparable from the active role of the women community who work as sex or weavers (Rohmi and Mahagangga, 2020). People who are identical with distinctive woven culture, making woven fabric superior both in terms of use, sales and tourist attractions (Hasibuan and Simatupang, 2021).

As a few studies conducted by scholars on Weaving in the region on Lombok Timur, this research intentionally investigates how the profound story of weaving in Pringgasela is revealed. Particular pieces of equipment for Weaving and dye materials are becoming the discussion area. In addition, weaving motives and philosophical understanding of the handmade weaving process are discussed properly.

2. Methods

This research uses descriptive-qualitative through direct observation to the location and interviews with locals and the related subject being studied. This method was chosen because it can provide accurate and accountable information in harmony with the information obtained with the facts on the ground, namely by data collection methods in field studies, direct observations, interviews and documentation. The primary data is generated through participant observation and interviews with selected participants such as Pokdarwis and other people involved in that activity. In this study, we collected data from one of the village leaders from Gubuk Daya, Pringgasela sub-district, Lombok Timur. Primary data collection through observation has been done for years by observing phenomena because we are the key witnesses and residents domiciled at the research site. Other data, such as in-depth interviews with related parties, such as Tourism Office, business developers, Pokdarwis, Karang Taruna, and community leaders, have been done.

3. Results and Discussion

3.1 Result

a. History of Weaving at Pringgasela Village

Traditional Weaving has existed since pre-historic times in the interior of Kalimantan and Sulawesi. The development of Woven Cloth began with the arrival of traders from India and Arabia who brought merchandise in the form of cloth to Indonesia. Therefore, people began to learn how to make cloth or Weaving. Some areas in Indonesia; Lombok, Bima-Dompu, Bali, NTT, Lampung, and many more developed rapidly. Since the 14th century AD, traditional Weaving has existed in Lombok due to trade development. Traders from various regions such as Sulawesi, Palembang, Java, Gersik and Banten sold cloth traders also sell spices. Seeing the magnitude of the opportunity for traders in Lombok, many of them settled and made their villages on the ground. Outside of the purpose of trading, Muslim traders also spread the religion of Islam; it is increasingly supported and strong with the arrival of Sultan Prapen's forces, who were finally able to Islamize the kings who ruled the island of Lombok.

Gedogan Woven Fabric based on the standpoint of the society in Pringgasela village has existed since the existence of Pringgasela village around 1522. The history of philosophy Pringgasela begins with the Prigi Stone taken from; On top of the pile of stones (Prigi = Lombok) there is huma (bebalik) named by the residents of Batu Prigi. Finally, the residents named the village of Prigi, which is located on the border of the cynical (river) starfruit, which is used as a place of defense from enemy attacks. Over time and changes in social structure, Prigi changed its name to Pringgasela because of its inhabitants, who are descendants of the kingdom. Pringga means stone soldier/generation/body/descendants, and Sela means Selaparang; therefore, Pringgasela means the generation of the Selaparang.

A religious figure from Sulawesi named Lebai Nursini initially stopped in Sumbawa to spread Islam before finally reaching Lombok precisely to Pringgasela. Because seeing his piety and perseverance by the inhabitants of Pringgasela called him a guardian. In addition to spreading religion, Nursini also teaches the population to weave as a form of utilization of natural wealth owned, seen in Pringgasela overgrown cotton plants that are very abundant that the population itself has not been able to use. Nursini then taught the residents to make yarn from the Cotton. Starting from the process of collecting, then in the sunbathing, only then spun using a simple tool called Ganti (Gantian), Petuk, Saka and Kanjian. After Cotton becomes a thread, the population is taught to color so that the thread in the piece can later produce an attractive fabric. The coloring process utilizes plants, bark and wood roots. Only after that, the process of threaded through (Weaving) using simple wooden blocks assembled in such a way with the system pulled in the end the tool is called Gedogan.

Lebai Nursini made one of the fabrics highly neutralized by the population even used as an heirloom of Pringgasela ancestors by residents called Reragian. In addition, there are Umbul-umbul (colored flags) touted as the village anchor, even the first Umbul-umbul / in Indonesia and the oldest, already about 292 years old, made of pieces of cloth called Tunggul. The word "tunggul" in the meaning of the single word / one / one / one is related to the value of norms and religions that the almighty God is only one, namely Allah SWT. The length of this tunggul reaches about 35 meters in 1974 at a wedding event called single Boteng that, is village party. Pringgasela people believe that these two objects have a magic power that can cure various types of diseases. This tunggul is also a gathering place for motifs in the Weaving. Both objects are still stored neatly in Pringgasela village as a village anchor.

Pringgasela village experienced dutch and Japanese colonial times, where residents were forced to work hard, ranging from working rice fields and gardens to road builders for men in disproportionate rewards. As for the mothers and girls were forced to weave as a fulfillment of the need for cloth for the Dutch and Japanese war soldiers. Women carried out weaving activities under the commander and supervision of Japanese soldiers in power in all corners of Indonesia. Even for gauze as a soldier's wound dressing, residents are forced to remove the thin cloth or Osap cloth and Bebasak Kasa.

At first, all the inhabitants of the island of Lombok carried out weaving activities. Traditional weaving crafts are done in a hereditary way. Weaving activities are no longer due to coercion. Still, the community enjoys these activities that have become a cultural heritage for Pringgasela village—even become household economy that brings high incomes with the world's development today. However, with the development of the times, only a few areas that still maintain the Gedogan weaving culture are included: (1) Lombok Timur is found in the village of Pringgasela, Kembang Kerang, Dasan Nyiur and Sukaraja village, (2) Central Lombok is found in the village of Sukarara, Rembitan, Sade Dang Anti and (3) Lombok Utara is found in the village of Sokong and Bayan (Rohmi and Mahagangga, 2020).

b. Traditional Weaving (Gedongan) and Its Function

Pringgasela weaving is well-known nationally and internationally. Making the weaving process in Pringgasela has been practiced for ages in reflection on local women's local wisdom and economic empowerment. Some tools to support weaving making by locals are generally presented in the following table.

TABLE 1.
TRADITIONAL LOOM DEVISIONS

No	LOOMS	Definition and Function
1.	Gedogan	The tool is very simple; it can complete for ten days to one month for one sheet of cloth with a length of 4.5 meters and a maximum width of 70 cm. The resulting type of fabric is called Songket fabric.
2.	Non-machine loom	Traditional looms are larger, and how to wear them by sitting on a chair or standing. Non-machine loom produces a connective woven fabric usually made specifically for clothes.
3.	Machine Looms	Artisans usually use this loom on the island of Java in Pekalongan, Solo, and others. This loom can produce fabric 20 meters per day, namely a scabbard cloth.
4.	Lelagan	It serves as a jam and is connected to Lampak Jajak, which serves to buffer it and a place where the feet rest.
5.	Lampak Jajak	It serves as the establishment of the manganese poll and <i>Lampak Jajak</i> .
6.	Mangan Jajak	it serves as a buffer and connects all looms.
7.	Penggolong	It serves as a separator between the top and bottom threads.
8.	Penggantung gurun	serves as a lifter of the yarn warp, so there is a cross and a feed yarn amplifier.
9.	Belida	serves as a knocker or set when jerking, adjusting the thickness of the sing.
10.	Suri/Comb	It serves to determine the width of the fabric or the size of the fabric and tidy up.
11.	Apid	Serves as a roll of results
12.	Lekot	It serves as a fire binder so that the spark plugs are tight when Weaving.
13.	Kanjian	This tool is made of bamboo wood that serves as a tool to break yarn.
14.	Ranean	This tool serves to make fabric motifs before Weaving

c. Woven Fabric Motifs and Philosophy

TABLE 2.
MOTIFS AND WOVEN FABRIC PHILOSOPHY (TRADITIONAL WOVEN FABRIC MOTIFS)

No	Name	Definition
1.	Bidadari Ngamuk	Fabric with this model is the allotment for women who have just finished giving birth in the form of a belt.
2.	Langit-langit	A cloth with a zig-zag-shaped ceiling motif is usually used for religious rituals, especially when bathing; this cloth of dead human body will be hung above to limit the view of the corpse because according to the people's beliefs have died, it will open all veils.
3.	Rembang	Rembang motifs are made to decorate or newlywed equipment (marriage between girls and virgins); fabrics with this motif will complement the newlywed room, ranging from pillowcases, sheets, mosquito nets, etc. Fabric with this motif is also usually used as a delivery. In the hope of marriage, his child is fertile so that many get offspring.
4.	Telaga Ngembeng	Fabric with the motif of Telaga Ngembeng is believed to help treat people who are sick with the ear. When there are people who complain of pain in the ears, such as a clogged kayak by making a buzzing sound, a cloth motif will immediately be made that can heal the person.
5.	Penganten Mandik	It has become a tradition of the Sasak tribe and in the village of Pringgasela when there is a wedding event. The groom and woman will be held the ritual of the Penganten Mandik, according to the belief of the previous person the Penganten Mandik serves so that the child or second offspring will not experience deafness, therefore made cloth with the motif of the Penganten Mandik as a blanket or cloth cover bride when bathed.
6.	Dulang Mas	This fabric motif is usually used or fermented to the bride after finishing the bridal bath; in addition to the tray, mas cloth is also a bridal food cover made from lontar leaves with a golden color.
7.	Pasung	Cloth made with pasung motif is a cloth intended for a madman who is in a fit, so as not to be cold then make him a cloth with the motif of the pasung.
8.	Tanggul	This type is a long cloth or often called a belt that is a relic; on this

No	Name	Definition
		embankment collected all kinds of village cloth motifs Pringgasela

TABLE 3.
MOTIFS AND WOVEN FABRIC PHILOSOPHY (MODERN WOVEN FABRIC MOTIFS)

Modern woven fabric motifs	
Double tie	It is only in Bali and Japan.
Pineapple Silk	
Rainbow	
Pay Bamboo	

d. Natural Coloring Materials Pringgasela Woven Fabric

At first, the dye material used by the Pringgasela community used natural substances available around them. The process is quite complicated to produce good coloring on woven fabrics, so the production of Woven fabric requires a long process and takes a long time so that the production of Woven fabric becomes slow. The entire material used is taken from nature. Society uses Jackfruit Wood Round (jackfruit porridge) ingredients, mango leaves, turmeric, braid leaves, and Java kale leaves to produce a yellow color. Plants to produce the color Brown, the locals use Mahogany Leaves, Teak Wood Leaves, Banten bark, Iron leaves, and a dark brown color. They usually use mahogany root to produce a reddish-brown color. However, the locals can use the Makassar Tree. The color blue can be produced from the innings, the leaves of the Tarun tree roots and the green color is usually produced from manga leaves. The weavers processed Sepang and mangrove trees to get red, and iron tree leaves to produce black. Each plant has its way of managing to get quality color. Furthermore, for coloring to be durable, weavers use Glutinous water processed into Poteng (Sasak traditional food), tossed as a base color lighter or binder. To make the color durable, they use young coconut fibers.

Along with the development of the times, most weavers no longer use traditional coloring because the process is complex and switch to using "synthetic staining or chemical staining," is a dye that contains chemicals as a blending of natural colors to get new colors, synthetic coloring is commonly used if the desired color is not a natural material to produce it, besides synthetic coloring is used because of its many interests and the price of woven fabrics. Young children widely love the result of fabric with synthetic coloring.

3.2 Discussion

Making woven fabrics in Pringgasela from beginning to completion still uses traditional tools or manuals and natural dyes. The length of time in the weaving process can be up to three weeks or a month or more, depending on the weaver's efforts in making it—Pringgasela society by utilizing cotton flowers that grow wild along with farming lands. Then the Cotton was collected and spun using simple tools now called Ganti (Gentian), Petuk, Saka, and Kanjian. Furthermore, cotton flowers that have become threads are colored with dyes made from plants. Dyeing yarn with natural dyes is a tradition and heritage of families that are hereditary as weavers, and not all weavers get the inheritance. In addition, dyeing yarn with natural dyes takes a long time because of the complicated process. The selling price of Weaving natural dye will be very high, resulting in business capital turnover often hampered because tourists who visit often do not understand the complexity of weaving natural dyes (Alawiyah, Riyanto and Kusuma, 2019).

In weaving Weaving this piece, there are three types of yarn used: Cotton Thread, Cotton Thread, and Mercer Thread. The three types of yarn are made from the same basis, namely Cotton but with a different finish. The cotton yarn has better quality than cotton yarn seen from the thread to become stronger. Mercer yarn is the best because of tighter pills and Mercer (mercerized) processes that make this type of yarn stronger, smoother and shinier. Yarn dyes are used using ingredients from plants and produce a variety of colors needed to make motifs according to the wishes of weavers. Pastel colors that dominate Peringgasela Weaving with natural coloring are also caused by decreased weavers who can dye woven threads with natural coloring. Dark woven colors such as black, dark blue, dark green and deep red dyed with natural dyes that require a longer and more complicated process make a loss for weavers because of the cost of production that is more expensive. Still, the public wants a higher

selling price. As a result, using yarn so ready to weave chemically color is a profitable solution for weavers in the village of Peringgasela.

On average, all Peringgasela people participate in manufacturing this woven fabric. The uniqueness of this Pringgasela weaving fabric makes many people or guests from outside feel interested. Many visit Peringgasela Village to see the manufacturing process, see the woven fabric, and buy it. Woven fabric motifs have many types; buyers can also order according to their desired motif. The purchase of woven fabric can come directly to Peringgasela and can also be online. Many marketing strategies are reduced in developing local businesses that cannot compete in a more economical business world, and non-consistent local economies do not survive and are not long. Increasing the number of businesses from year to year becomes a challenge for business actors to continue developing; business actors must own any distribution strategy to remain in the business world.

Generally, Peringgasela Woven fabric culture began to be forgotten because of the lack of interest of artisans and the Peringgasela community towards its various fabrics. Weaving cloth is one of the characteristics of Peringgasela culture that is quite famous until out of the area. Peringgasela village is an area that preserves and develops woven fabric. Weaving culture is a tradition of hereditary of Peringgasela community. To preserve Peringgasela Woven fabric, weaving artisans to this day still carry out the tradition of Weaving. Women in a home business generally do this woven fabric business, passed down through the generations by family. Efforts to continue Pringgasela woven fabric from local authorities and Karang Taruna they want to make a hall or warehouse of woven fabric, for the youth of Peringgasela learn about woven fabrics. It aims to preserve the woven fabric and have economic value. The continuity of a good and effective strategy builder to continue to maintain the existence of the craft business, so that traditional Woven fabric crafts still require improvement, especially in terms of marketing because one or two people still control marketing. Marketers kain weaving is done by people who come to buy and then sell other areas.

Lombok Timur regency, Pringgasela is one of the villages in the Lombok Timur with approximately 420 weavers, especially in the hamlet of Hut Daye (Juniati, 2020). Woven fabric from Peringgasela Village is one of the national cultures with its uniqueness taught for generations, all materials from nature, even for colouring materials, and use materials from nature (Kartika, Ruskana and Fauzi, 2018). Pringgasela woven fabric has been around for generations, developed from generation to generation by maintaining traditional weaving methods. Weaving cloth has become one of the traditions carried out by the community in Pringgasela Village.

4. Conclusions

Weaving produced by locals in Peringgasela Village Subdistrict, Lombok Timur Regency is one of the traditional crafts that have long existed and is widely famous. Pringgasela Weaving has a distinctive feature, ranging from pickling or using materials manufacturing tools to manufacturing. The use of Weaving materials and the process of dyeing is a natural basis, although there is an improvement technique to the machine. In addition, Weaving has a philosophical meaning inspired by local wisdom in support of local cultural preservation. In the process of selling and developing industries that include this home industry still have a lot of inhibition in reaching the market or many consumers. The right way to formulate a strategy is by knowing the competitive advantage following the internal and external (SWOT) environment of the business itself. Nowadays, many who create blog websites and create social media accounts to market or promote their products make it easier and more effective. Today, millennials are more interested in online shopping than stores or other shopping centres.

The barriers for selling the products lead to the knowledge of process making, which is the deficit of marketing skills. Therefore, there needs to be education (direction) and promotion carried out vociferously by the community, actors, and even the government so that the turnover of sales results can be smooth and does not make this woven fabric industry suspended. In addition, because Pringgasela woven fabric which is one of the cultural tourism in Lombok Timur, must still be maintained and preserved so that it can become an icon and introduced to the next generation to be a

silent witness that the woven fabric of Pringgasela is an intangible heritage owned by the island of Lombok, especially East Lombok.

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