

CULTURAL HERITAGE PRESERVATION: THE ART OF TRADITIONAL WEAVING IS APPLIED NOT ONLY IN CLOTHING**Nieta Hidayani**

Universitas Azzahra

nietahidayani9@gmail.com

KeywordsTraditional weaving,
cultural heritage,
utilization, economic
benefits**Abstract**

Traditional weaving has long been an integral part of Indonesia's cultural heritage. However, over the years, this art form has not only been used to make traditional clothing. However, it has also been applied in various other fields. This research aims to understand the history and cultural context of the art of weaving, examine the techniques and materials used, encourage sustainable use, bridge between generations, and identify threats and challenges facing the preservation of traditional weaving arts. The method used in this research is qualitative research, where the author observes local weavers at Penenun. The ages of these weavers range from teenagers to adults. This is then continued with a study of social theory and a literacy study of related phenomena regarding traditional weaving arts which are applied not only to clothing as part of efforts to preserve the nation's cultural heritage. This article analyzes how weaving can be applied in various fields, such as decorative arts, interior design and other products. This shows the flexibility and relevance of weaving in a modern context. The conclusion of this article reflects hope for the future of traditional weaving arts.

Corresponding Author: Nieta HidayaniE-mail: nietahidayani9@gmail.com**INTRODUCTION**

Traditional Indonesian weaving arts have been an inseparable part of the rich culture of the archipelago for centuries and an integral part of the lives of Indonesian people (Sitanggang et al., 2023). In several pieces of literature, both books and journals, it is revealed that weaving has existed in Indonesia since prehistoric times, and evidence shows that the practice of weaving cloth has existed for thousands of years.

Weaving in Indonesia is found as woven cloth artifacts from archaeological sites such as Liang Bua in Flores and Tiger Cave in Sumatra. Traditional woven fabrics from Indonesia have also been found at archaeological sites in the archipelago. These can be traced back to the megalithic era, the Bronze Age, and the Iron Age.

Each region in Indonesia also has its unique weaving styles and patterns. Various references make it clear (Skott, 2018). Examples include songket cloth from Sumatra woven with gold or silver thread, producing beautiful and luxurious cloth. Traditional Sasak weaving in Lombok uses distinctive techniques such as songket. In contrast, traditional Balinese woven cloth is known for its bright colors and cheerful motifs.

Traditional weaving reflects Indonesian people's natural beauty, cultural identity, and creativity. However, over the years, the art of weaving has not only become part of fashion traditions. However, it has also been applied in various other contexts.

Apart from that, weaving also has an ikat technique. One type of weaving that is famous in Indonesia is ikat. Ikat is a technique that involves tying and dyeing threads before weaving, resulting in unique and intricate patterns. Several regions in Indonesia that are famous for their ikat weaving are East Nusa Tenggara (such as Flores and Sumba ikat weaving), Southeast Sulawesi (such as Toraja ikat weaving), and Sumba Island (such as Sumba ikat weaving).

Thus, the richness of Indonesia's various weaving cultures is so great that there is no doubt that weaving is a precious and unique cultural heritage for Indonesia. Therefore, weaving in Indonesia is not just an art and craft but also an essential part of the cultural identity of the local community.

Apart from cloth, Indonesian weaving also includes various types of products such as mats, shawls, bags, and many more. Each region in Indonesia has its own unique weaving, with different techniques, motifs and materials. For example, ikat weaving from East Nusa Tenggara is famous for its intricate motifs and bright colors, while songket woven cloth from Sumatra brings beauty with the addition of gold or silver thread. Weaving also has an important role in the daily lives of Indonesian people, both as traditional clothing, household equipment and as a trade product. Thus, weaving not only reflects the beauty of art and skill, but is also a symbol of cultural richness and local identity that is priceless for Indonesia.

Research on preserving cultural heritage in the context of traditional weaving arts which is not only applied in clothing has several important benefits and objectives. Benefits include maintaining cultural identity, developing local economies, maintaining traditional skills, advancing education, and forming collaborative networks. The aim is to understand the history and cultural context of the art of weaving, study the techniques and materials used, promote sustainable use, bridge between generations, and identify threats and challenges facing the sustainability of traditional weaving arts. Thus, this research not only provides in-depth insight into the traditional art of weaving but also strengthens efforts to preserve and develop it for the future.

RESEARCH METHODS

The method used in this research is qualitative research, in which the author observes local weavers at the Penenun. These weavers range in age from teenagers to adults. This is then continued with social theory studies and literacy studies of related phenomena regarding the traditional weaving art applied not only in clothing as part of efforts to preserve the nation's cultural heritage.

RESULTS AND DISCUSSION

Social structure analysis reveals how individual roles in weaving practices are divided and distributed in society (Sobel, 2013). This social structure can also influence aspects such as the division of labor and social status. Thus, the development of traditional weaving arts outside of clothing is analyzed more profoundly, and it is revealed that there is a connection to three things, including:

Interior Decoration

The traditional art of weaving has been applied successfully in interior decoration. This interior decoration refers to using traditional woven products in interior spaces, such as homes, offices, restaurants, or other public places.

This also includes harmonizing visual elements, furniture, colors, textures, and accessories in an interior space to create an environment that is aesthetic, functional, and in accordance with the needs of the occupants (Jones, 2021).

Many people use weaving in traditional and modern homes as wall decorations, tablecloths, and pillows. The traditional Indonesian art of weaving has found wide application in interior decoration, with products such as woven wall coverings, tablecloths, and pillows becoming popular for those looking to bring a touch of traditional culture and aesthetics into their living spaces.

This not only adds an aesthetic touch but also maintains cultural continuity. Thus, traditional weaving art is used in interior decoration as a decorative element that enriches the aesthetics and culture of interior spaces.

Creative Industries

The traditional art of weaving has inspired many designers and creative artists. Products like bags, accessories, and jewelry have been made using traditional weaving techniques (Khair, 2021). This opens up new opportunities for artisans and creates a broader market. This becomes a creative industry that involves creative processes in

generating economic value, innovation, and cultural expression. In the context of the creative industry, this can include weaving techniques, motifs, and materials in products that are not directly related to traditional fashion, such as bags, jewelry, or decorative items.

Using traditional weaving arts in Indonesia's creative industry has opened up new opportunities for local designers and artists. Products such as woven bags, jewelry, and decorative items incorporating traditional weaving techniques and motifs have gained recognition globally, creating economic value and promoting cultural heritage (Liliweri, 2021).

All this also makes it clear that traditional weaving arts have been applied in creative industries, creating products that combine traditional cultural values with contemporary innovation. The art of weaving in the creative industry impacts the economy and culture.

Supporting the Local Economy

Despite the increasing use of weaving in various contexts, traditional weaving production remains a significant source of income for many local communities. This positively impacts the local economy and strengthens their economic independence. In this way, it can support the local economy.

Local economic supporters in traditional weaving arts refer to individuals, groups, or entities actively supporting the traditional weaving industry in a particular area or community. They play a role in promoting, preserving, and developing traditional weaving arts in various ways.

So, local economic supporters play an essential role in supporting the development of local weaving arts. They help preserve cultural heritage and traditional weaving skills while creating economic opportunities for the communities involved (Marhadi et al., 2023).

To support the local economy, promoting traditional weaving arts can be an essential asset in sustainable tourism. Local economic supporters collaborate with the tourism sector to promote traditional weaving as a profitable cultural attraction for tourists (Jung et al., 2020).

A partnership has also been established with the fashion industry, which increasingly recognizes the value of traditional weaving arts in its designs. So, local economic supporters play a role in helping traditional weavers collaborate with fashion designers to create innovative products and market them widely (Samuel et al., 2022).

Local economic supporters have a crucial role in ensuring the continuity of traditional weaving arts, elevating the dignity of local communities, and encouraging sustainable economic growth in the context of arts and culture.

Social, Cultural, And Economic Values In Partnership With The Fashion Industry

Partnership with the fashion industry in the context of traditional weaving arts refers to collaboration between traditional weaving artisans and stakeholders in the fashion industry. This is to create products that combine traditional woven elements with relevant modern designs. Simultaneously, this attempts to incorporate traditional weaving arts into the broader fashion market. So woven fabrics originating from all regions of Indonesia, as I have explored, are an inspiration, and this is also the main inspiration for Indonesia Fashion Week. One is a typical woven cloth from Central Sulawesi, Donggala, which I created in a fashion show with the theme Tenoen Etnik (Okriani, 2022).

There are eight essential aspects to this partnership, including:

a. Combination of Tradition and Innovation

The combination of Tradition and Innovation is a concept that refers to efforts to combine cultural or traditional elements with new or modern elements to create something new and relevant. Matter. This is also supported by the Association of Indonesian Modest Fashion Designers (IMFD) (Riswanto et al., 2023).

In traditional weaving arts, this means combining traditional weaving techniques, motifs, or skills with innovative designs and ideas so that the resulting products have aesthetic value and broader use.

Aspects related to the combination of tradition and innovation in weaving include, among others.

1. **Use of Traditional Techniques:** Weaving skills and techniques passed down from generation to generation form the basis of woven products. It includes weaving methods, natural coloring, and traditional motifs.
2. **Modern Design:** Modern or contemporary designs are used to design woven products. This may include using brighter colors, more modern shapes, or combining traditional motifs with new design elements.
3. **Material Innovation:** The use of new materials or combining traditional materials with modern materials, such as synthetic fibers or other fabrics, to create different textures or interesting visual effects.
4. **Creativity in Motifs:** Adding new motifs or variations on traditional motifs to create more exciting and different designs.
5. **Enhanced Functionality:** Woven products may be altered or enhanced in function to suit better contemporary needs, such as clothing, accessories, or household items.
6. **Cultural Expression and Identity:** The combination of tradition and innovation allows artists and craftspeople to depict their cultural identity while exploring more modern art forms.

All of this is a combination of tradition and innovation in traditional weaving, including making clothes using traditional weaving techniques. However, this is with modern designs, creating accessories with traditional motifs applied to contemporary materials or combining traditional weaves with digital technology to create unique patterns.

b. Maintenance of Cultural Heritage

The combination of tradition and innovation is the primary rationale for work to preserve cultural heritage. This refers to actions to maintain, preserve, and care for cultural elements with significant historical, artistic, or identity value for a community, group, or society. In this context, on one occasion, Cinere Bellevue Mall held an ethnic fashion exhibition with the theme Indonesian Ethnic Charm. This fashion show involved 70 well-known Indonesian ethnic designers who are members of the Indonesian Ethnic Designer Community (KDEI) from 15 provinces in Indonesia. This ethnic fashion exhibition was held to highlight the heritage of Indonesian fabrics (Kustiyah, 2017).

Efforts are made to pass on aspects of this culture from generation to generation, and this is an effort to protect and maintain this cultural heritage so that future generations can enjoy it. Thus, maintaining cultural heritage is essential in maintaining a society's identity and cultural roots. This is an effort to ensure that traditional knowledge, skills, and values are inherited adequately to be passed on to future generations (Berger et al., 2020).

Therefore, cultural heritage maintenance involves preserving physical objects, documents, and cultural practices vulnerable to damage, alteration, or loss of valuable cultural information. This attempts to avoid losing a valuable part of human history (Berger et al., 2020).

Not only that, maintaining cultural heritage can also play a role in education. This allows the younger generation to understand their history, values, and cultural identity, which is essential in developing their personality and perspective (López et al., nd).

Also related to generations, one of the main goals of maintaining cultural heritage is to bridge the gap between generations. This creates opportunities for traditional knowledge and skills to be transmitted from parents to their children and grandchildren (Pangmulgwan, nd). Meanwhile, with sustainable development, maintaining cultural heritage has a vital role in the sustainable development of an area. This creates economic opportunities, increases tourism attractiveness, and strengthens cultural identity that can motivate and unite local communities (Torres-Delgado & Palomeque, 2014).

c. Additional Income for Weavers

This partnership can provide an additional source of income for traditional weaving communities. They can sell their weaves at better prices in more expensive fashion products. So, selling traditional woven products in local and international markets creates sustainable economic income for artisans and producers.

From there, there was local economic support, which significantly developed traditional weaving arts in Indonesia. So collaborative programs between local businesses and craftsmen in marketing traditional woven products also provide significant economic benefits for local communities (Saputri, 2020).

This economic support increases people's income, strengthens the sustainability of traditional weaving arts practices, and preserves Indonesia's rich cultural heritage (Ulfa et al., 2023). So, from there, there was an increase in welfare for local communities involved in the art of weaving. This involves various initiatives, such as increasing the income of weaving artisans, providing skills training, promoting the marketing of local products, and maintaining and strengthening traditional cultural aspects of weaving arts. This increase in well-being contributes to improving local communities' quality of life and sustainability.

In the context of traditional weaving arts in Indonesia, improving the welfare of local communities has become a priority in efforts to preserve and develop this practice. Government programs aimed at increasing the income of weaving artisans through skills training, support in marketing local products, and opening access to new markets have succeeded in improving the economic welfare of local communities.

In addition, cultural preservation efforts such as training young artisans in traditional weaving techniques and documenting local cultural heritage have also played an essential role in maintaining cultural identity and improving the social welfare of communities. Increasing community welfare through traditional weaving arts creates a broad positive impact on the daily lives of local communities (Sari et al., 2020).

Traditional weaving production supports local supply chains, including the provision of raw materials such as yarn and dyes and other activities such as processing and marketing of woven products. Thus, weaving provides jobs and livelihoods for traditional artisans, which can influence unemployment and poverty levels in these communities.

d. Market Improvement

Market growth is a common goal in business and marketing, as market growth can generate additional revenue, increase market share, and create opportunities for continued business development. Efforts to improve markets often involve in-depth market analysis, effective marketing strategies, and responding to consumer preferences and behavior changes.

First, in-depth market analysis is essential. This involves understanding market trends, consumer demand, and local and international preferences. This analysis can provide valuable insight into market needs and potential business opportunities.

Second, an effective marketing strategy is the key to increasing market penetration. This includes the use of social media, exhibitions, product promotions, and collaboration with local and online shops or boutiques. A good marketing strategy can help increase consumer awareness about woven products and open the door to more sales opportunities.

Furthermore, responding to consumer preferences and changing behavior is critical. The availability to adapt to changing fashion trends, color tastes and design preferences will help maintain the relevance of woven products in an ever-changing market. This can involve developing new collections that match current trends, as well as listening to consumer feedback to continually improve product quality and sustainability.

This is important because fashion products with traditional woven elements often have broader market appeal. This can help introduce the traditional art of

weaving to a larger audience. This can be achieved through various marketing strategies, product development, and other steps to make the product more attractive to consumers and reach a wider audience.

Thus, there must be a marketing strategy to increase the market because increasing the market is a common goal in marketing strategy. This involves identifying market segments that have yet to be fully exploited and developing appropriate marketing strategies to reach potential customers in those segments (Kotler & Keller, 2016).

Apart from that, one effective way to increase the market is through product innovation. By presenting new products or improving existing products, companies can attract the attention of a broader range of consumers and expand their market share (Nambisan et al., 2019). There must also be market improvements that include expansion into global markets. Due to their popularity, companies looking to grow significantly often look for opportunities outside their domestic market to reach a larger international audience (Kotabe & Helsen, 2022).

Moreover, digital marketing must be addressed over time to increase the market. Ryan Deiss and Russ Henneberry said, "In the digital era, online marketing and social media play an important role in increasing the market. Reaching an audience online can open new opportunities for business growth (Deiss & Henneberry, 2020) ." This must also be accompanied by product development. The key to increasing the market is developing products or services that meet customer needs and desires. This involves a good understanding of the market and the ability to adapt products to demand (Kotler & Keller, 2016).

e. Strengthening Local Identity

Strengthening local identity in the context of partnerships with the fashion industry in traditional weaving arts refers to efforts to strengthen and celebrate the cultural elements and identity typical of a particular region or community through the design and production of clothing or fashion products. Strengthening local identity through the fashion industry effectively promotes and preserves a region's cultural heritage. This pays tribute to cultural uniqueness while creating economic opportunities for the communities involved (Choi et al., 2021).

It involves using traditional motifs, techniques, or materials to create products that reflect local culture's richness and help preserve unique cultural heritage. The fashion industry can act as a medium to celebrate local identity. Designers can use local cultural elements such as traditional weaving, distinctive colors, or unique motifs to create products that reflect the community's identity (Hur & Cassidy, 2019).

At the same time, it also strengthens partnerships with local designers. Moreover, this is important because partnerships between traditional weavers and local designers are essential in strengthening local identity. Designers can work with weavers to create fashion products that combine traditional craftsmanship with contemporary elements (Butler, 2015).

Apart from that, it also has the impact of strengthening identity on tourism: Thus, traditionally, strengthening local identity can increase tourist attraction. Tourists are often attracted to fashion products that reflect local culture, which can benefit those communities economically (Garcia, 2018).

It also includes that strengthening local identity in the fashion industry is a solid approach to supporting cultural heritage, increasing a sense of community pride, and creating products with high aesthetic and cultural value. In the context of traditional weaving arts, this also helps preserve valuable traditional weaving techniques and skills. Through traditional fashion, the younger generation can learn about a region's cultural identity and history. Strengthening local identity also includes education and awareness about cultural heritage (Mora et al., 2014).

f. Opportunities for Creative Collaboration

Opportunities for Creative Collaboration of traditional weaving arts into the broader fashion market" refers to the possibility of integrating traditional weaving arts

into the fashion industry innovatively and collaboratively. This involves combining cultural and traditional elements in modern fashion works.

Collaborations between fashion designers and traditional textile artisans open the door to incredible creative collaboration opportunities. Integrating traditional weaving arts into contemporary fashion design effectively expands the market and appreciates cultural heritage (Myllyviita, 2015).

Opportunities for creative collaboration of traditional weaving arts into the broader fashion market must continue to be intensified. So, combining the richness of traditional weaving arts into the world of modern fashion through mutually beneficial collaboration between designers, artisans, and other stakeholders is created well. This creates attractive fashion products and supports the preservation of cultural heritage and the local economy.

g. education and training

Education and training in the context of partnerships with the fashion industry in the art of traditional weaving is an effort to provide knowledge, skills, and education to individuals, especially traditional weavers, fashion designers, and the younger generation, to understand, apply, and develop the art of traditional weaving.

It covers various aspects, such as teaching weaving techniques, modern design, business management, and marketing. Thus, education and training are essential to maintaining the continuity of traditional weaving arts. Traditional weavers can improve their skills through training, while the younger generation can learn to carry on this cultural heritage (Myllyviita, 2015).

Apart from that, providing education. The education in question may include education about weaving techniques. Therefore, education about traditional weaving techniques is the first step in preserving this art. Of course, this involves transferring knowledge and skills from experienced weavers to the younger generation interested in this field. In this case, there is also training, in this case training in modern design. Thus, a modern approach to the traditional art of weaving requires appropriate design training. This helps weavers create products that suit current fashion trends and appeal to the market (Mora et al., 2014).

Also, including education in business management is essential in increasing the marketing and sales of traditional woven products. This involves aspects such as stock management, pricing, and marketing strategies. So, understanding promotion and marketing can help traditional weavers understand how to market their products locally and internationally to reach a wider audience (Hidayati, 2023).

Education and training in the traditional art of weaving are ways to support the growth and sustainability of this art and help local communities exploit the economic potential of the fashion industry. Through training, traditional weavers can develop their skills. At the same time, the younger generation can get involved in preserving cultural heritage and carrying traditional weaving traditions into the future.

The prospects for traditional weaving art today and in the future are promising. This can be realized if it is managed well and fully supported by six factors, including:

1. Increased Global Popularity

Increasing global popularity is a phenomenon where traditional weaving arts, or other cultural arts, become better known and appreciated by people worldwide. This is due to several critical factors, including globalization, technological advances, and increasing interest in cultural heritage.

The current era allows easier access to various cultures and traditions from all over the world. This means that more people from various backgrounds can be exposed to the traditional art of weaving and share it through a global platform. Advances in technology, especially the internet and social media, have facilitated information sharing and promoted culture more widely. This allows traditional weaving artists to market their work globally, attracting the attention of international collectors, customers, and weaving art enthusiasts.

In the future, increasing global popularity has the potential to bring significant benefits to the traditional art of weaving. This can increase demand for traditional woven products, open up new business opportunities, and support the preservation of cultural heritage. Additionally, with support from international organizations and governments increasingly recognizing the importance of cultural preservation, the traditional art of weaving may receive more attention and support in skills development, promotion, and legal protection. With good management and adaptation to global trends, traditional weaving arts can continue to develop and play an essential role in the creative economy and preservation of cultural heritage.

2. Use in Modern Design

The traditional art of weaving can continue to be used in modern designs, whether in clothing, jewelry, furniture, or accessories. This creates collaboration opportunities between traditional artisans and contemporary designers, producing products that combine cultural values and innovation.

Therefore, its use in modern design refers to integrating traditional weaving arts in a modern design context. This covers a wide range of products and applications. It involves using motifs, techniques, and materials from traditional weaving arts in the design of products, such as clothing, interior decoration, furniture, fine art, and other products. All of this is in line with contemporary design trends and preferences. This can mean directly using traditional woven motifs on products or even taking inspiration from elements of woven art to create unique and modern designs.

The use of traditional weaving arts in modern designs provides an opportunity to present a touch of culture and heritage in products that are more relevant to today's times. It also promotes the preservation of traditional weaving arts by creating a broader market and increasing appreciation for the skills of traditional artisans. Along with the proper support, the use of weaving arts in modern design can enrich the world of design, create unique and culturally valuable works, and, at the same time, provide economic benefits to traditional weaving arts communities.

3. Cultural Tourism

Traditional weaving arts can be an attraction for cultural tourism in Indonesia. Increasing awareness of cultural values and traditional arts can invite tourists to experience weaving production directly, participate in workshops, and purchase woven products. Thus, cultural tourism is a phenomenon where tourists visit an area or place with the main aim of experiencing and understanding the cultural heritage, traditions, and creative expressions of the local community. This includes experiences such as visiting historical sites, participating in cultural festivals, watching traditional arts performances, or purchasing locally handcrafted goods.

Cultural tourism provides opportunities to interact with local culture, experience cultural diversity, and support the preservation of cultural heritage that is important to the identity of a community or country. Cultural tourism can also provide economic benefits, such as additional income for local communities by selling cultural products and tourism services. In the present and future, cultural tourism has great potential to improve the prospects of traditional weaving arts. Tourists interested in local art, culture, and heritage often seek out traditional woven products as keepsakes or treasured items to take home. This can create a stable and sustainable market for traditional weaving artisans, encourage local economic growth, and motivate the preservation of traditional skills. Support from governments and tourism organizations that promote cultural heritage can also help integrate traditional weaving arts into broader tourism experiences, increase appreciation of these arts, and stimulate the growth of the weaving arts industry on a larger scale.

4. Local Community Empowerment

Traditional weaving arts also have great potential for the economic empowerment of local communities. Skills training, market promotion, and access to larger sales channels can help improve the lives of traditional craftspeople. So, local community empowerment refers to efforts to increase local communities'

independence, knowledge, skills, and resources. In the context of traditional weaving arts, empowering local communities means providing support and training to traditional weaving artisans and artists. This is so they can develop their skills, understand the cultural value behind their work, and have more control over the production and marketing of their products. It also involves providing access to broader markets, business opportunities, and the resources necessary to improve the economic well-being of those communities.

Local Community Empowerment has a significant positive impact in the context of traditional weaving arts. This helps local weavers and artists maintain their traditions while generating a decent income. It can also improve the self-esteem and identity of communities, as they can maintain their cultural heritage and produce appreciated works of art. With the proper support from governments, non-governmental organizations, and other partners, empowering local communities can be one of the main factors in ensuring the continuity of traditional weaving arts in the present and future while improving the quality of life for artisans and artists.

5. Cultural Heritage Preservation

Indonesia can preserve its rich and diverse cultural heritage by maintaining and supporting the traditional art of weaving. Cultural preservation and education projects can ensure that future generations will continue to appreciate and inherit these traditions.

Cultural heritage preservation is thus an effort to preserve, maintain, and promote cultural elements that have high historical, artistic, and traditional value in a society or country. Cultural Heritage Conservation aims to keep this cultural wealth alive and relevant in the current context so that it can be passed on to future generations. It also involves documentation, development of educational programs, promotion, and legal protection to protect cultural heritage from threats such as modernization, globalization, or physical damage.

In traditional weaving arts, cultural heritage preservation refers to efforts to maintain and appreciate traditional skills, techniques, and motifs used in the weaving process. This includes supporting traditional weaving artisans and artists, documenting weaving methods and history, and promoting the use and appreciation of woven works in society. Preserving cultural heritage not only helps keep the art of weaving alive. However, it also ensures that cultural values and related knowledge remain and can be passed on to future generations, creating strong ties between the present and the future through art and cultural heritage.

6. Technological Innovation

Using modern technology in traditional weaving production can also open up new opportunities. For example, efficient looms or online marketing can help increase productivity and market reach. So, technological innovation refers to using the latest technological developments to improve the production, promotion, and distribution of traditional weaving arts and to develop new ways of combining traditional elements with modern aspects.

In traditional weaving arts, technological innovation can include modern weaving machines that speed up the production process without sacrificing quality and the use of information and communication technology for marketing and selling products online. This can also include computer design to create new and exciting woven motifs, which can be implemented traditionally.

Technological innovation can increase the efficiency and competitiveness of traditional weaving arts and open the door to a broader global market. With better access to e-commerce platforms and social media, traditional weaving artisans and artists can promote their products to a broader audience worldwide. Thus, technological innovation is essential in maintaining and advancing traditional weaving arts in the contemporary era, enabling this art to remain relevant and sustainable in the present and future.

CONCLUSION

Art is not only limited to clothing. This article analyzes how weaving can be applied in various fields, such as decorative arts, interior design, and other products. This shows the flexibility and relevance of weaving in a modern context. The conclusion of this article reflects hope for the future of traditional weaving arts. With proper care, a sustainable approach, and collaborative efforts, the traditional art of weaving can remain alive and relevant in modern culture. The challenges faced in preserving traditional weaving arts are also discussed. Globalization, changing lifestyles, and lack of support may threaten the survival of this weaving art. Therefore, conservation measures and support from various parties are essential. Overall, the importance of traditional weaving arts as an integral part of cultural heritage shows that with an excellent social approach, weaving arts can continue to develop and be applied in various aspects of people's lives.

REFERENCE

- Berger, S., Dicks, B., & Fontaine, M. (2020). 'Community': a useful concept in heritage studies? *International Journal of Heritage Studies*, 26(4), 325–351.
- Butler, R. (2015). The evolution of tourism and tourism research. *Tourism Recreation Research*, 40(1), 16–27.
- Choi, Y., Yang, Y.-J., & Sohn, H.-G. (2021). Resilient cultural heritage through digital cultural heritage cube: Two cases in South Korea. *Journal of Cultural Heritage*, 48, 36–44.
- Deiss, R., & Henneberry, R. (2020). *Digital marketing for dummies*. John Wiley & Sons.
- Garcia, L. N. (2018). The centre of the periphery in fashion studies: First questions. *International Journal of Fashion Studies*, 5(1), 95–110.
- Hidayati, N. (2023). *Upaya pemberdayaan masyarakat penenun Sukarara Kecamatan Jonggat Kabupaten Lombok Tengah dalam meningkatkan perekonomian keluarga melalui pengelolaan modal usaha, tenaga kerja, dan promosi*. UIN Mataram.
- Hur, E., & Cassidy, T. (2019). Perceptions and attitudes towards sustainable fashion design: challenges and opportunities for implementing sustainability in fashion. *International Journal of Fashion Design, Technology and Education*, 12(2), 208–217.
- Jones, L. M. (2021). *Beginnings of interior environments*. John Wiley & Sons.
- Jung, J., Kim, S. J., & Kim, K. H. (2020). Sustainable marketing activities of traditional fashion market and brand loyalty. *Journal of Business Research*, 120, 294–301.
- Khaire, M. (2021). Entrepreneurship by design: The construction of meanings and markets for cultural craft goods. In *Culture, Innovation and Entrepreneurship* (pp. 13–32). Routledge.
- Kotabe, M. M., & Helsen, K. (2022). *Global marketing management*. John Wiley & Sons.
- Kotler, P., & Keller, K. L. (2016). Marketing management (15th global ed.). *England: Pearson*, 803–829.
- Kustiyah, I. E. (2017). Batik sebagai identitas kultural bangsa Indonesia di era globalisasi. *None*, 30(52), 62476.

- Liliweri, A. (2021). *Makna Seni dan Kesenian: Seri Pengantar Studi Kebudayaan*. Nusamedia.
- López, M. F. B., Virto, N. R., Manzano, J. A., & Garcia-Madariaga, J. (n.d.). *Journal of Cultural Heritage Management and Sustainable Development*.
- Marhadi, A., Ashmarita, A., Samsul, S., Sofian, N. I., & Keke, A. (2023). Penguatan Identitas Budaya Lokal Melalui Pelestarian Dan Pengembangan Industri Tenun Masyarakat Muna Di Desa Masalili Kabupaten Muna. *Harmoni: Jurnal Pengabdian Kepada Masyarakat*, 1(2), 79–87.
- Mora, E., Rocamora, A., & Volonté, P. (2014). The internationalization of fashion studies: Rethinking the peer-reviewing process. *International Journal of Fashion Studies*, 1(1), 3–17.
- Myllyviita, K. L. T. (2015). *Journal of Cultural Heritage Management and Sustainable Development*. *Development*, 5(3), 290–318.
- Nambisan, S., Wright, M., & Feldman, M. (2019). The digital transformation of innovation and entrepreneurship: Progress, challenges and key themes. *Research Policy*, 48(8), 103773.
- Okriani, I. (2022). *Komunikasi dalam mempertahankan eksistensi alunan budaya Desa Pringgasla Kecamatan Pringgasela Kabupaten Lombok Timur*. UIN Mataram.
- Pangmulgwan, K. M. (n.d.). *International journal of intangible heritage*.
- Riswanto, A., Zafar, T. S., Sunijati, E., Harto, B., Boari, Y., Astaman, P., Dassir, M., & Hikmah, A. N. (2023). *Ekonomi Kreatif: Inovasi, Peluang, dan Tantangan Ekonomi Kreatif di Indonesia*. PT. Sonpedia Publishing Indonesia.
- Saputri, O. B. (2020). Pemetaan potensi indonesia sebagai pusat industri halal dunia. *Jurnal Masharif Al-Syariah: Jurnal Ekonomi Dan Perbankan Syariah*, 5(2).
- Sari, C. N. P., Jumiati, A., & Muslihatinningsih, F. (2020). Analisis pengaruh inflasi dan investasi terhadap pertumbuhan ekonomi dan kesejahteraan masyarakat di pulau jawa tahun 2006-2016. *Jurnal Ekuilibrium*, 3(1), 46–60.
- Sitanggang, H., Fatonah, F., Nurhayati, N., Pardede, Y., & Defrianti, D. (2023). Peranan Adat Melayu dalam Membangun Identitas Budaya. *Prosiding Seminar Nasional Humaniora*, 3, 16–25.
- Skott, C. (2018). Europe and the Malay world. In *Interpreting Diversity: Europe and the Malay World* (pp. 13–24). Routledge.
- Sobel, M. E. (2013). *Lifestyle and social structure: Concepts, definitions, analyses*. Elsevier.
- Torres-Delgado, A., & Palomeque, F. L. (2014). Measuring sustainable tourism at the municipal level. *Annals of Tourism Research*, 49, 122–137.
- Ulfa, S., br Sinulingga, T. E., & Sinulingga, J. (2023). Kain Tenun Tradisional: Warisan Budaya dan Industri Kreatif. *Jurnal Pendidikan Tambusai*, 7(3), 29709–29715.