



BALI JOURNAL OF HOSPITALITY, TOURISM AND CULTURE RESEARCH

Journal Homepage: www.baliacademicpublishing.com

The Stagnation of Weaving Artisans: Uncovering the Causes of Minimal Youth Involvement in Loyok

Hilmiyatun^{1*}, Baiq Gina Haqiqah², Zainul Arifin³, Alia Ramadani⁴, Aldi Zuniardi⁵, Napiza Janhurrahmi⁶

University of Hamzanwadi, East Nusa Tenggara, Indonesia^{1,2,3,4,5,6}

himiya@hamzanwadi.ac.id¹, Baiqgina03@gmail.com², Za8955855@gmail.com³,

Ramadania00@gmail.com⁴, Aldijuniardi2@gmail.com⁵, napizajanhurrahmi@gmail.com⁶

Correspondent Author: himiya@hamzanwadi.ac.id

ABSTRACT

This study aims to analyse the factors causing the weakening of bamboo weaving artisan regeneration in Loyok Village, Sikur Subdistrict, East Lombok Regency, and its implications for the sustainability of the local culture-based creative economy. The study uses a qualitative approach with a descriptive type. Informants were selected purposively, including senior craftsmen, young craftsmen, young non-craftsmen, Village-Owned Legal Entity administrators, and village officials. Data were collected through semi-structured interviews, observation, and documentation, then analysed using the Miles and Huberman model through the stages of data reduction, data presentation, and conclusion drawing, and tested for validity using trustworthiness criteria. The results showed that the weakening of artisan regeneration was influenced by several main factors, namely: shifts in socio-cultural values that made the artisan profession no longer prestigious; low motivation among the younger generation, who were more interested in modern jobs with a fixed salary; economic barriers in the form of unstable income, rising raw material prices, limited capital, and narrow market access; and institutional support that is not yet sustainable. On the other hand, technological innovation and digital marketing are beginning to open up new opportunities for young artisans, although they are still constrained by a digital skills gap. This study emphasises the need for a comprehensive strategy that integrates economic strengthening, design innovation, digital marketing, and strengthening the role of village institutions to support the regeneration of artisans in Loyok Village.

ARTICLE HISTORY

Sent 10-October-2025

Accepted 16-October-2025

Approved 11-November-2025

Published 01-December-2025

KEYWORDS

Regeneration of craftsmen, bamboo weaving, creative economy, motivation of the younger generation, towards the sustainability of local culture

1. Introduction

The creative economy grounded in local culture serves as a crucial pillar of regional development, particularly in areas endowed with rich traditions and intergenerationally transmitted artisanal skills (Sanuri, 2020). Loyok Village in East Lombok Regency exemplifies this, having long been established as a centre for bamboo and rattan weaving. These crafts constitute not only significant cultural products but also a primary source of livelihood for much of the community. However, the past decade has witnessed a marked decline in the number of active artisans. A prominent issue is the weakening of

CONTACT Language Assistance ✉ bjhtcr@balilanguageassistance.com

©2025 The Author(s). Published by Bali Journal of Hospitality, Tourism and Culture Research

Open Access article distributed in terms of Creative Commons Attribute License (CC BY 4.0) <https://creativecommons.org/licenses/by/4.0/>

intergenerational succession, characterised by a distinct lack of interest among the younger generation in pursuing craftwork as a profession (Yuliarmi & Marhaeni, 2020). This decline poses a dual threat: it jeopardises the continuity of the weaving tradition itself and undermines the sustainability of the local wisdom-based creative economy.

From a social perspective, the artisan profession holds a distinctive status within Loyok's traditional society, with weaving skills representing a core component of cultural identity inherited across generations. Yet, shifting lifestyles, technological advancement, and the forces of modernisation have substantially altered youth perceptions of local heritage. Craftsmanship is increasingly viewed as irrelevant in an increasingly digital age and is perceived as less financially promising than employment in the formal sector (Suharson, 2024). This is evidenced by the tendency of young people to seek work in urban centres, within the modern tourism industry, or as migrant labourers outside the region (Qudrotulloh et al., 2022). Such an occupational shift signals a transformation in social values and life aspirations that directly erodes the pipeline for traditional artisan regeneration.

Psychologically, an individual's vocational interest is profoundly shaped by intrinsic motivation, pride in local identity, and the perceived prospects of a given career (Koa & Mutia, 2021). The youth in Loyok Village often experience a conflict between preserving tradition and attaining contemporary social prestige. Their needs for recognition, financial stability, and creative expression aligned with modern trends are paramount. When the artisan profession is perceived as incapable of fulfilling these psychological requirements, motivation to sustain the tradition diminishes (Sánchez-Medina et al., 2023). Furthermore, a lack of social recognition for artisans undermines youth confidence in the viability of local crafts as a valuable career path.

Economically, the weak regeneration of artisans is compounded by a suboptimal marketing structure, income instability, and limited access to product and technological innovation (Rukmana et al., 2025). Reliance on local markets and a lack of digital engagement hinder the competitiveness of woven products in contemporary markets. In reality, the potential of Loyok's crafts is considerable if developed through design innovation, strategic branding, and e-commerce integration. The opportunity to generate higher economic value should, in theory, incentivise artisan succession, yet this potential remains largely untapped (Suharson, 2024). The absence of a sustainable and profitable business model reinforces the perception that this traditional profession lacks a promising future (Sembiring et al., 2020).

Consequently, the low interest among the younger generation in becoming weavers in Loyok Village is a multidimensional issue. Interlinked social, psychological, and economic factors, alongside weaknesses in educational support and policy frameworks, present the principal challenges to sustaining the weaving tradition (Zazilah & Mecha, 2021). This research is therefore vital to undertake an in-depth analysis of the causes underpinning the decline in artisan regeneration. Its aim is to formulate integrated strategies that simultaneously preserve cultural heritage and strengthen the local culture-based creative economy (Prasista et al., 2020). The study is anticipated to contribute substantively to efforts in cultural preservation, community empowerment, and the enhancement of economic welfare for future generations (Putra et al., 2021).

2. Literature Reviews

2.1 Regeneration of Artisans from a Socio-Cultural Perspective

The regeneration of artisans is profoundly shaped by evolving social dynamics and shifts in cultural values within traditional communities. Historically, the artisan profession held considerable social status and served as a core component of collective identity, a pattern documented in studies of traditional crafts across Indonesia (Sanuri, 2020). Weaving

expertise was not merely an economic activity but also a symbol of familial honour and an integral element of a cultural structure sustained through intergenerational transmission.

However, processes of modernisation, technological penetration, and the influence of new lifestyles have substantially altered youth perceptions of this vocation. Craftsmanship is increasingly perceived not as a vital cultural practice to be preserved, but as manual labour deemed economically unviable and incompatible with contemporary life (Suharson, 2024). Research further indicates that a broader shift towards individualistic orientations and the pursuit of economic prestige significantly undermines interest in traditional professions (Liamputtong, 2021).

Consequently, the younger generation demonstrates a marked preference for occupations that promise rapid social mobility, stable incomes, and a modern identity, leading to a cultural disengagement from artisanal work. This phenomenon is evident in various Indonesian craft villages, where employment in the formal sector or tourism is often more attractive to youth (Suparno & Fitriani, 2020). This transformation in meaning underscores that the challenge of artisan regeneration extends beyond economic factors; it is equally rooted in a changing value system that distances younger generations from their traditional heritage. Therefore, effective strategies for cultural preservation must seek to reconcile enduring cultural values with the contemporary aspirations and needs of the present generation.

2.2. Psychological Factors and Motivation of the Younger Generation

Psychological plays an important role in shaping the younger generation's interest in pursuing artisanal careers. According to foundational motivation theory, vocational interest is influenced by an individual's perception of future prospects, the need for social recognition, and the intrinsic quality of the work experience itself (Koa & Mutia, 2021). Within the context of traditional crafts, many young people perceive the profession as failing to fulfil core psychological needs, such as social prestige, creative autonomy, or financial security. Research by Isnaini (2021) supports this, indicating a prevailing tendency among youth in various regions to opt for formal sector employment, which is associated with greater stability and a more contemporary image. Consequently, the regeneration of traditional crafts diminishes, as these professions are not viewed as offering a viable or promising future.

However, this motivational landscape can be reshaped when craftwork is strategically associated with creativity and digital technology. Emerging findings suggest that promoting crafts through social media can generate positive emotional experiences for youth, including pride, public recognition, and a channel for identity expression (Fitriyani, 2022). This aligns with the principles of self-determination theory, which posits that motivation is enhanced when an activity supports feelings of autonomy, competence, and relatedness (Deci & Ryan, 2000). Fitriyani's (2022) research further demonstrates that integrating design innovation and digital marketing significantly increases the appeal of craft professions to the younger generation, by providing avenues for personal expression and creating new income opportunities.

Thus, psychological factors should not be viewed merely as barriers to regeneration. Rather, they represent potential leverage points. By actively aligning the artisanal profession with values of creativity, modernity, and self-actualisation values resonant with contemporary generational character; these same psychological drivers can be harnessed to foster renewed interest and participation in traditional crafts.

2.3. Economic Barriers and Market Access

Various literature shows that economic barriers are the most dominant factor in weakening the interest of the younger generation to continue traditional craft professions. Income instability is a major problem; artisans' incomes are highly dependent on unpredictable seasonal demand (Rukmana et al., 2025). In addition, rising raw material prices and limited production capital have caused many artisans to struggle to produce large quantities of products or fulfill orders from outside the region. This condition has led to financial uncertainty, making the artisan profession unable to compete with modern jobs that offer a steady income.

Research by Avianto et al. (2024) explains that structural problems such as weak marketing networks, the absence of professional branding, and minimal technological capabilities are the main obstacles to the sustainability of traditional crafts. Without capital and technological support, traditional products find it difficult to penetrate national and international markets despite their high artistic value. Hidayati's (2020) study shows that limited market access has caused the younger generation to be reluctant to continue a profession that is considered uncompetitive in the modern market.

Digitalization actually opens up great opportunities for market expansion, but many senior artisans are not yet able to operate digital platforms due to limited technological literacy. Conversely, the younger generation has great potential, but is often constrained by capital and a lack of business guidance. The literature concludes that without strong economic intervention such as capital support, efficient distribution, innovative design, and digital marketing the craft profession will find it difficult to attract the younger generation to pursue it as a long-term career choice.

2.4. The Role of Village Governments, Village-Owned Enterprises, and Technological Innovation

The literature shows that the role of village governments and local institutions is very important in maintaining the sustainability of the traditional craft sector. Training programs, tool assistance, participation in exhibitions, and business assistance are common strategies used to strengthen the competitiveness of craftsmen. However, many studies have found that these programs are often unsustainable, poorly coordinated, and lack long-term follow-up (Avianto et al., 2024). Budget constraints and a lack of skilled human resources at the village level have resulted in sporadic institutional support that has had no significant impact on regeneration.

BUMDes also plays a strategic role in connecting artisans with markets through centralized branding and marketing management. However, limited digital marketing capabilities and suboptimal business focus often hinder its effectiveness. Fitriyani's (2022) research shows that the success of village crafts is highly dependent on digital innovation and cross-sector collaboration, such as cooperation with the creative industry, design communities, and higher education institutions.

Technological innovation is a key element in attracting the younger generation because it provides a more modern creative space. Social media, marketplaces, and digital platforms have proven to be able to expand market access while adding value to the craft profession. Wulandari & Priatna (2021) emphasize that villages that are able to integrate technology into their craft production and marketing systems tend to experience an increase in the regeneration of craftspeople. Thus, the success of preserving traditions does not only depend on individual will, but also on the strength of local institutions in creating an ecosystem that supports innovation, education, and marketing that is relevant to the needs of the current generation.

3. Research Methods

This study uses a qualitative approach with a descriptive research type, which aims to deeply understand the social phenomena occurring in Loyok Village, particularly regarding the weakening regeneration of bamboo and rattan weavers. (Mardiana et al., 2021). This approach was chosen because it is able to explain the meanings, views, and motivations of cultural actors towards the crafting profession in the context of local social, economic, and cultural factors. Qualitative research emphasizes understanding social reality based on the perspective of the subjects being studied, not solely from the researcher's point of view. The qualitative approach aims to understand social phenomena holistically in their natural context and with the active participation of researchers in the field (Waruwu, 2024). Thus, this method allows researchers to explore the deeper meaning of the changing values and orientations of the younger generation towards the tradition of weaving amid the tide of modernization that is affecting the social life of the Loyok Village community (Seran & Mardawani, 2020).

This research was conducted in Loyok Village, Sikur District, East Lombok Regency, which is known as one of the centers of bamboo and rattan weaving crafts in West Nusa Tenggara. This location was chosen purposively because it was considered relevant to the research objective of analyzing the factors causing the weakening of artisan regeneration and its impact on the local culture-based creative economy (Widiastini et al., 2023). The research subjects included the Loyok Village community directly involved in craft activities, traditional leaders, local business actors, and the Loyok Village Government. Informants were determined using purposive sampling, which is the deliberate selection of informants based on their knowledge, experience, and involvement in craft activities. Data were collected through three main techniques, namely semi-structured interviews, direct observation, and documentation (Suta & Mahagangga, 2018, p. 145).

Interviews were conducted with senior craftsmen, young craftsmen, young non-craftsmen, community leaders, local business people, and village officials to gather information about the social, psychological, and economic factors that influence the interest in craftsmen regeneration. Observations were used to understand the activities and social interactions of artisans in their daily context, while documentation was carried out by collecting archives, activity records, and supporting data from the village government (Permatasari et al., 2021). Data analysis was conducted inductively using a model comprising three main stages, namely data reduction, data presentation, and conclusion drawing and verification (Novita et al., 2023). Data reduction was carried out by selecting and simplifying the data from interviews, observations, and documentation to focus on the main themes of the study, such as socio-cultural, psychological, economic, and government policies (Redjo, 2022).

4. Result and Discussion

4.1. Social and Cultural Changes in the Weaving Tradition in Loyok Village

The findings of this study indicate that significant social and cultural shifts are central to the weakening of weaver regeneration in Loyok Village. Interviews with senior artisans, such as Mrs. Sumai, reveal that the craft historically held a position of respect within the community's social fabric. Weaving was understood not merely as a technical skill but as a vital representation of communal identity and familial pride, with nearly every household historically including a skilled practitioner, thereby embedding the tradition deeply into daily life.

This social standing has, however, been eroded by processes of modernisation and a concomitant shift in values among the younger generation. As noted by a village secretary informant, contemporary youth increasingly perceive craftsmanship as an outdated

vocation lacking in prestige and misaligned with modern lifestyles. This perspective is informed by a focus on visual and social identity, shaped by technological advancement, social media, and alternative employment within the tourism sector or formal industries. This evolving outlook has precipitated a state of cultural detachment, wherein traditional practices are no longer intrinsically valued as identity markers but are assessed instrumentally based on their perceived economic potential.

This empirical observation aligns with existing scholarship. Liamputtong (2021) argues that modernisation frequently precipitates a reorientation of cultural values, leading younger generations to prioritise occupations associated with social and economic mobility over traditional, community-based roles. Similarly, Rosaliza et al. (2023) identify exposure to technology, urbanisation, and tourism as key drivers of cultural change in rural communities, shifting value orientations from collectivism towards individualism and economic pragmatism.

Furthermore, the findings corroborate earlier research by Suparno and Fitriani (2020), which notes that across Indonesian craft villages, regeneration is faltering as youth no longer view artisanal work as a cultural heritage to be preserved. Instead, it is often perceived as monotonous labour with unpredictable financial returns. This is highly relevant to Loyok, where younger residents, while maintaining a general respect for tradition, demonstrate greater interest in careers perceived as modern, accessible, and capable of providing quicker remuneration.

Informants from the Village-Owned Enterprise (BUMDes) added a critical nuance: while the community continues to acknowledge weaving as a cultural symbol, this recognition alone is now insufficient to engage youth interest. This issue is exacerbated by a lack of innovative social spaces that could effectively bridge traditional weaving with contemporary expression. For instance, crafts have not been strategically repositioned as creative works connected to current design trends, lifestyle markets, or the digital economy—opportunities which hold considerable promise within the contemporary creative industries sector.

This local pattern finds resonance in broader research. Avianto et al. (2024) contend that the sustainability of a cultural creative economy is heavily dependent on a community's capacity to adapt its traditions to modern market demands. Without deliberate innovation and cultural reinterpretation, traditions face stagnation and a loss of relevance for new generations.

In summary, this analysis reveals that the decline in artisan regeneration in Loyok Village transcends purely economic explanations. It is fundamentally a manifestation of deeper socio-cultural value change. The younger generation increasingly approaches craftsmanship not as an inherited identity to be sustained, but as a career option subject to rational calculation regarding prospects and profitability. Consequently, ensuring the tradition's survival necessitates a transformative approach to how the culture is communicated, promoted, and repositioned as a viable component of the modern creative economy.

4.2. Psychological Factors and Motivation of the Younger Generation in Choosing or Avoiding the Craftsmanship Profession

The results of the study indicate that psychological factors and individual motivation play a significant role in determining the younger generation's interest in pursuing a craftsmanship profession in Loyok Village. This finding is evident from interviews with young informants, such as Rian, who stated that the craft profession is no longer considered prestigious by most young people. Rian explained that although he feels proud that his work is valued and accepted by markets outside the region, many of his peers still view weaving as a tiring, outdated profession that does not provide a stable income.

This paradigm is in line with the view of senior artisan Ibu Sumai, who mentioned that young people tend to avoid the artisan profession because they consider it an “old-fashioned” job that does not fit with the self-image of the current generation. Meanwhile, the village secretary added that the changing mindset of the younger generation is influenced by increasingly competitive economic demands. A job is considered attractive if it can provide quick income, offer career development opportunities, and give a good social image. For them, the crafting profession does not meet these parameters.

Upon deeper analysis, this condition reinforces the concept of value shift expressed by Liamputtong (2021), that young people in the modern era tend to choose their work identity based on values constructed by the media, popular culture, and the labor market. In the context of Loyok Village, the cultural values attached to weaving as a symbol of community identity are no longer strong enough to motivate young people to follow family traditions.

Previous research by Isnaini (2021) on the regeneration of songket weavers in Palembang also shows a similar pattern: the motivation of the younger generation is greatly influenced by perceptions of income, symbolic pride, and job image. There, regeneration weakened because young people preferred to work in formal sectors such as retail and tourism, which were considered more stable. These findings are highly relevant to this study, in which the younger generation in Loyok is more interested in jobs in hotels, cafés, or urban jobs that are considered to offer greater social and economic opportunities.

The findings of this study also reveal an interesting dynamic: the motivation of the younger generation can change when the crafting profession is associated with creativity and digital economic opportunities. Informant Rian is a representative example, whose intrinsic motivation grew after he began marketing his products through Instagram and Shopee. Public appreciation, additional income, and space to express creativity provided a positive emotional experience that made him proud to be a craftsman.

This phenomenon is in line with self-determination theory (Deci & Ryan, 2000), which states that a person's motivation increases when their work provides a sense of autonomy, competence, and relatedness. In this case, social media provides space for competence (showing creativity), autonomy (managing the marketing process independently), and relatedness (gaining appreciation from consumers). Previous research by Fitriyani (2022) on Kasongan pottery crafts also supports this finding: young people are motivated when crafts are given an innovative touch and marketed professionally through digital media.

Field findings in Loyok show that the motivation of the younger generation is highly contextual and can be shaped through direct experience with the economic potential of handicrafts. When handicrafts are able to provide additional income and social recognition through digital platforms, this profession begins to be considered attractive. However, this motivation does not arise automatically; institutional support is needed in the form of innovation training, digital marketing assistance, and the creation of a creative economy ecosystem.

The psychological factors and motivations of the younger generation in choosing the craft profession are largely determined by the interaction between social perceptions, economic opportunities, and opportunities for self-actualization. Compared to previous studies, the pattern that emerged in Loyok Village is consistent with the national trend: regeneration tends to weaken when traditional professions fail to meet the symbolic and economic needs of the younger generation. However, Loyok has a unique feature: the younger generation exposed to social media shows new motivation when crafts are positioned as part of the modern creative industry. This opens up new strategic opportunities in revitalizing the regeneration of craftsmen.

4.3. Economic Barriers and Market Access as Dominant Factors in the Weakening of Artisan Regeneration

The results of the study show that economic factors are the most dominant aspect influencing the weakening interest in the regeneration of woven crafts artisans in Loyok Village. Almost all informants, including senior craftsmen, the younger generation, village officials, and BUMDes, stated that income instability, high production costs, and limited market access were the main reasons why the younger generation was less interested in becoming craftsmen.

Senior craftsmen such as Mrs. Sumai described that income from crafts is highly fluctuating. During busy periods, income can be sufficient to meet needs, but in certain months, crafts provide almost no income at all. This situation means that many craftsmen have no economic certainty, making it difficult for this profession to compete with formal sector jobs such as hospitality or retail, which are considered more stable. This condition is in line with the results of researchers' observations in the field, where some artisans have to work up to a full week without any guarantee of purchase from consumers or collectors.

Informants from BUMDes added that although Loyok products have a strong market and aesthetic value, limited production capital and rising raw material prices are obstacles for craftsmen to produce in large quantities. In addition, craftsmen are often unable to fulfill orders from outside the region due to limited production capacity and an unprepared logistics system. This shows that the traditional craft production chain has not been effectively integrated with modern market demand.

The younger generation in Loyok Village confirmed that economic challenges are the main reason their friends are reluctant to become artisans. They see that working in the city or the tourism sector provides a more secure income than weaving. Even when young people try to sell products online, they still face obstacles such as limited capital to purchase quality raw materials, high shipping costs, and the need to create attractive and consistent digital marketing content. These conditions show that success in the digital market cannot be achieved without adequate financial support and knowledge capacity.

These findings are in line with the research by Avianto et al. (2024), which states that one of the causes of the weakness of culture-based creative economies in Indonesian villages is the lack of access to capital, limited marketing networks, and weak business management. They found that without strong institutional support, traditional craftsmen tend to have difficulty expanding their markets, even though the quality of local products is quite good. This situation is very relevant to the context of Loyok Village, where the potential for national and even international markets is actually open, but is not yet supported by an organized production and marketing system.

Previous research by Hidayati (2020) on rattan craft centers in Kalimantan also reinforces the findings of this study. Hidayati explains that income instability and limited access to modern markets cause the younger generation to be reluctant to continue the artisan profession. They are more interested in jobs that offer a steady income than traditional crafts, which are full of uncertainty. These findings show that the conditions in Loyok Village are not merely a local phenomenon, but a national pattern that occurs in traditional artisan communities in various regions.

Research by Wulandari & Priatna (2021) reveals that the success of artisan regeneration is highly dependent on the community's ability to integrate digital technology into product marketing. However, in practice, many traditional artisans lack digital skills, so marketing remains centered on collectors. This is consistent with the situation of senior artisans in Loyok who admit that they are unable to use social media to market their products.

Economic barriers and market access are not only technical issues, but also structural causes of why the younger generation is reluctant to continue the artisan profession. They

consider that this profession does not provide a guarantee of welfare and is unable to compete with more stable and promising modern job opportunities. This situation poses a major challenge for cultural preservation efforts, as the sustainability of traditions depends heavily on the ability of crafts to provide tangible economic value to future generations.

The results of this study confirm that efforts to revitalize the regeneration of craftsmen must begin with strengthening economic aspects, such as providing access to capital, strengthening digital marketing, increasing cooperation with the creative industry, and building a more efficient distribution network. Without structural transformation in the economic sector, the tradition of weaving will find it difficult to attract the interest of the younger generation, even though its cultural value is still recognized. The economy, in this context, is the key to the sustainability of the craft traditions of Loyok Village.

4.4. The Role of Village Government, Village-Owned Enterprises, and Technological Innovation in Strengthening Artisan Regeneration

The results of the study show that local institutions, especially the village government and village-owned enterprises, play a very important role in supporting the sustainability of the artisan profession in Loyok Village. However, the effectiveness of this support still faces various limitations, particularly related to program consistency, institutional capacity, and technological adaptation. Various field findings indicate that artisan regeneration does not only depend on individual or cultural factors, but requires structural interventions capable of creating a supportive ecosystem for artisans, particularly in terms of training, marketing, and innovation.

The Village Secretary explained that the village government has implemented several programs such as design training, tool assistance, participation in district exhibitions, and a major plan to establish a "Weaving School" as a training center and regeneration center for young craftsmen. However, these programs have not been sustainable due to budget constraints and the lack of optimal collaboration with district agencies and related institutions. This has resulted in a loss of continuity in coaching activities, so that the impact on the regeneration of craftsmen has not been significant.

BUMDes, as a village economic institution, has a strategic role in connecting craftsmen with the market. BUMDes informants explained that BUMDes has made efforts to collect artisan products, conduct branding, participate in exhibitions, and promote products through social media. However, limited human resources, especially in digital marketing management, are a major obstacle. In addition, the absence of a professional village digital marketing system has resulted in suboptimal product promotion, even though the market opportunities are actually quite large.

Previous research by Avianto et al. (2024) shows similar findings that the success of culture-based creative economies is highly dependent on the role of local institutions in opening market access, facilitating training, and building business networks. Without strong institutional support, traditional artisans tend to be stuck in conventional production patterns and rely solely on local markets or collectors. This is also evident in the context of Loyok, where senior artisans rely heavily on regular buyers or middlemen because they lack digital marketing capabilities.

In the context of technological innovation, younger generations have shown that digitization opens up new opportunities to market crafts more widely. They use Instagram and marketplaces to sell products and introduce new, more modern designs. This shows that technological integration can bridge the gap between tradition and the modern market. However, this change cannot be made by senior artisans without training and guidance. There is a significant digital divide between the older generation, who are not accustomed

to using technology, and the younger generation, who have the potential to develop crafts through online platforms.

The findings of this study are consistent with the study by Wulandari & Priatna (2021), which found that digital-based innovation is a crucial factor in maintaining the existence of traditional crafts. They stated that villages that are able to integrate technology into their production systems experience increased regeneration, because technology provides more attractive creative space and economic opportunities for young people. Villages that do not adapt to digital technology tend to experience stagnation and lose the interest of the younger generation.

Research by Fitriyani (2022) on the development of village crafts in Yogyakarta also shows that institutional collaboration and technological adaptation can increase the participation of the younger generation in the creative industry. When village institutions provide training in design innovation, digital marketing assistance, and promotional facilities, the involvement of the younger generation increases significantly. This situation is very relevant to what Loyok Village needs at this time.

From the findings in the field, it can be concluded that the regeneration of craftsmen in Loyok Village is highly dependent on the strength of institutional roles and technological adaptation capabilities. The village government and BUMDes require long-term strategies that include:

1. Continuous training, not temporary programs that have no follow-up.
2. A professionally managed digital marketing system for the village, involving young people as administrators and content creators.
3. Cross-sector collaboration with creative industry agencies, universities, and design communities.
4. Innovation centers and craft schools as spaces for learning, design experimentation, and business incubation.
5. Business assistance and access to capital, especially for young people who want to pursue craftsmanship as a business.

Technological innovation and institutional support are not merely complementary, but are the main foundations that determine whether the weaving tradition in Loyok Village will survive or decline.

5. Conclusion

This study concludes that the weakening regeneration of bamboo weavers in Loyok Village results from a complex interplay of socio-cultural, psychological, economic, and institutional factors. The weaving tradition, once a cornerstone of communal identity, has undergone a significant shift in meaning, particularly among the younger generation, who demonstrate a marked preference for modern occupations perceived to offer greater social prestige and economic stability. Psychologically, this cohort exhibits low motivation to pursue craftwork, viewing the profession as financially unrewarding and misaligned with contemporary lifestyles.

Economic factors constitute the most substantial barrier. The profession is rendered less viable as a long-term career due to income volatility, rising material costs, limited access to capital, and constrained market reach. While support mechanisms from village government and the Village-Owned Enterprise (BUMDes) exist, interventions remain sporadic and have yet to effect meaningful change in regeneration rates. Concurrently, technological innovation particularly digital and social media platforms presents a salient opportunity for engagement, yet a pronounced intergenerational digital skills gap hinders its effective utilisation.

Therefore, addressing the regeneration crisis necessitates a comprehensive, multi-pronged strategy. This must integrate efforts to strengthen the economic ecosystem of weaving, foster product and design innovation, develop digital marketing capabilities, and establish coherent, sustainable institutional support. Only through such an integrated approach can the tradition be repositioned as a viable and valued component of the village's future, ensuring its preservation and continued cultural relevance.

References

- Kartini, K., & Waridah, W. (2018). Implementasi pembelajaran tematik pada pendidikan anak usia dini. *JPPM (Jurnal Pendidikan Dan Pemberdayaan Masyarakat)*, 5(2), 191–201.
- Koa, J. V. A. A., & Mutia, K. D. L. (2021). Pengaruh Persepsi, Motivasi, Minat, Dan Pengetahuan Tentang Pajak Mahasiswa Program Studi Akuntansi Universitas Nusa Cendana Terhadap Pilihan Berkarir Di Bidang Perpajakan. *Jurnal Akuntansi: Transparansi Dan Akuntabilitas*, 9(2), 131–143.
- Mardiana, M., Salma, A. J., Halimah, N., & Sarijannah, S. (2021). Eksistensi anyaman purun sebagai penopang perekonomian masyarakat di Desa Haur Gading. *Al Khidma: Jurnal Pengabdian Masyarakat*, 1(1), 57–80.
- Novita, R., Khomarudin, A. N., Aulia, R., Jamaluddin, J., Yudithwa, A., & Ayuri, A. (2023). Penerapan Algoritma K-Means dan Analisisnya untuk Menentukan Kebijakan Strategis Penyelesaian Studi Mahasiswa. *Jurnal SAINTIKOM (Jurnal Sains Manajemen Informatika Dan Komputer)*, 22(2), 401–413.
- Permatasari, M. A., Suprpto, Y., Setiawan, D., & Setyowati, D. L. (2021). Implementasi interaksi sosial dan kearifan lokal dalam konservasi lingkungan Kampung Sasirangan Banjarmasin. *Jurnal Kawistara*, 11(2), 143–155.
- Prasista, B. I. P., Suryawardani, I., & SURYAWAN, W. A. (2020). Respon terhadap Otentisitas: Tanggapan Wisatawan Asing terhadap Unsur-unsur Budaya dalam Tiga Hotel Internasional di Bali. *Jurnal Kajian Bali (Journal Of Bali Studies) Учредителю: Universitas Udayana*, 10(1), 139.
- Putra, I. G. B. N. P., Jayawarsa, A. A. K., Maharani, I. A. D. P., & Setiyawan, P. A. (2021). Pemberdayaan usaha kerajinan anyaman bambu karya kelompok usaha ibu-ibu “Sari Murni” Desa Landih, Dusun Buayang-Bangli. *International Journal of Community Service Learning*, 5(2), 136–144.
- Qudrotulloh, H. M., Sumarsih, E., Nuryaman, H., Mutiarasari, N. R., & Hardiyanto, T. (2022). Persepsi petani muda terhadap wirausaha di sektor pertanian (kasus pada petani muda di desa tenjonagara, kecamatan cigalontang, kabupaten tasikmalaya). *AGRITEKH (Jurnal Agribisnis Dan Teknologi Pangan)*, 2(2), 124–135.
- Redjo, P. R. D. (2022). Analisis Dampak Covid 19 Terhadap UMKM di Kabupaten Timor Tengah Utara. *Monex: Journal of Accounting Research*, 11(01), 61–65.
- Rukmana, A. N., Aviasti, A., Supena, A. N., & Amaranti, R. (2025). Meningkatkan Daya Saing Pengrajin Alas Kaki Melalui Pelatihan Pengembangan Produk dan E-Commerce. *Jurnal Pengabdian Masyarakat Progresif Humanis Brainstorming*, 8(4), 788–797.
- Sánchez-Medina, P. S., Díaz-Pichardo, R., & Guevara Flores, J. S. (2023). Gender and satisfaction of basic psychological needs: an exploratory study of pottery crafts in Latin America. *Entreciencias: Diálogos En La Sociedad Del Conocimiento*, 11(25).
- Sanuri, S. (2020). Pemberdayaan ekonomi kreatif berbasis kearifan lokal masyarakat dengan pendekatan outcome mapping. *JPPM (Jurnal Pendidikan Dan Pemberdayaan Masyarakat)*, 7 (2), 101–114.

- Sembiring, A. A., Sriwarno, A. B., & Widiawati, D. (2020). Pengembangan Produk Raga Dayang Menjadi Tas Rotan Kontemporer. *Gorga: Jurnal Seni Rupa*, 9(1), 15–21.
- Seran, E. Y., & Mardawani, M. (2020). Kearifan Lokal Rumah Betang Suku Dayak Desa Dalam Perspektif Nilai Filosofi Hidup (Studi Etnografi: Suku Dayak Desa, Desa Ensaid Panjang Kecamatan Kelam Permai). *JURNAL PEKAN: Jurnal Pendidikan Kewarganegaraan*, 5(1), 28–41.
- Suharson, A. (2024). Regenerasi Pengrajin Gerabah Perempuan di Pundong, Kasongan, dan Bayat dalam Mempertahankan Nilai Kearifan Lokal Budaya Jawa. *Panggung*, 34(1), 28–45.
- Vuspitasari, B. K., Deffrinica, D., & Siahaan, S. V. B. (2021). Menggali Peluang Ekonomi Kreatif Melalui Potensi Desa Suka Maju Kabupaten Bengkayang. *Sebatik*, 25(1), 181–187.
- Waruwu, M. (2024). Pendekatan penelitian kualitatif: Konsep, prosedur, kelebihan dan peran di bidang pendidikan. *Afeksi: Jurnal Penelitian Dan Evaluasi Pendidikan*, 5(2), 198–211.
- Widiastini, N. M. A., Rahmawati, P. I., & Arsa, I. K. S. (2023). Menjaga Keberlanjutan Produk Lokal dan Keuangan Keluarga: Peran Perempuan Sebagai Penganyam Bambu di Desa Sidetapa Buleleng Bali Utara. *Jurnal Kajian Bali (Journal of Bali Studies)*, 13(1), 153–177.
- Yuliarmi, N., & Marhaeni, A. (2020). Eksistensi Industri Kecil Kerajinan Kuningan Di Kabupaten Klungkung. *JURNAL EKONOMI KUANTITATIF TERAPAN Учредителю: Universitas Udayana*, 311.
- Zazilah, A. N., & Mecha, I. P. S. (2021). KELANJUTAN EKSISTENSI KERAJINAN BAMBU DESA GINTANGAN DENGAN MODEL MATEMATIKA SEBAGAI DAYA TARIK PARIWISATA BANYUWANGI. *Jurnal Karya Pendidikan Matematika*, 8(1), 18–24.