



## The Role of Craftsmen Group in Increasing Potential Tourism of Pakseballi Village

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### ABSTRACT

By exploiting the potential of art and culture that exists in Pakseballi Village, this can be a prominent and sustainable tourist destination. The synergy between the craftsmen group and the tourism sector will not only boost the local economy, but also ensure that this rich cultural heritage is preserved and appreciated by future generations. Innovation in craft products that combines local cultural elements with modern trends. While previous research mostly deals with Although previous research mostly discussed the tourism potential in Pakseballi Village, this article focuses on craftsmen who can create various types of products that are attractive to tourists, such as *Endek* Cloth Weaving Craft, *Tedung*, *Prada Bludru* Craft, *Lontek* Craft, *Gambelan Bali* Craft, *Topeng Bali* Craft. This diversification helps attract tourists who have a variety of preferences. This qualitative research was conducted in Pakseballi village, Dawan Subdistrict, Klungkung Regency, Bali. Data was collected using the combination between in-depth interview and observations. The informants who participated in this research are craftsmen in Pakseballi village, as my case studies. The findings show that through synergies between the craftsmen group and the tourism sector, there is a mutually beneficial exchange of value. Tourists gain experience and quality products, while the craftsmen gain the opportunity to increase their income and expand their market. In addition to economic benefits, these collaborations also have an impact on the preservation of local culture. Craftsmen products often reflect the history, tradition, and identity of a region. With increasing tourist interest in these products, the group of craftsmen is encouraged to continue to preserve and develop their expertise. Craftsmen in Pakseballi Village can help increase the village's attractiveness as a tourist destination, while maintaining and preserving local cultural heritage. It is recommended that Craftsmen in Pakseballi Village is expected to improve quality and innovation in craft products,

setting up a craft centre or gallery, working with tourism agencies, conducting digital marketing and promotion, improving the packaging of craft products to make them more attractive, actively participating in exhibitions and festivals as well as cultural preservation and education.

## 1. Introduction

Bali tourism is now a must-see destination for both foreigners and domestics. It has become a world-renowned tourist destination. The development of Bali tourism is growing with the support of all potential aspects that are optimized. The culture, unique Balinese customs, and beautiful nature with various beauties in each potential are managed with various packages.

One of the villages that has become a tourist attraction in Bali is Paksewali Village, which is in Klungkung Regency. Paksewali Village is one of 12 villages in Dawan District and is located east of Semarapura City. Paksewali Village is also one of the villages that has won the *Adi Pura* award. Paksewali Village consists of 5 Service *Banjars*, namely Kanginan Service *Banjar*, Kawan Service *Banjar*, Peninjoan Service *Banjar*, Bucu Service *Banjar* and Timbrah Service *Banjar* and is divided into 8 *Banjar/Pesamuan*, namely *Kanginan Banjar*, *Kawan Banjar*, *Peninjoan Banjar*, *Timbrah Banjar*, *Banjar Bucu*, Puri Satria Kawan Association, Puri Satria Kaleran Association and Puri Satria Kanginan Association. The local community and the managers of the Paksewali Tourism Village are strongly in agreement with the government's plan to enhance the Paksewali tourism village.

Paksewali Village has interesting cultural and craft potential, *Lente Dance*, *Lukat Gni* and *Dewa Mesraman* are unique traditions of the local community. In Paksewali, tourists can not only buy handicrafts from the villagers, such as endek woven fabrics, velvet prada fabrics, traditional umbrellas, paintings and matting, but can also learn how to make them. Crafts in Paksewali village have also been established for a long time and are consistent until now and have produced thousands of handicrafts which are directly produced in Paksewali village with the potential of each craftsmen. The community in the village of Tanjung Atap experienced a change in the social system of the community, where the community in the village of Tanjung Atap, especially the craftsmen, collaborated in improving quality and income in order to support life in meeting their needs (Suryani *et al.*, 2022).

Paksewali Village is known as one of the tourist villages in Klungkung Regency, because it is supported by various potentials in the village, natural potential, crafts, arts and culture. The natural potentials owned by Paksewali Village are: Seganing Park, Unda River and hilly areas that can be used as trekking areas. The village community has skills in the field of crafts, such as *Bludru Prada*, Traditional *Payung*, Weaving, *Endek*, Balinese *Gambelan*, weaving of coconut leaves (*Klangisah*) and reeds. Arts and culture such as the *Lente Dance*, *Lukat Gni*, *Dewa Mesraman*, *Barong Landung* and the *Ngelawang* tradition in Paksewali

Village really help add to the attractiveness of tourists coming to the village. Pakseballi village, which is one of the tourist villages in Klungkung district, focuses on the creative economy sector to boost the economic growth of its community. Crafts made of bamboo and cotton fabric are some of the creative industries run by the locals (Prami & Widiastuti, 2023).

The development of small and creative industries in society will be able to roll up the economy, because in fact the power of the national economy appears and grows in the midst of society. The creative economy cannot be seen in an economic context only, but also from a cultural dimension. In general, the creative economy can be understood as a system of human activities related to the creative activities of production, distribution, exchange and consumption of goods and services that have cultural, artistic, aesthetic, intellectual and emotional values for customers in the market. One of the positive benefits is the existence of job opportunities, in the handicraft sub-sector (including natural and artificial fibers) and fashion which has a high absorption capacity with a level of worker skills that can be mastered by all levels of society Wardani *et al.*, (2021:348). Craftsmen in Pakseballi Village have a very important role in increasing the village's tourism potential. With product innovation, digital marketing and interactive tourism experiences, they can attract more tourists and make a positive contribution to the economy and preservation of local culture. A clear and structured roadmap will help achieve these goals more effectively.

## 2. Method

By using qualitative approach, this study was conducted in Pakseballi Village, Dawan Subdistrict, Klungkung Regency, Bali. The study was conducted between October - December 2023

Data was collected using observation and in-depth interview. According to (Adi, 2021:96), observation is a method of data collection that uses observation of research objects that can be carried out directly or indirectly (Tanzeh, 2011:83). Observations were carried out at craftsmen's homes in order to observe the craft making. According to Kriyantono (2020:291), in-depth interview is a way of collecting data and information that is carried out face to face with informants in order to obtain complete and in-depth data. The topics of the interviews include the history of their craftsmanship, type of craft, crafts making, materials, obstacles, and government assistance/support.

There are four craftsmen who involved in this study, as our case studies. They are varied according to sex (two males and two females), age (between 24 and 56 years old), and expertise (different type of crafts), as can be seen in Table 1 below.

Table 1. Research Informants

No.	Name	Sex	Age (Year)	Expertise
1.	Agung	F	44	Ider-ider, pedape, and langse craftsman
2.	Simpen	F	44	Endek cloth craftsman
3.	A.A. Gede Ngurah Upadana	M	56	Pedapee craftsman, langse, ider-iders
4.	Gede Mayun	M	24	Topeng Bali craftsmen

Data was analyzed using interactive analysis model (Miles *et al.* 2014). An interactive analysis model is an approach that involves interaction between researchers and data through an iterative and reflective process. The following are the stages in analyzing data using an interactive analysis model: (1) Data reduction: reducing and simplifying the data obtained by sorting relevant data and grouping similar information. Irrelevant data is ignored to maintain the focus of the analysis. (2) Data presentation: presenting data in the form of pictures and interviews to facilitate understanding. (3) Drawing conclusions and verification: drawing temporary conclusions based on the data presented and then verifying them with additional data or through re-reflection. This conclusion can be the main finding regarding the role of craftsmen in improving the tourism sector in Pakseballi village.

According to Hammersley (2019:1-13), the main goals of research ethics are to reduce negative effects, respect autonomy, maintain privacy, and provide reciprocity. Although there was no written consent, field visits, interviews, observations, and publications were carried out with the verbal consent of the informants. All informants were given their real names after they agreed to them verbally.

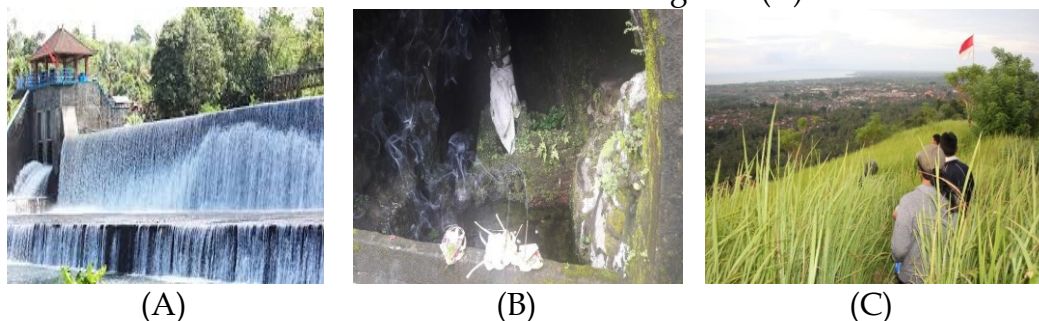
### 3. Result and Discussion

#### • Nature of Pakseballi Village

The island of Bali is known to the world as the Island of a Thousand Temples or the Island of the Gods, some even mention it as the Island of Paradise. Bali is famous for its culture. Ancestral Heritage in the form of Arts and Culture really supports the attractiveness of tourists to the island of Bali. As with Pakseballi Village, which also utilizes its arts and culture as a tourist attraction, it also utilizes its natural potential. So based on this, Pakseballi Village was designated as a Tourism Village in accordance with Regent Regulation No. 2 of 2017 on January 19, 2017. With the designation of Pakseballi Village as a Tourism Village, it added to the turmoil of the community's enthusiasm to develop all types of potential that Pakseballi Village has. Pakseballi Village itself already has Tourism Objects that can be used as destinations for tourists, including; (1) Unda River Tourism As the name suggests, Unda River Tourism makes use of the river as its attraction, the people of Pakseballi Village take advantage of the potential of the river, by arranging the river into a restaurant complete with a view of the river. Besides tourists being able to enjoy restaurant services, Kali Unde Tourism also provides pre-wedding photo services and duck paddle

rides. So far Unde river tourism itself has been able to attract tourists to visit. (2) Seganing Park Tourism Pakseballi Village also has a Seganing Park Tourism Object which offers religious tourism. Seganing Park is a place for *melukat* or self-cleansing with holy water. Not only local people are allowed to clean themselves by painting, but tourists visiting Pakseballi Village can also do it. Self-cleaning by painting in Seganing Park aims to remove the negative aura that exists in the human being himself. Pakseballi Village itself has been given the opportunity to promote this tourist attraction through the Semarang City Tour Festival activities, in the future Pakseballi Village will also further develop this tourist attraction to attract more tourists. (3) Mandaean Hill Trekking Tour is another quite interesting tourist attraction in Pakseballi Village, offering views of the hills. While trekking tourists will be spoiled with natural scenery and interesting photo objects. Tourism villages are a form of implementing community-based and sustainable tourism development. To make Sukajadi village a competitive rural tourism destination, an active and aggressive strategy is needed. This strategy must be built from a micro and macro perspective (Soeswoyo *et al.*, 2021). Through the development of tourist villages, it is hoped that there will be equity in accordance with the concept of sustainable tourism development. In addition, the existence of tourist villages makes tourism products more valuable in rural culture so that the development of tourist villages has cultural value without destroying it (Dewi, 2013). Figures 1 (A,B,C below) are tourist attractions in Pakseballi Village.

Figure 1. Unda River (A), Taman Seganing Temple (B), Mandaean Hill Trekking Tou (C).



Source: Personal Documentation

Effective digital marketing for craft products in Pakseballi Village will involve a combination of integrated strategies, which consists of (1) market analysis and segmentation. By identifying target markets both domestic and foreign, and grouping them based on demographics, psychography to personalize marketing strategies; (2) developing brand identity, by creating an interesting story about the history, manufacturing process, and cultural values of Pakseballi Village handicrafts and consistently designing logos, color palettes and visual elements that reflect the unique and authentic identity of the product; (3) digital marketing platforms, including e-commerce websites create websites which is easy to navigate with complete information about products and social media, such as Instagram, Facebook, TikTok; and marketplaces, such as Tokopedia, Shopee, Bukalapak; (4) content marketing uses interesting content to make



people interested and keep liking certain products or services (5) website optimization strategy, in order to increase the index of website articles on Google pages; (6) email marketing, through a digital marketing strategy where companies send messages via email to customers or potential customers; (7) influencers and collaboration, individuals who have the ability to influence other people use social media and digital platforms; (8) paid advertising, by advertising displayed in the current digital era such as Google Ads and social media advertising; and (9) measurement and analysis, by monitoring website traffic, traffic sources, and user behavior to identify areas for improvement. Use social media analytics tools to track post performance, engagement, and audience growth. With the right approach, Paksewali Village handicrafts can be widely known and increase tourism potential and the local economy. Village digitization can be complemented by other programs, such as creating village e-commerce and Android-based village applications, so that digital services become more effective and efficient (Ainiyah *et al.*, 2021).

- **The Potential Art & Culture**

The island of Bali cannot be separated from its arts and culture. Without art and culture, the name Bali would not be known by the world. Likewise with Paksewali Village which cannot be separated from art and culture. In addition to the existing physical/natural potential, artistic and cultural potential plays an important role in the development of Tourism Villages. The potential for art and culture in Paksewali Village includes. The potential for art and culture in Paksewali Village includes: traditional crafts, Paksewali Village is home to skilled wood carvers who create intricate and detailed sculptures, often depicting mythological figures and traditional Balinese motifs. These carvings are highly sought after by tourists for their beauty and craftsmanship, traditional weaving techniques are preserved in the village, producing beautiful textiles such as ikat and songket. These textiles are not only used in daily life but are also popular as souvenirs. Performing arts, traditional Balinese dance performances, such as Legong and Barong, are a highlight in Paksewali Village. These dances are not only a form of entertainment but also a means of storytelling and preserving cultural heritage, the village has groups of musicians who play the gamelan, a traditional Balinese orchestra composed of various percussion instruments. Gamelan music is often performed during ceremonies and cultural events, providing a unique auditory experience for visitors. Cultural Ceremonies and Rituals, Paksewali Village hosts various religious festivals and ceremonies throughout the year, such as Galungan, Kuningan, and Nyepi. These events are rich in tradition and offer a glimpse into the spiritual life of the Balinese people, the village is dotted with temples where regular ceremonies are held. These ceremonies are characterized by intricate offerings, traditional dress, and elaborate rituals, attracting tourists who are interested in Balinese spirituality. Community-Based Tourism, Tourists can stay in local homes and participate in daily activities, such as farming, crafting. This form of tourism promotes cultural exchange and provides a deeper understanding of the local way of life.

The *Dewa Mesraman* tradition is an original tradition that exists in Banjar Timbrah, Pakseballi Village, Dawan District, Klungkung Regency (see Figure 2C). The *Dewa Mesraman* tradition is carried out every six months, to be precise at *Saniscara Wuku Kuningan* or during Kuningan holidays. It is estimated that this tradition existed 1500 years ago which is hereditary until now without any series of ceremonies being reduced or exaggerated. The implementation of this tradition begins with *Ida Batara* which is symbolized by 7 palanquins, entering Segening Park followed by local residents. Then *Ida Batara* fell asleep or returned to the temple area. Arriving at the temple area, *Ida Batara* arranged a *masolah* as a form of togetherness among the residents of the Timbrah Temple, only then did a procession go round three times at the local temple center or shaft. The procession was then called *Murwa Daksina*. The three times rotation symbolizes the process of birth, life and death. *Dewa Masraman's* ritual reaches its peak during *ngambeng*, where all *Joli* are brought together. At that time, hundreds of residents carrying each *Joli* were involved in pushing each other. The sound of the *Baleganjur gong* was even louder, making this procession even more exciting and tense. The procession is abstract, as a form of respect for *Ida batara* who is also called *Sapta Rsi*. Of the 7 pals, there was one who was not included in the *ngambeng* procession, namely *Joli Ida Batara Putran Jaya* because he was more senior than the other six *Ida Batara*. Then another interesting thing happened when *Ida Bhatara* was invited back into the temple. Where, the participants felt that there was a great magical power that made it very difficult to pull into the main mandala of the temple to be re-stated. In fact, the residents continued to tug and pull while being accompanied by sacred songs from the female pempon residents. In fact, the pempon fell a lot and fell into a trance. *Dewa Mesraman* is one of the traditions that exist in Klungkung Regency, precisely in Pakseballi Traditional Village, and this tradition is carried out every six months, to be precise, *Saniscara Kliwon Wuku Kuningan* (coincides with the Kuningan day). *Mesraman* comes from the word *Mesra* which means having fun while gathering together. This tradition is also sometimes called the *Dewa Mapalu* tradition, *Mapalu* means a complaint that aims to symbolize togetherness and friendship between people in the area. Mapping of featured cultural tourist attractions is designed to be included in a system that can provide information about the location and description of these cultural tourist attractions (Dewi, 2022).

Figure 2. *Lente* Dance (A), *Lukat Gni* Tradition (B), *Dewa Mesraman* Tradition (C).



(A)



(B)



(C)

Source: Personal Documentation

The series of *Nyepi* days in Bali is synonymous with the *ogoh-ogoh* parade, but in Pakseballi Village the *Nyepi* day is not only synonymous with the *ogoh-ogoh* parade, *Lukat Geni* is one of the traditions in Pakseballi Village which is also carried out one day before *Nyepi Day* (see Figure 2B). *Lukat Geni* comes from the word *lukat/melukat* which means to cleanse from the dirt of the body and mind, while *geni* means fire, so this ritual aims to release or reduce dirt by means of fire, so that it can neutralize negative forces from nature and eliminate bad traits from human beings before Celebrates *Brata Penyepian* chess, with the hope that nature will be balanced, and harmony and brotherhood will be achieved. This tradition is carried out at the catus pata village of Pakseballi, before the fire war is carried out, residents start praying at *Merajan Agung Puri Satria Kawan* to ask for safety and smooth running during the activity. The battle procession uses fire as a means of tied dry coconut leaves or also called *prakpak*, then it is hit by each opponent, there are no injuries even though they use fire, it looks exciting and tense, accompanied by the percussion of *bleganjur*, so they are more enthusiastic. This war is not causing anger let alone revenge, even aimed at bonding brotherhood. Judging from the process of carrying out the *Lukat Geni* tradition, the background to its implementation is due to the desire to preserve the culture that has been passed down by the ancestors. This tradition is carried out at the time of *pengerupukan* to be precise at *sasih kepanglong* 14 (Safira *et.al*, 2023:97).

Figure 3. Endek Cloth Weaving Craft (A), *Tedung* (B), Prada Bludru Craft (C).



Source: Personal Documentation

*Endek* cloth woven crafts in Klungkung Regency are quite well known in Bali (see Figure 3A). Quality and beautiful patterns are the main reasons why Klungkung *endek* cloth is in great demand. Pakseballi Village as one of the producers of *Endek* Cloth Weaving handicrafts is able to provide jobs for the community, especially housewives. The *Endek* cloth is produced traditionally with Non-Machine Weaving Tools (ATBM). *Endek* motifs on *endek* woven fabrics that are produced manually by weavers that take weeks or even months can be streamlined in a period of several days with printing or screen printing machines (Kadek & Diantari, 2022). In Celuk Village, there is a lot of potential to develop tourism products, such as classes on handmade silver crafts, educational tours that see how silver crafts are made by hand and with modern machines, tours around traditional and modern silver making processes, visits



to galleries and shops art to see silver crafts and buy directly, Celuk Jewelry Festival which is held every year in certain months, and accommodation.

Figure 4. *Lontek* Craft (A), *Gambelan* Bali Craft (B), *Topeng* Bali Craft (C).



Source: Personal Documentation

Traditional umbrella crafts or *tedung* pakseballi village are also famous for producing ceremonial facilities such as *tedung*, *ider-ider*, *lontek* and so on. However, *Tedung* or customary umbrellas are the most produced by the people of Pakseballi Village. Production of traditional umbrellas or *tedung* (see Figure 3B) has become a livelihood for most of the Pakseballi Village community, not only absorbing labor from men and housewives, activities This *tedung* production is also in great demand by the youth of Pakseballi Village. In order to maintain this traditional *tedung* or umbrella work, The Government of Pakseballi and BUMDesa Pakseballi provide capital loan assistance for people who want to develop this customary umbrella business. Balinese *tedung* as a type of religious ritual ceremony, especially in Bali, has several shapes, sizes, colors, functions and various terms. The shape or form in Balinese culture must be seen as a whole or as a unified whole. The unity of this form can be formed through the workmanship techniques, materials used, proportions of sizes and composed compositions (Lestari *et al.*, 2020).

*Gambelan* crafts or *gong* as a producing village for ceremonial facilities Pakseballi Village also produces *Gambelan* or what is often termed *Gong* which is also able to absorb the workforce of the local community. *Gong* crafts generally cannot be produced quickly and in large quantities. However, the price of the *gong* which is quite expensive is an attraction for the community to pursue this *gong* craft. Figure 3 (A,B,C above) are among crafts produced in Pakseballi Village.

#### • The Role of Craftsmen Groups and Tourism

Tourism has long been recognized as one of the most dynamic and potential economic sectors in driving the region's economic growth. In this context, the group of craftsmen plays a key role that is often the main driver of the local economy. The group of artisans, who produce a variety of art and handicraft products, not only preserves the local cultural heritage and traditions, but also makes a significant contribution to the tourism industry.

Local handicrafts have their own attraction for tourists, who are looking for authentic experiences and unique products that cannot be found anywhere else. Through synergies between artisans and the tourism sector, there is a mutually

beneficial exchange of value; tourists gain experience and quality products, while artisans gain opportunities to increase revenue and expand their market. In addition to economic benefits, these collaborations also have an impact on the preservation of local culture. Hand-crafted products often reflect the history, tradition, and identity of a region. With the growing interest of tourists in such products, the group of craftsmen is encouraged to continue to preserve and develop their expertise, ensuring that this cultural heritage remains alive and flourishes. In the end, the synergy between artisans and tourism creates a sustainable ecosystem, where local economies grow, local cultures are preserved, and tourists gain in-depth and meaningful experiences. Recognizing and supporting the strategic role of artisans in the tourism industry is an important step towards inclusive and sustainable development.

The role of the craftsmen group in Paksewali village is one of the roles that can develop tourism in Paksewali Village because the attractiveness of the handicrafts made by the craftsmen there is very good and unique for tourists who have never seen these crafts even those who like Balinese or Balinese products. The handicrafts in Paksewali Village are made and designed directly from the craftsmen there, from the manufacture of the basic materials, the concept design, and the manufacturing process is purely from the results of craftsmen in Paksewali Village. Handicrafts that are made have their own characteristics, such as woven handicrafts, which have various weaving motifs, various colors, with a manufacturing process that takes a little time so that they become woven or commonly called *kamen* which can be used by consumers later.

The way of processing handicrafts in Paksewali village also varies from processing woven fabrics, processing to make masks or *tapel*, the process of making traditional Balinese traditional *tedung*. There tourists who visit can also practice directly to try the process of making crafts with craftsmen. So it's not only an attraction, but his curiosity can also be broken after being able to practice directly how to make handicrafts in the village of Paksewali. With rapidly changing living conditions during the 20th century, the demand for traditional handicrafts has declined significantly, resulting in a reduction in the number of craftsmen working as practitioners (Karakul, 2019).

The role of artisans is one of the attractions of tourists to visit Paksewali village. Not only is the environment clean, the role of craftsmen is able to add value to the beauty of Paksewali village because of the handicrafts made by craftsmen who have developed to date. Paksewali Village as a craftsmen village is widely known by the public and foreign tourists because of the handicrafts that have been widely circulated in the market. So that the culture of the Balinese people who have been forgotten or used again is not lost because it is reflected through the lexicon of classic *Kamasan wayang* painting, carving, and textiles in Bali (Setem & Mudana, 2021). In the following, the researcher describes the results of interviews with several craftsmen in Paksewali village:

From the first interview, Mrs. Agung (44 years) is a craftsmen who makes handicrafts such as *ider-ider*, *pedape*, *langse* whose raw materials come from

Sumatra and Java. *Ider-ider* is used as equipment for the piodalan ceremony using velvet fabric which takes 3 days to make. *Pedape* is a means of ceremonial equipment using satin fabric with a processing time of 1 day. *Langse* can be used for Balinese bale, lapan banten, wedding ceremony decorations, mepandes, masks, tourism events and hotel/villa decorations made from satin cloth screen-printed with Balinese carvings with a processing time of 3 days. He owns this business which has been running for 11 years and has 12 original Pakseballi employees. Systematic work on this business was hampered due to Covid-19 that hit Pakseballi so employees were given materials and tools to work on in their respective homes so that employees had flexible time to work on these crafts. These handicrafts are sold to the Klungkung market area and Ubud market. However, having consumers directly from social media. Cultural values with a vertical dimension include religious values and beliefs, while cultural values with a horizontal dimension include feelings and peace values, social values, traditional values, nature-oriented values, and welfare values. Figure 5 was taken during an interview with Mrs. Agung.

Figure 5. Interview with Agung.



Source: Personal Documentation

When I talk to A.A. Gede Ngurah Upadana (56 years), a pioneer of selling all ceremonial products in the form of *pedape*, *langse*, *ider-ider*, and *kaput saka*, owns this business for 25 years and already has a wide market outside Bali. Similar to the handicraft businesses around Pakseballi, employees are free to work on fabrics in their own homes. The obstacles experienced by him were business capital and delivery of raw materials from Java which were hampered due to holidays. The following is a picture of an interview with the informant. Figure 6 was taken during an interview with A. A. Gede Ngurah Upadana.

Figure 6. Interview with Mr. Agung Upadana.



Source: Personal Documentation

A.A. Gede Mayun (24 years), a young man who graduated from an arts degree and who has a high artistic spirit, sell masks he has learned for years by himself and with his peers. The results of this mask craft have good market potential. He markets these products on social media and gets markets overseas. This business has no employees and only makes to order products. Raw materials are made from cloth, wood, and glue, taken from Java and Jogja. This mask craft has many types, namely *babad* masks, *tue* masks, *wayang wong* masks and *sidakarya* masks. Figure 7 was taken during an interview with Agung Mayun.

Figure 7. Interview with Agung Mayun.



Source: Personal Document

However, what customers are most interested in is the *Babad* mask. The wooden mask industry sector is one type of industry that is developing in Pakseballi Village. According to Sukarini *et al.*, (2019:2), the wooden mask industry sector is one type of industry that is developing in Sukawati District, Gianyar Regency, apart from the stone industry, sculptures, bamboo, etc.

In this article, we discuss various problems faced by small *cepuk* woven cloth businesses in Nusa Penida (Pejukutan Village and Tanglad Village) and offer an empowerment model that can be used to improve the capabilities of these small businesses and build sustainable cooperation between various parts of society (government, private, and tourism sectors). This has enormous potential to advance the *cepuk* woven cloth craft industry, Telagawathi (2017:2). Simpen (44 years) states that:



A weaving craftsmen who makes woven handicrafts in Pakseballi village, stated that the craftsmen in the production process warehouse have 10 employees. This business started in 2014 until now. The craftsmen who work in this weaving craft are not targeted to finish the finished woven products because the time and the manufacturing process are long enough that they cannot be caught up. Usually, it takes one to two days to get 2.5 meters of finished weaving, then it is cut into one sheet of *kamen*, where one sheet of *kamen* is paid 40,000. So the salary system here is broken. The operating hours here are also not too strict, the craftsmen can finish their homework first before going to work. The obstacle that is often faced by the craftsmen here is that during the manufacturing process (*nyucuk*) the threads can get tangled, the threads break, and the size of the *ketapan* to be woven is not the same. However, all of these obstacles can be solved by craftsmen. Broken threads can be connected, tangled threads can be repaired, and sizes can be adjusted as the weaving process progresses. So weaving craftsmen here can help develop tourism in Pakseballi village, where tourists can be attracted to the handicrafts that are made and tourists can also practice directly making handicrafts there. Figure 8 was taken during the interview with Mrs. Simpen.

Figure 8. Interview with Mrs. Simpen.



Source: Personal Documentation

The role of craftsmen in increasing tourism in Pakseballi Village, as in many other villages that rely on traditional arts and crafts, is very important. Handicrafts made by local craftsmen have high cultural and artistic value, so tourists who look for authentic and unique experiences will be interested in visiting Pakseballi Village to buy these products. Several craftsmen started batik tours which were attended by people from various demographics, such as pupils, students, staff and PKK groups (Putri & Syamwil, 2022). Apart from that, craftsmen in Pakseballi village continue to innovate in creating new products that are attractive to the tourists. The main strategy consists of adding workers and expanding employment to increase production volume, providing special markets that can accommodate regional industrial production, integrating special arts markets as tourist attractions involving the endek weaving production process, strengthening raw material production in the

region, providing production designs for certain groups that are specially produced, increasing the supply of products outside the region with good distribution, increasing online sales to reach a wider market and finally developing buying and selling applications that regulate design patterns according to customer interests (Ramadiartha & Erli, 2018:130).

#### **4. Conclusion**

Paksebali Village has a rich artistic and cultural potential, which can be a tourist village in the tourism industry. The uniqueness and diversity of local art and culture is a valuable asset that can boost the economy of the village through the tourism sector as the tradition of the God of *Dewa Mesraman* is the original tradition that exists in *Banjar* Timbrah, Paksebali Village, Dawan district, Klungkung district.

Groups of craftsmen play an important role in exploiting this potential, not only by producing high-value handicrafts, but also by preserving local traditions and culture. Craftsmen can make various types of products that are attractive to tourists, such as Endek Cloth Weaving Craft, Tedung, Prada Bludru, Lontek, Gambelan Bali, Topeng Bali Craft. This diversification helps attract tourists who have a variety of preferences. Where craftsmen in Paksebali village can get people's business credit without collateral and low bank interest through synergies between artisans and the tourism sector, there is a mutually beneficial exchange of value. While tourists gain experience and quality products, artisans gain opportunities to increase revenue and expand their market.

In addition to economic benefits, this collaboration also has an impact on the local conservation culture. Hand-crafted products often reflect the history, tradition, and identity of a region. With the growing interest of tourists in such products, the group of craftsmen is encouraged to continue to preserve and develop their expertise, ensuring that this cultural heritage remains alive and flourishes.

It is recommended that craftsmen in Paksebali village improve the quality and innovation of craft products, establish a craft center or gallery, collaborate with tourism agencies, carry out digital marketing and promotions, improve research packaging products to make them more attractive, actively participate in exhibitions and festivals as well as conservation and artificial education.

#### **Conflicts of Interest:**

The authors declare that there is no conflict of interest.

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