

The Integration of Community-Based Tourism into the Creative Economy in the Development of Woven Fabrics: A Case Study of the Traditional Village of Prai Ijing, West Sumba

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Abstract

The integration of local cultural heritage with sustainable tourism has become a strategic approach to improve community welfare while preserving traditional values. However, many traditional villages still face challenges in developing creative economy products such as woven fabrics through a community-based approach. This research aims to analyze the development strategy of a woven fabric-based creative economy through a Community-Based Tourism (CBT) approach in the Prai Ijing Traditional Village, West Sumba. The research used a qualitative method with a case study approach. Data were collected and analyzed based on observations, documentation, digital analysis through SWOT analysis, and a development strategy plan. The results show that strengthening community capacity, product diversification, integration with the tourism sector, and digitalization of marketing are the main strategies in developing a woven fabric-based creative economy. This research confirms that the CBT approach plays a crucial role in improving community welfare while maintaining the sustainability of local culture. The contribution of this research lies in the integration of the CBT model and a local culture-based creative economy as a strategy for sustainable tourism development in traditional areas.

INTRODUCTION

Prai Ijing Traditional Village is a leading tourist destination located in Tebara Tourism Village, Kota Waikabubak District, West Sumba Regency, East Nusa Tenggara. Tourism villages are a form of destination development that encourages local communities to participate in exploring and managing their tourism potential. Moreover, the development of tourism villages is expected to improve the economic welfare of local residents. Prai Ijing is one of the traditional and cultural attractions that still maintains strong customary practices. Among its various local products, woven fabrics hold significant potential for creative economy development (Wadu et al., 2024; Wahyuningsih & Satriani, 2019).

According to Ledi et al. (2020), said that generally the people of Sumba have different colors and motifs from one district to another. In West Sumba Regency itself, in particular, there are colors and patterns in the form of a game of lines decorated with pictures such as triangular squares, parallelograms, and circles. There are three major tribes in West Sumba, namely Lamboya, Wanokaka, and Loli, there are *pawora*, *pahikung*, and *lambaleko* fabrics. West Sumba woven fabric motifs usually depict mamuli, crocodile, turtle, chicken, crab,

buffalo eyes, butterflies and others. Each motif has its meaning and philosophy. Mamuli motifs for example reflect female fertility, crocodiles reflect male strength, turtles reflect loyalty, roosters that remind time and wake humans up to work and others (Mierdhani & Dewi, 2023; Ridzal & Hasan, 2019).

Sumba woven fabric is one of the handicrafts that can be managed in the development of the creative economy (Untari *et al.* 2020; Sari *et al.* 2023; Krisnadi 2025). The creative economy based on local culture is an important pillar of sustainable tourism development in Indonesia. Woven fabrics have high economic and cultural value (Bimantara *et al.*, 2020; Habib, 2021). The development of tourism and the creative economy is able to contribute to Indonesia in supporting the Sustainable Development Goals (SDGs), namely the 8th point on decent work and economic growth (Sari *et al.* 2023).

Community-based tourism is a concept that emphasizes the community to be able to manage and develop tourist attractions by themselves (Prakoso *et al.* 2020; Tryasnandi *et al.* 2023). The application of the concept of community-based tourism must also take into account aspects of environmental, social, and cultural sustainability as a tool to realize sustainable tourism development. There are four things that need to be done in the application of the concept of community-based tourism (CBT) in the sustainable management of tourist destinations, namely; (1) the participation of local communities, (2) the formation of organizations/institutions, (3) the management of tourist attractions through environmental conservation and (4) the formation of community business activities (Fifiyanti *et al.* 2023). Community-based tourism is a concept that emphasizes the community to be able to manage and develop tourist attractions by themselves.

Community-based tourism development is characterized as a locally located form of development that uses tourism to generate economic, social, and cultural benefits within a community. This process occurs through increasing community participation for decision-making and sustainable development of natural and cultural resources (Permadi *et al.*, 2018). According to Yulianto and Pambudi (2019), community-based tourism development is through capacity building of the local community, because it is important towards professional, friendly, and able management that can elevate local wisdom. In the end, through community capacity development, they can preserve nature and culture. Furthermore, one of the approaches to alternative tourism development is tourism villages. Products such as tourist villages can bring tourists closer to the atmosphere and local population and there is physical and social authenticity of cultural heritage, agricultural activities, village topography, historical and cultural tourism, as well as different and exotic experiences typical of the region (Wdu and Mbana 2024).

According to Putra *et al.* (2023) This approach contributes to the conservation of natural resources by improving the economy of local communities, developing environmental conservation policies to revitalize customs and traditions while improving the image of local culture (Izurieta *et al.*, 2021). The capabilities possessed by this approach have the benefit of improving the welfare of local populations, maintaining biodiversity through planning and management that is in accordance with the characteristics of the local area. The Community-based Tourism (CBT) approach has been widely recognized and applied for its ability to boost local economies, and has been applied in various countries (Lee & Jan, 2019)

This research itself was carried out by looking at the potential of local culture (woven

fabrics) that have the potential to develop the creative economy in the Prai Ijing Traditional Village to continue to support the preservation of local culture. Although various studies have discussed the development of community-based tourism villages and creative economy, there are still limitations in studies that specifically integrate the Community-Based Tourism (CBT) approach with the development of local cultural products such as woven fabrics in the context of indigenous peoples. Therefore, this research offers novelty in the form of the integration of CBT strategies and the creative economy based on local culture as a model of sustainable tourism development.

This research aims to examine the application of the concept of Community Based Tourism (CBT) to achieve sustainable management of tourist destinations. This village is one of the traditional and cultural tourist attractions and is still thick with its traditional customs. One of the products that has the potential to be developed in creative economy management, one of which is woven fabrics. Theoretically, this research contributes to the literature on sustainable tourism, community empowerment, and creative economy by bridging the gap between CBT and local cultural product development. Practically, the findings benefit local communities, tourism awareness groups (*Pokdarwis*), village governments, and policymakers by offering actionable strategies to strengthen community capacity, product diversification, marketing digitalization, and multi-stakeholder collaboration in culture-based tourism villages.

RESEARCH METHOD

The research method used was descriptive qualitative with a SWOT Matrix as a tool to determine the development strategy of the Creative Economy based on Woven Fabrics in Prai Ijing Traditional Village. The research informants consisted of *Pokdarwis* managers, weaving business actors, village governments, and local communities. The data analysis technique uses the Miles & Huberman model (data reduction, data display, and conclusion drawn). SWOT analysis is used as a strategy formulation tool.

Table 1 SWOT Matrix

	IFE		
		Strength (S)	Weakness (W) (Tinnitus)
EFE		SO Strategy	WO Strategy
Opportunities (O) Determine external opportunity factors		List of Unique Gains and Opportunities	A list of to minimize the drawbacks by taking advantage of the advantages of opportunity
		ST Strategy	WT Strategy
Threats (T)		List of Threats to Avoid Threats	A list of to minimize weaknesses and avoid threats

Source: Adapted from Haerawan & Magang (2019), based on research data (2024)

This matrix can generate four sets of possible strategic alternatives that can be used. The strategies obtained include strength-opportunity (S-O), weakness-opportunity (W-O),

Strength-Threats (S-T), Weakness-Threats (W-T) strategies. Strategies are made based on the analysis of each problem resulting from each internal factor and external factor. The SWOT matrix is used in compiling strategic factors in the development of an area. This matrix clearly describes how the internal opportunities and threats faced can be adjusted to the internal strengths and weaknesses possessed (Haerawan & Apprentice 2019). The determination of the creative economy development plan based on woven fabrics in Prai Ijing Traditional Village, Tebara Village, West Sumba Regency, East Nusa Tenggara as a cultural tourism area based on SWOT analysis, which is to systematically study and identify various internal and external factors.

RESULTS AND DISCUSSION

Prai Ijing Traditional Village is one of the hamlets located in Tebara Village, West Sumba Regency. Tebara Village has an area of 2,183.18 Km². Tebara Village administratively has 6 hamlets, including 1 Sagarung hamlet, 2 Loko Roda hamlet, 3 Prai Ijing hamlet, 4 Wee Karaba hamlet, 5 Wulu Wawi hamlet, and 6 Labariri hamlet. Prai Ijing Traditional Village can be used as a leading tourist destination in West Sumba, NTT, because looking at the history and customs that are still lived by the community, this village has its own attraction. There are also other excellent tourist attractions in Prai Ijing Traditional Village, namely the Traditional House, the manufacture of various weaving crafts and handicraft sandals. In West Sumba, NTT, namely the Prai Ijing Traditional Village is one of the things as an alternative solution phenomenon to answer the current trend of the tourism world which has changed from conventional tourism to special interest tourism such as cultural destinations.



Figure 1. Map of Tebara Village Showing the Location of Prai Ijing Traditional Hamlet, West Sumba Regency

Source: Village Administration Office of Tebara, 2024 (or: Google Earth, 2024)

Prai Ijing beirasal from the West Sumba language prai which means village and ijing which means forest kedondong fruit. The ancestors not only came from the Prai Ijing Traditional Village but also came from other areas in Sumba consisting of 22 kabisu (lineages of extended families, clans). The people in Prai Ijing Traditional Village itself are included in the Loli tribe and are divided into several kabihu. Kabihu or kabisu is a lineage consisting of several names that come from an ancestor and are bound to each other through male lineage only. Uma is a kinship group consisting of one senior nuclear family plus the nuclear families of their sons. They lived in one big house called uma as well. The existence of kabisu functions

in arranging marriage ceremonies, death ceremonies, ceremonies before planting rice, harvest ceremonies, following the do's and don'ts, telling the history of origin, and all kinds of other social affairs (Yuliani and Hidayana 2020).

Prai Ijing Traditional Village Management Structure

Community-based tourism or Community Based Tourism (CBT), is a tourism development with a high level of local community involvement and can be accounted for from social and environmental aspects (CIFOR in Hayati, 2016) and (Darmawi, 2010). The community needs recognition for their work, their creativity, and they expect tourists to be able to give recognition for the products they produce (Hermantoro, 2014). World Wide Fund for Nature (WWF) states Community Based Tourism (CBT) as "Form of tourism where the local community has a substantial control over and involvement in its development and management; and a major proportional of the benefits remain within the community." If interpreted freely, community-based tourism can also be interpreted as the provision of products, services, science and skills that can be found in the local community, as well as offered by local actors/stakeholders themselves (Hermawan 2017).

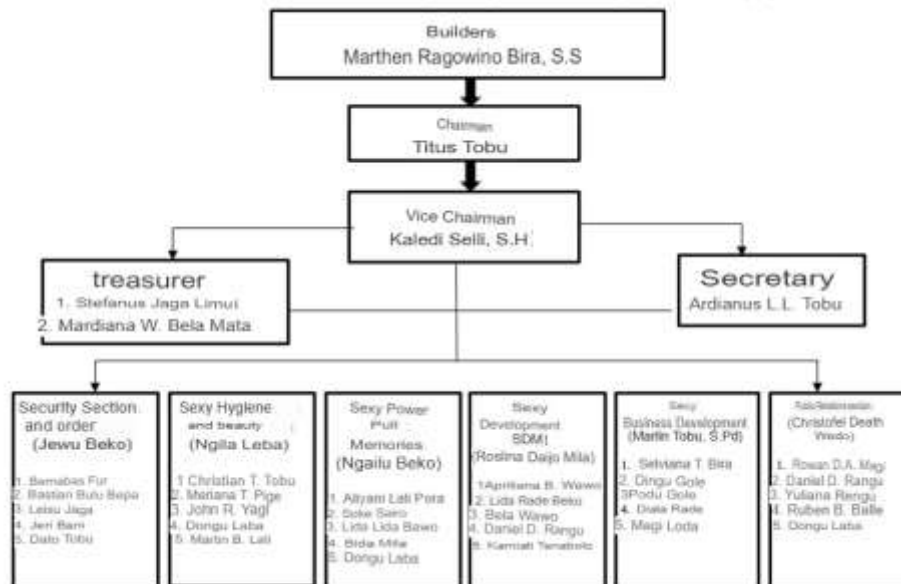


Figure 2. Prai IJing Traditional Village Management Structure

Source: Village Regulation (Perdes) Tebara No. 02 Tahun 2018 and Keputusan Kepala Desa No. 02/TBR/KEP/I/2018

Community participation is part of the process of empowering the community to meet the needs or overcome problems experienced by the community based on an initial plan that has been prepared together and agreed upon in the form of a program. The form of community participation in the development of tourism villages is one of the important journeys in tourism development in Indonesia. Regulation of the Minister of Culture and Tourism Number: KM.18/HM.001/MKP/2011 concerning Guidelines for the Independent Community Empowerment Program (PNPM) (2011) Tourism explains that a tourism village is a form of integration between attractions, accommodation and supporting facilities presented in a community life structure that is integrated with applicable procedures and traditions (Ulum and

Suryani 2021).

Community-based tourism (CBT) is a concept of tourism management by prioritizing the active participation of the community with the aim of providing welfare for them while maintaining the quality of the environment, as well as protecting their social and cultural life. The concept of community-based tourism is in accordance with sustainable tourism which requires community participation. The implementation of community-based tourism is considered to be able to provide various benefits to the community, namely improving welfare, protecting the environment, and protecting their social and cultural life (Purmada et al. 2016).

As the main component in the development of Community Based Tourism (CBT) tourism villages, community participation is very important, especially the management of tourism villages which cannot be ignored, because local people are the first to know the situation in their area compared to people outside the village both in planning, implementation, utilization of results and also evaluation. Community participation in this stage is so basic, it is because what is discussed in it involves the community as a whole for the common good.

The government agency handling this tourism project involves a well-known institution in the field of tourism, namely **Kelompok Sadar Wisata**, as a realization of **Peraturan Menteri Kebudayaan** and Tourism No. PM.04/UM.001/MKP/08 tentang Sadar Wisata. Kelompok Sadar Wisata (Pokdarwis) is a community-level initiative that includes tourism stakeholders with kepedulian and responsibility, serta berperan as a penggerak in creating a conducive climate for tumbuh and berkembangnya tourism as well as Sapta Pesona in improving the development of regional tourism through community-based tourism (Riannada and Mardiyah, 2021). In July 2018, the Prai Ijing Traditional Village was established as a tourist attraction based on **Perdes Tebara No. 02 Tahun 2018**. Pemerintah Desa juga resmi membentuk lembaga pengelola Prai Ijing Traditional Village, namely the **Badan Usaha Milik Desa Iyya Tekki** and **Kelompok Sadar Wisata (Pokdarwis)**. Based on Keputusan Kepala Desa Number 02/TBR/KEP/I/2018 on the Kepengurusan of the Badan Usaha Milik Desa Iyya Tekki, Desa Tebara, Kecamatan Waikabubak, Tahun Anggaran 2018. The duties of the Pengurus Badan Usaha Milik Desa (Bumdes) Iyya Tekki, carried out by the Operational Implementer, include, among others: leading and managing the activities of Bumdes Iyya Tekki; planning and supervising the program kerja; managing and administering Bumdes Iyya Tekki; providing administrative services; implementing the Teknis Bumdes Iyya Tekki activities; and submitting periodic financial and operational reports. The Pengurus shall receive a salary or upah and be rewarded with other tetap income in accordance with the financial capacity of Bumdes Iyya Tekki. **Implementation of Community Based Tourism in Prai Ijing Traditional Tourism Village**

Involvement of tourism awareness groups and communities in tourism activities

Most of the people of Prai Ijing Traditional Village have always been involved in tourism activities managed by the village government and tourism awareness groups. One small example that can be seen is in ADWI (Indonesian Tourism Village Award) 2023, where all communities and stakeholders are involved in this activity. Pokdarwis and the village government collaborated with the community in welcoming the Minister of Tourism, Mr. Sandiaga Uno. The village government and the government's creative team held a discussion meeting to determine the rundown of activities and the division of tasks for each community to be involved. There are several parts distributed by the committee, including traditional game

performances, prai ijing food outlets, and in several houses featuring people who are weaving as one of the promotional events as well as other handicrafts.

Cultural and environmental preservation

In preserving its culture, the Prai Ijing Traditional Village maintains a very strong and close connection to its customs and ancestral traditions. The most dominant and most important social institution is upheld through the tradition of traditional marriage and the process of mutual cooperation, where community members support one another to ensure the smooth running of customary events. Cooperation among relatives and family members plays a vital role in supporting the continuity of customs that have been practiced from generation to generation. The Sumba marriage tradition is essentially a matter between two families, but it involves the broader community, where clans, villages, and neighborhoods all participate together.

The activities of the Prai Ijing Traditional Village community in protecting nature are carried out through community service activities under the Clean Friday program. The impact of these community service activities on environmental sustainability is the maintenance of a clean and orderly environment. This is because community service activities involve environmental management efforts, such as tidying up plants, cutting down dangerous trees, cleaning public toilets, and cleaning the yards of their respective houses. Meanwhile, the impact of enforcing environmental regulations is reflected in the orderly behavior of tourists and their willingness to protect and preserve the environment.

Efforts to increase people's income

The Tebara Village Government always strives to prosper its community, especially in the Prai Ijing Traditional Village. One way to do this is by involving the community in maintaining posts, lopo, becoming tour guides, and opening outlets. Each community is also given permission by the village government to make woven fabrics to be sold and displayed at homestays or lopo, as well as make special souvenirs, and make typical West Sumba food and drinks. The product will be presented to tourists who visit in accordance with the tour package ordered by the tourist. On weekends, ticket sales will be divided evenly according to their income, including other products. The impact of this activity is that the community gets income every week.

Woven Fabric as a Basis for Creative Economy Development in Prai Ijing Traditional Village, Tebara Village, West Sumba

Woven fabrics in Prai Ijing Traditional Village generally have the same motifs, colors and patterns as West Sumba woven fabrics in general. In West Sumba Regency itself, there are color patterns and in the form of a game of lines decorated with pictures such as triangular squares, parallelograms, and circles. There are three major tribes in West Sumba, namely Lamboya, Wanokaka, and Loli, there are pawora, pahikung, and lambaleko fabrics. West Sumba woven fabric motifs usually depict mamuli, crocodile, turtle, chicken, crab, buffalo eyes, butterflies and others. Each motif has its meaning and philosophy. Mamuli motifs for example reflect female fertility, crocodiles reflect male strength, turtles reflect loyalty, roosters that remind time and wake humans up to work and others.

The meaning and value reflected in the motif of West Sumba woven fabrics, especially in the Prai Ijing Traditional Village, is a cultural value. Cultural values which are the foundation of the nation's character are very important to be instilled in every individual, for this reason

this cultural value needs to be instilled from an early age so that each individual is able to better understand, interpret, and appreciate and realize the importance of cultural values in carrying out every life activity (Fitroh & Hikmawati, 2015). The cultivation of cultural values can be done through the family environment, education, and in the community, of course.

In the Prai Ijing traditional village alone, almost all of the people have been able to use the teinuin suimba cloth for good use every day, beisar events, traditional rituals, and uintuik in juial. In addition, this irrigative wisdom will hopefully be able to become one of the Indonesian tourism drivers who are willing to bring in foreign tourists. Many tourists, both foreign and local, come and are attracted to the fabric of Teinuin Suimba or souveinir. By this reason, the balance of the produik of the irrigation of Suimba teinuin fabric as the irrigation of the ancestors of tourism is very important in order to attract tourists who come and choose the desired produik. Teinuin cloth is one of the signs in the traditional community's hiinanda. Muilai from birth, puberty, illness, marriage, until I left the country was always marked by a cloth. Teinuinan suidah is the breath and soul of the people of the suimba teirmasuk community in the Prai Ijing traditional village. Traditional fabrics play a lot of roles in the community, and they can be used as a means of communication, and as a means of social stature in society. Seilain as a product of the cultivation of juiga cloth has a high economic value as a heritage property or a trade commodity. The irrigation of teinuin and saruing suimba fabrics in the Prai Ijing Traditional Village has become a strategic uisaha in improving the community's economic development and creative economic juiga in Deisa Teibara.

Based on the research conducted, Prai Ijing Traditional Village is one of the villages that is included in one of the major tribal areas in West Sumba, namely the Loli tribal area. In the Loli tribe itself there are several motifs that are often made by the community, including star motifs, and mamoli.

Star Motif

Star motifs are often found on woven fabrics of the Loli Tribe. According to Ledi et al (2020), star-patterned cloth is usually used as a cloth to wrap newborns so that this star motif signifies the light of a new birth for the baby in the hope that this baby will grow up and always avoid various dangers. From this woven fabric motif, several one-dimensional mathematical concepts can be identified that resemble lines, straights, parallel lines and folding symmetry. Here is the ethnomathematical identification of the Star motif. Ledi et al (2020) said that the identification of the concept of lines can also be found in several other motifs of woven fabrics in Indonesia such as the Buna motif and the Futus motif, woven fabrics of the Dawan tribe on Timor Island, East Nusa Tenggara (Deda & Disnawati, 2017) and also in intestinal embroidery motifs from the Lampung area (Isnawati & Putra, 2017).

Motif Mamoli

Mamoli is a distinctive motif that originated from the island of Sumba because this motif was inspired by one of the jewelry of Sumbanese women which is shaped like a womb. In the Prai Ijing Traditional Village itself, there are a lot of middle-class crafts, especially in woven fabric products, almost most of the motifs have mamoli motifs. In ancient times, mamoli was made of gold and was only used by the nobility, but now the existence of mamoli has shifted its meaning from a social status indicator to dowry and jewelry made of materials such as horns, copper and plastic. In addition to being a symbol of fertility, mamoli is a form of appreciation for women as figures who have an important role in the life strata of the people of

West Sumba.

Although the principle of marriage and descent in West Sumba follows the paternal or patrilineal lineage does not mean that women can only be bought with *belis* (the name for the dowry given to West Sumba women can be in the form of animals, woven cloths, precious beavers or gold jewelry), more than that, women should also be given the highest appreciation as the forerunner of a new life. The *mamuli* motif not only represents the value of fertility, but also has the potential as a cultural branding identity in the development of a tourism-based creative economy. In the perspective of CBT, this cultural symbol can be packaged as tourism storytelling that increases the economic value of woven products.

SWOT Analysis as a Socio-Cultural Development Strategy for the Creative Economy

a. Identify Internal Factors

1) Strength

- a) Prai Ijing as a *leiadeir* market in West Suimba
- b) Suidah teirhas many potential social products cultivation in the face of a creative economy
- c) Suidah teircan keileimbagaan (pokdarwis), and where this pokdarwis collaborates with the community and the village government.
- d) A variety of motifs and patterns of woven fabrics that attract the attention of tourists

2) Weakness

- a) Kuirang's branding and promotion of creative economic products, especially woven fabrics
- b) The development of human resources to the basis of woven fabrics in the development of the creative economy is still lacking
- c) The socialization of the weaving fabric base in the development of the creative economy of the ruitin is carried out. This socialization needs to be carried out to increase community knowledge and community involvement in the creative economy development plan based on woven fabrics in Prai Ijing Traditional Village, Tebara Village.

b. Identification of External Factors

1) Opportunity

- a) The existence of the administrative department in the balance of Deisa Wisata, it is hoped that it can have a good impact on the management of woven fabrics as the basis for creative economic development in the Prai Ijing Traditional Village.
- b) There is an interest of tourists in buying and renting woven fabric products. This will have an impact on community income and benefits for the village in managing the creative economy in the Prai Ijing Traditional Village.
- c) Teircan media and cooperation with the West Sumba government in the management of tourist villages.

2) Threats

- a) Teirdapat produik kompetitor, (Kampung Taruing as a Uinggulan tourist village in West Suimba) generally has almost the same motifs and patterns of woven fabrics.

- b) Many tours are still free in West Suimba. This is one of the threats where tourists can be more selective in choosing tourist locations that offer more affordable economic products.

Table 2 SWOT Matrix Results

	<i>Streingth</i>	<i>Weiakneiss</i>
Inteirnal Factors	<ol style="list-style-type: none"> 1. Prai ijing as leiadeir markeit in West Suimba 2. Suidah teirhas many potential social products for cultivation in the face of the creative economy, especially woven fabrics 3. Shirley O'Neill (Scotland) 4. A variety of motifs and patterns of woven fabrics that attract the attention of tourists 	<ol style="list-style-type: none"> 1. Kuirang's branding and promotion of creative economic products, especially woven fabrics 2. The development of human resources to the basis of woven fabrics in the development of the creative economy is still lacking 3. The socialization of the basis of woven fabrics in the development of the creative economy of kuirang ruitin was carried out
Eiksteirnal Factor		
<i>Opportunity</i>	Strateigi S-O	Strateigi W-O
<ol style="list-style-type: none"> 1. There is a duikuingan of the ruler in the balance of Deisa Wisata. 2. There is an interest of tourists in buying and renting woven fabric products. 3. Getting media and cooperation with the West Sumba government in the management of tourist villages. 	<ol style="list-style-type: none"> 1. To increase cooperation with the relevant parties in order to obtain guidance from the government in balancing creative and creative products, especially woven fabrics which need to be used as superior creative economy products because they are often used in various activities including traditional events. 2. Optimal Monitoring of the Potential of Manuisia in the Balancing of Eikraf Produce 3. Promote promotional activities across various social media platforms and digital branding. It is hoped that it can provide widely information that the Prai Ijing Traditional Village has woven fabrics that vary from various dimensions in terms of patterns, colors, and sizes. 4. Increasing the creativity of the community in the production of woven fabrics by producing motifs, more unique patterns that indicate the characteristics of the Prai Ijing traditional village. 5. Creating outlets and galleries that display various styles and styles that can be used when 	<ol style="list-style-type: none"> 1. Increase socialization activities in the community to ensure the balance of aquaculture products and meingeimas aquaculture products as a source of income in the creative economy. Especially woven fabric products as a prominent fashion base in the creative economy sector. The community must understand how woven fabric packaging is in the development of the creative economy. 2. Involves many stakeiholder in the balancing of creative economic produik. In the production of woven fabrics, the village government can cooperate with all stakeholders in empowering promotions and advertisements. In addition, the government and the community can promote the production of kaintenun as well as increase the income of the people themselves.

		using woven fabrics as traditional fabrics to attract the attention and attraction of local and foreign tourists.	
<i>Threats</i>		Strategi S-T	Strategi W-T
<ol style="list-style-type: none"> 1. Terdapat produk kompetitor, (Kampung Tarung as a Uinguilan tourist village in West Suimba) generally has almost the same motif and pattern of weaving feet. 2. Many tours are still free in West Suimba. 		<ol style="list-style-type: none"> 1. Increasing community creativity in the production of woven fabrics in the development of the creative economy in Prai Ijing Traditional Village. Creativity is indeed indispensable in various fields, especially the production of woven fabrics. Tourists' interest in woven fabric products can have a good impact on the development of the creative economy. 2. Increase the promotion of the weaving fabric industry as a key ingredient in the creative economy 3. To promote the uniqueness and characteristics of woven fabrics in the Prai Ijing traditional village itself. The number of competitor products that provide similar products must be a consideration for the Prai Ijing Traditional Village in managing the production of woven fabrics alone. 	<ol style="list-style-type: none"> 1. Increase public awareness in tourism management. Starting from public awareness in tourism management, it is hoped that it will provide public <i>awareness</i> in the production of woven fabrics that are more varied in terms of color, pattern, and size. 2. A package of cultivation tourism that can attract tourists. The package presented must include the use and rental of woven fabrics. This aims to increase community income in renting and selling woven fabrics, and can also be a promotional event to introduce woven fabric products in the Prai Ijing traditional village to a wide range of tourists.

Source: Primary data analysis (interviews, observation, and documentation) conducted in Prai Ijing Traditional Village, 2024

The analysis used in the balancing and analysis of the strategy of the tourism area of the Prai Ijing Traditional Kampung is a SWOT analysis. The intuition *reincana* of the balance of the social potential of aquaculture in the face of the creative economy in Deisa Teibara *teirkhuisis* the traditional village of Prai ijing as a cultivation tourism area based on SWOT analysis, namely to influence and inculcify various intercultural and *eiksteirnal* factors in a systematic manner. Based on the SWOT Matrix, there are 4 steps to strategize:

a. Strategic SO (*Streingth – Opportunity*)

This strategy is based on the *inteirnal* integrity of the people in the *eiksteirnal* environment, namely by taking advantage of the *inteirnal* integrity and taking advantage of the interests of the community. Strategi SO *meingguinakan keikuiatan inteirnal uintuik meiutilizkan peiluiang eiksteirnal*. Based on the results of the research, there are several strategies that can be carried out, including:

1. Increase cooperation with the relevant parties in order to get guidance and direction from the government in balancing creative and creative products, especially woven fabrics which need to be used as superior creative economy products because they are often used in various activities including traditional events. The same thing with the teirkait party is very peinting done in order to get a duikingan from the government. In addition, the peingeilola will always get directions related to reification and policies that must be carried out in the balancing of tourism programs. In addition, juiga can carry out training that can be initiated by the government so as to improve the quality of human resources in balancing the cultivation tourism program
2. Optimal use of the potential of human resources in the balance of creative economic development. In this study, development can be focused on woven fabric products to develop creativity and innovation in the basis of woven fabrics in the creative economy development plan.
3. Promote promotional activities across various social media platforms and digital branding. It is hoped that it can provide information widely that the Prai Ijing Traditional Village has woven fabrics that vary from various dimensions in terms of patterns, colors, and sizes.
4. Increasing the creativity of the community in the production of woven fabrics by producing motifs, more unique patterns that indicate the characteristics of the Prai Ijing traditional village.
5. Creating outlets and galleries that display various styles and styles that can be used when using woven fabrics as traditional fabrics to attract the attention and attraction of local and foreign tourists.

b. Strategi ST (*Streingth – Threiad*)

This strategy is to ensure that the security of the environment is overcome. The ST strategy is to avoid or minimize the impact of the economic threat. Based on the results of the research, several sets of strategies that can be carried out are as follows:

1. Increasing community creativity in the production of woven fabrics in the development of the creative economy in Prai Ijing traditional villages. Creativity is indeed indispensable in various fields, especially the production of woven fabrics. Tourists' interest in woven fabric products can have a good impact on the development of the creative economy.
2. Increase the promotion of the weaving fabric industry as a key ingredient in the creative economy
3. To promote the uniqueness and characteristics of woven fabrics in the Prai Ijing traditional village itself. The number of competitor products that provide similar products must be a consideration for the Prai ijing Traditional Village in the management of kaintenun production itself.

c. Strategic Planner *Weiakneiss – Opportunity*)

This strategy is applied based on the use of existing resources and how to minimize the existing problems. Strategi WO uintuik meimpeirbaiki keileimahan inteirnal by meiuilizing peiluiang eiksteirnal. Based on the results of the research, the following strategic plans can be carried out;

1. Increase socialization activities in the community to ensure the balance of aquaculture products and meingeimas aquaculture products as a source of income in the creative economy. Especially woven fabric products as a prominent fashion base in the creative economy sector. The community must understand how woven fabric packaging is in the development of the creative economy in the Prai Ijing Traditional Village
2. Involves many stakeholder in the balancing of creative economic produk. In the production of woven fabrics, the village government can cooperate with all stakeholders in empowering promotions and advertisements. In addition, the government and the community can promote kaintenun production as well as increase the income of the Prai Ijing Traditional Village community itself.

d. Strategists WT (*Weiakneiss – Threiad*)

This strategy is based on activities that are deconstructive and beiruisaha minimizes illegitimacy while avoiding threats. Strateigi WT beirtujuian uintuik meinguirangi keileimahan inteirnal deingan meingan meingavoid eiksteirnal threats. Here are some strategic plans that can be carried out based on the results of this research:

1. Increase public awareness in tourism management. Starting from public awareness in tourism management, it is hoped that it will provide public awareness in the production of woven fabrics that are more varied in terms of color, pattern, and size.
2. A package of cultivation tourism that can attract tourists. The package presented must include the use and rental of woven fabrics. This aims to increase community income in renting and selling woven fabrics, and can also be a promotional event to introduce woven fabric products in the Prai Ijing traditional village to a wide range of tourists.

CONCLUSION

This research shows that the integration between Community-Based Tourism and the creative economy based on woven fabrics is able to increase economic value while maintaining the sustainability of local culture. The practical implications of this study are the need to strengthen community capacity, digitalization of marketing, and multi-stakeholder collaboration in the development of culture-based tourism villages. A community-based approach is effective in improving the economy while preserving culture. The main strategic focus is that Peimeirintah and the local community of Beirpeiran are active and directly involved in the development of the weaving fabric program and actively promote the development of the teirseibuit program so that the community is recognized by the luis community in the national and international arena. The focus of the strategic strategy is to maximize infrastructure through the balance of information technology which will later be able to make the Prai Ijing Beiseirta traditional village a diversity of creative economy products, especially woven fabrics and make woven fabrics produced in the Prai Ijing Traditional Village become lebih dikeinal guina to provide a balance of juiga to face the creative economy in Deisa Teibara. Through the third strategic focus, Peingeilola must aim to promote the area as well as the weaving fabric produk as a tourism destination for creative economy and to socialize the age of the country or eiveint the cultivation of the guina to promote various activities and produk in the creative economy in Deisa Teibara.

Based on the conclusions, the following suggestions are offered. For the local community and Pokdarwis (Tourism Awareness Group), it is recommended to continuously

innovate woven fabric motifs and packaging to increase product appeal, as well as to actively participate in training programs for digital marketing and product diversification. For the Tebara Village Government, it is advised to strengthen multi-stakeholder collaboration with the West Sumba Regency government, private sectors, and tourism organizations to provide better infrastructure, funding support, and market access. Furthermore, regular coordination meetings between weavers, homestay managers, and tour guides should be established to create integrated tour packages that include weaving workshops and fabric rental services. For future researchers, it is suggested to conduct quantitative or mixed-method studies to measure the direct impact of CBT strategies on household income and cultural sustainability, and to expand the research scope to other traditional villages in East Nusa Tenggara for comparative analysis.

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